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ISSUE № 21 (XXI)

HERMITAGE
MAGAZINE

THE HERMITAGE OF HER IMPERIAL MAJESTY ◀ RED SNOW –
GERMAN ART OF THE FIRST WORLD WAR ◀ SOGDIANA ◀
LACE AND ATTIRE ◀ VBORG – THE POETICS OF CONTRADICTION ◀

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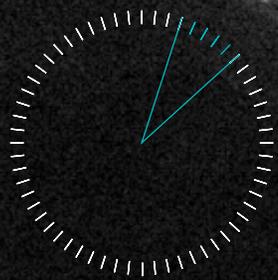


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AFTER THE CELEBRATIONS



**MIKHAIL PIOTROVSKY
AND NEIL MACGREGOR,
DIRECTOR THE BRITISH MUSEUM,
AT THE OPENING OF AN EXHIBITION
OF MARBLE SCULPTURE —
FRAGMENT OF A FRIEZE
OF PARTHENON PHIDIAS'S
WORKS FROM THE COLLECTION
OF THE BRITISH MUSEUM**
December 2014

The Hermitage celebrated its 250th anniversary with a salvo of various functions and events which were intended to, and we feel, succeeded in demonstrating the key areas of the museum's development over the last few years. Our museum, following the conception of the 'Large Hermitage', was transformed into a genuinely global museum, in the process of which we originated many new approaches, novel both for Russia and the wider world. Our appraisal, held in front of many friends and guests, lasted several days and its main elements look the form of balls. The ball on Palace Square was held for the benefit of all residents of St Petersburg and comprised a combination of 3D images, poetry and music with thematic links to the history of the museum. The ball for the participants of the Cultural Forum, and also the ball for the Society of Friends and Partners of the Hermitage took place in the General Staff Building and served also as the opening ceremony of its new permanent exhibitions. The ball for the official delegations was held in the Winter Palace and its high point was the presentation of gifts. The festivities continued throughout the whole year, on the Hermitage Days, between St Catherine's day and St George's day, and were crowned with a grand ball for the employees of the Hermitage which embraced the entire space of the Winter Palace.

Over the course of the 250th jubilee year the Hermitage hosted various international forums — media, cultural, judicial and, in part, economical. On the Hermitage Days in the St George Hall of our museum, the Presidential Council on Science and Education held a session, presided over by the President of the Russian Federation. After this the President congratulated the employees and friends of the museum and gave the museum two masterpieces of the work of Faberge, which brought our collection of valuables up to the highest standard. This year our museum opened up new exhibition spaces — the East Wing of the General Staff Building, the exhibition halls of the Small Hermitage, the Reserve and finally the Restoration and Preservation Centre in Staraya Derevnya. In honour of the jubilee these spaces were filled with new objects, exhibitions and laboratories. The anniversary year also saw the addition of the Stock Exchange Building on St Basil's Island to the Hermitage's space. Beyond St Petersburg our satellite-centres in Amsterdam, Kazan,

Venice and Vyborg are already in full operation and new museum spaces in Omsk, Moscow, Barcelona, Ekaterinburg and Vladivostok are in the stages of preparation.

We live in a complex and turbulent world, and this celebration and all that we have done both before and after it, has been aimed at preserving cultural ties which are small islands, or more precisely, bridges of stability in the contemporary world. In this sense we are very happy with the festival of contemporary art "Manifesta 10", which was held in the Hermitage and showed that the most trenchant issues of modern culture and cultural politics can be presented without scandal, acts of provocation or opprobrium.

This celebration witnessed at the Hermitage must become a celebration that is constantly with us. To achieve this we will continue with the same expansion into the same spheres — architecture, contemporary art, historical performances, festivals around world masterpieces, virtual reconstructions, digital collections and to other dimensions yet unknown. We face an abundance of current difficulties in terms of innovation that we propose to overcome with our relentless activity, together with our friends — the museums of Russia and the entire world.

We wish to show through our own example precisely how a museum is nearer in spirit to a church than it is to a Disneyland theme park, to what degree it can be both accessible and closed, how much it possesses its own autonomous territory with its own aesthetic laws. We will show and tell that a museum is a luxury, but a luxury that is accessible to everyone; that a museum is both democratic and aristocratic at the same time; that a museum is the best measure of what constitutes blasphemy and "non-blasphemy". We are making the museum with its dialogue of cultures a dam against the intolerance that is flooding the world.

We are educating and taking care of people in all their complexity, who are capable of taking decisions that are beyond the capacity of computers, decisions on which the fate of humanity rests. In a world which is tearing itself to pieces, the museum shows us the way forward in economics, politics, in interfaith and interethnic dialogue and in all those things that make humanity what it is, and are the reasons why we can be proud that we are people.

Mikhail Piotrovsky

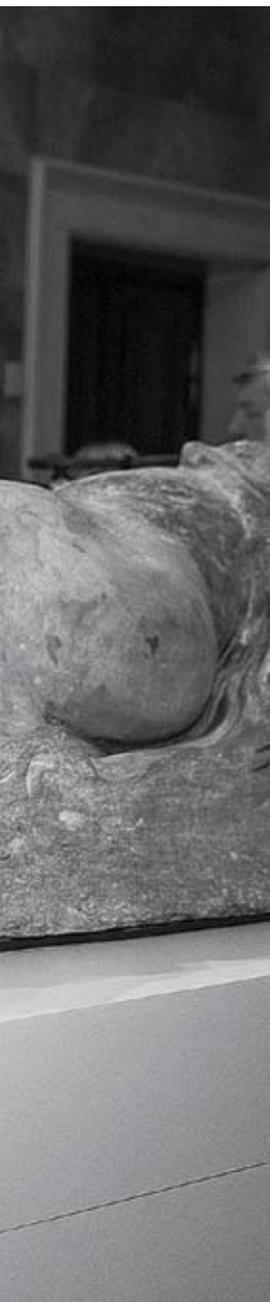


PHOTO: RUSTAM ZAGIDULLIN

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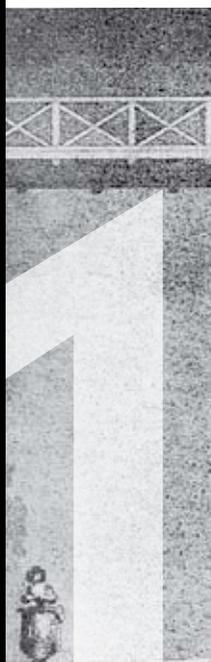
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**MUSICAL
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Germany, Neuwied. 1783
By the maslers:
D. Roentgen, P. Kinzing,
F. Rémond
The Slate Hermitage
Museum



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THE HERMITAGE OF HER IMPERIAL MAJESTY

MIKHAIL DEDINKIN

THE HERMITAGE OF HER IMPERIAL MAJESTY PREPARED FOR THE MUSEUM'S 250TH BIRTHDAY, WAS LAUNCHED IN THE NICHOLAS AND ADJACENT HALLS ON 9 DECEMBER 2014. THE EXHIBITION RUNS UNTIL 10 MAY 2015.

IT HAS BECOME THE FASHION THESE DAYS TO CREATE VIRTUAL MUSEUMS, AND THIS TAKES ON A SPECIAL, PARTICULARLY STRIKING SIGNIFICANCE WHEN, WITH THE HELP OF ADVANCED TECHNOLOGY, WE RECONSTRUCT COLLECTIONS AND EXHIBITIONS THAT HAVE DISAPPEARED. WRITING CAN BE DONE NOT ONLY ON A COMPUTER, HOWEVER, BUT ALSO BY HAND, AND MANY PEOPLE CONTINUE TO DO THIS. THE PAST CAN BE ADEQUATELY RECREATED EVEN WITHOUT VIRTUAL ILLUSIONS, USING AUTHENTIC OBJECTS THAT HELP PEOPLE CREATE IMAGES. THIS IS EXACTLY WHAT THE HERMITAGE IS DOING OVER THE YEAR OF ITS 250TH BIRTHDAY, USING THE FAMOUS 'DESCRIPTION OF SAINT PETERSBURG, THE CAPITAL CITY OF THE RUSSIAN EMPIRE, AND LANDMARKS ON ITS OUTSKIRTS' BY ACADEMICIAN GEORGI PUBLISHED IN 1794. THE BOOK GIVES A DETAILED ACCOUNT OF THAT MARVEL OF THE CAPITAL: THE IMPERIAL HERMITAGE. THIS DESCRIPTION AND THE ITEMS THAT HAVE SURVIVED SINCE THEN HAVE HELPED SOMEWHAT TO RECREATE THE HERMITAGE OF THOSE DAYS IN THE NICHOLAS AND ADJACENT HALLS. MIKHAIL PIOTROVSKY



11 **YURI VELTEN**
*Architectural plan
with design for the
furnace of the White Hall
in the Winter Palace, 1770.*
Russian State Historical
Archive, Saint Petersburg

The history of the Hermitage begins in 1764 when Empress Catherine the Great purchased the first large collection of paintings. The items had been acquired in the 1750s by an entrepreneur from Berlin, Johann Ernst Gotzkowsky, on the instruction of Frederick II of Prussia. The Seven Years' War depleted the Prussian economy, which prevented the king from buying the paintings in time whereas Gotzkowsky found himself owing a considerable amount of money to the Russian treasury as a result of unsuccessful financial operations related to orders of bread supplies placed by the Russian army in Prussia and Poland; the paintings were offered to Catherine II to cover the debt. This is how 317 works by European masters of the 16-18th centuries ended up in St. Petersburg. Seemingly accidental, this acquisition is closely tied to the logic of Catherine II's political and social reforms in the spirit of the Enlightenment. A large collection of fine art would promote the idea of Russia's inclination towards Europe sown by Peter the Great.

At the time there were no special premises for such artistic collections in Saint Petersburg. To begin with, it was a few small rooms on the mezzanine floor over the Empress's private quarters in the south-eastern risalit of the Winter Palace that were referred to as the Imperial Museum. This is where her collection of precious and exotic items, mostly from the Orient, as well as engraved gems was stored.

Even according to the Winter Palace project created by F.B. Rastrelli, there was a household facilities complex to be constructed to the east of the palace, which would contain stables, a manege, a coach house and a woodshed. Yuri Vollen (Georg Veldten), who became court architect in 1762, prepared a development plan for this territory at the beginning of the following year. On 5 May 1763 the approved design was brought to St. Petersburg. It involved the construction of a hanging garden under the arches of the household building, and in the southern part of the garden a pavilion for the Empress's favourite, G. Orlov: in the 18th century this pavilion was long known as the 'newly-built chambers in the garden'. During the same period, the covered gallery between the pavilion and the garden was built where passages from the Winter Palace and the annex of the manege led. The garden was surrounded with a treillage fence decorated with painted leaves and flowers made of metal. A system of passages connected the palace with the southern pavilion, palace chambers in the annex of the manege, the Shepelev house and a hall for Jeu de paume on the roof of the manege which covered this territory. Here lived the people closest to the Empress. The first stage of the construction was completed in 1766.



Catherine II's letters to Grimm (1774–1796), published with notes by Y. Grol // Collection of the Russian Imperial Historical Society. 1878. V. 23.

My collection of engraved gems is so large that yesterday four people struggled to carry two baskets full of boxes containing about half of it; to avoid any misunderstanding, they were baskets that we normally use in winter for carrying firewood.

21 **VIEW OF THE EXHIBITION**
"THE HERMITAGE
OF HER IMPERIAL MAJESTY"
 Nicholas Hall of the
 Winter Palace, 2014.



PHOTO: RUSTAM ZAGIDULLIN

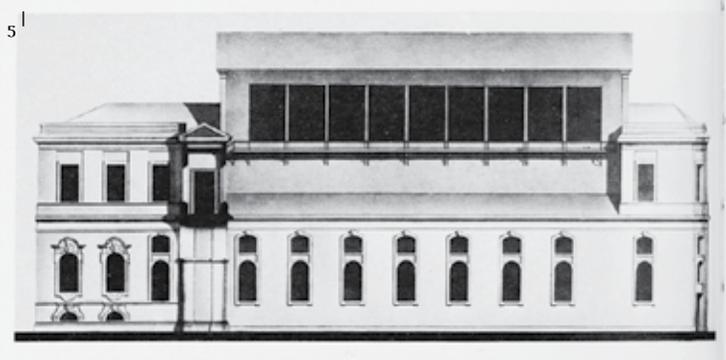
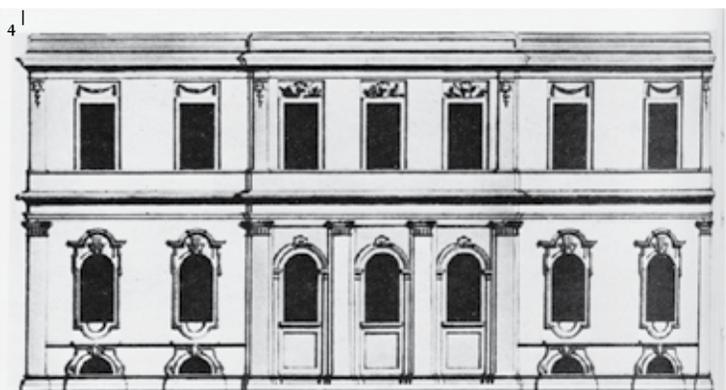
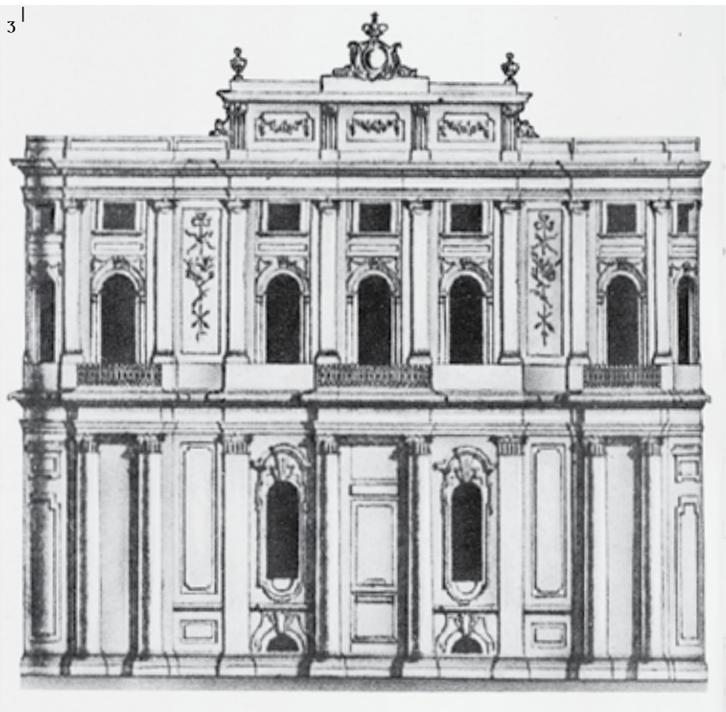
V.F. Levinson-Lessing. *The History of the Hermitage Picture Gallery (1764–1917)*. Leningrad, 1985.

Catherine herself admitted on several occasions that she did not understand anything about the fine arts or music. With all her appetite for paintings she was truly fascinated and passionate as a collector about engraved gems, to the extent that she could spend hours playing with and poring over them.

In the following year, 1767, work resumed. The construction of an Orchard House started on the Neva embankment in parallel with the palace to which the Hanging Garden was extended. The new pavilion was to accommodate a greenhouse for exotic plants, a hall and several offices. In September 1768 a decree followed, ‘... to have in the newly built Orchard house next to the Winter Palace a system such as at the Palace at Tsarskoe Selo, so that two tables could exit one by one and when not needed the floor could be pulled over’. Such mechanical tables that allowed a dinner to be held in privacy had been made earlier, in the first half of the 18th century, in certain pavilions or inside palaces at Peterhof, Tsarskoe Selo, the Summer Palace and previous Winter Palaces. The first dinner in the chambers was held in February 1769. Such assemblies in the Northern pavilion became known as hermitages, the name which was later transferred to the entire architectural complex near the Winter Palace. It was only the people closest to the Empress who were invited to these intimate dinners. Ranks and hierarchy were to be left outside the Hermitage and the guests were asked to follow the humorous “rules” made up by Catherine and displayed at the entrance.

The idea of the galleries surrounding the hanging gardens was mentioned as early as 1768 but construction and completion took a long time and were done in stages, starting with the Western (Romanoff) one. They were finished in 1775 and were designated for the Empress’s painting collection. By that point, apart from the initial acquisition of canvasses from J. Goltzkowski it included 655 more works from the Dresden collection of Count Heinrich von Brühl, 100 works from a collector from Geneva, F. Tronchin, and 566 paintings from the Parisian gallery of L.-A. Crozal, Baron de Thiers: these are just the largest acquisitions of the first decade of collecting. The purchases were managed by both the Empress herself and the Russian ambassador in Paris and later Prince Dmitry Alexeevich Golitzin at The Hague, who contributed considerably towards the expansion of the Hermitage collection and was one of the remarkable figures of the Enlightenment. A person of varied knowledge, energetic, a connoisseur of fine art with vast connections in Parisian society and among encyclopaedists, the Prince enthusiastically sought out and purchased old and contemporary artworks for St. Petersburg, consulting recognised experts in the Parisian antiques market. Catherine wrote to Voltaire, who was amazed at this lavish expenditure, “You are surprised at my purchasing such numbers of paintings; indeed perhaps I should not procure this many at present, but missed opportunities never return and my state is able to cope with all costs”.

While the building was not yet finished, the construction of the Great Hermitage (that became known as the Old



3¹ **YURI VELTEN**
Plan of the facade of the South pavilion, 1765. The State Museum of the History of St. Petersburg

4¹ **YURI VELTEN**
Plan of the facade of the front wing of the Manege from Millionnaya Street, 1765. The State Museum of the History of St. Petersburg

5¹ **YURI VELTEN**
Plan of the extended facade of the Manege and the western facade of the front wing, 1765. Russian State Historical Archive, St. Petersburg



From Diderot's letter to Catherine II (1757)
 (quoted from: *Levinson-Lessing, V.F.*
Istorija Karlinnoy Galerei Ermitazha
 (1764–1917). Leningrad, 1985).

...It is impossible that there are ever enough paintings accumulated in Russia so as to encourage a true interest in the arts. I believe that etching should help alleviate this distress. An engraver is like an apostle or a missionary: one should read translations in the absence of originals.

Hermitage from the middle of the 19th century) to the east of it commenced in 1771, and it was connected to the Small Hermitage with a passage the following year. The first stage involved a three-storey building with ten windows along the façade being built. It had a large oval hall and three palace rooms overlooking the Neva: a billiards room, a lounge and a bedchamber. The design of the halls, except for the oval one, was understated and implied a tactful accompaniment to the collections they contained. The decoration works lasted until 1775 and the building was practically doubled in size and extended to the Winter Canal, construction finishing in 1779. The Hermitage grew with its collections and developed erratically.

Apart from the initial collections of paintings which constituted the basis of the Imperial museum, the Hermitage was gradually supplemented with other collections. It stored valuable works of applied art by both European and Russian masters, collections of drawings, etchings, coins, and the largest collection of engraved gems in the world, which was, as has been mentioned above, a particular passion of the Empress. The Hermitage had separate rooms for the court carver and portrait medallist Karl Leberecht and the chemist and glazier Georg Heinrich König who made pastes, copies of cameos from the Imperial collection; the Empress herself and her confidants could also look part in the process.

A part of the Hermitage of utmost importance was the library, which was built as a universal encyclopaedic collection and for which books in a whole range of subjects were bought. Major acquisitions for the Imperial book collection include the libraries belonging to Marquis Galliani, Voltaire and Diderot, a collection of books and manuscripts from the Russian historian, Prince M.M. Shcherbatov.

The first historiographer of the Hermitage, Johann Gottlieb Georgi, gave the following description of its halls empha-



Empress Catherine II's papers
from the State Archive of the Foreign
Ministry. V. 3 // Collection of the Russian
Imperial Historical Society. 1874. V. 13.

I evoke genuine public hatred and do you know why? Because I send you paintings. Lovers cry out, artists cry out, rich people cry out; <...> the Empress is about to purchase Baron Thier's collection during a wasteful war: this is what frustrates and perplexes them.

sizing the royal splendour of the interiors: "A suite of rooms along the bank of the Neva is decorated in a most exquisite manner, with parquet works, painted ceilings, large arched windows with mirrored glass panes, crystal chandeliers, silk curtains with trusses, sumptuous fireplaces or stoves; doors with mirrors, corner tables, lustrous clocks, chairs, sofas etc. All rooms also have paintings and magnificent vases, urns, groups, statues, portrait sculptures of Russian heroes and other distinguished figures; pillars and other artworks of plaster, marble, jasper, sapphire, emerald, crystal, porphyry and other stones, as well as other jewels, clockworks etc., namely the most exquisite works by Roentgen, Meyer and other fine masters of this art". The finished complex was essentially a palace but more intimate, devoid of official and formal function and filled with artworks. The Empress lived in the Great Hermitage in the second half of 1784 – early 1785, after A.L. Lansky passed away; the names of the rooms (Valet Room, Dressing Room, Bedroom) were reminiscent of that period long after.



61 **GIACOMO QUARENghi**
*Cross-section of the
Central hall housing
the Raphael Loggias
on the second floor, 1787.*
The State Hermitage Museum

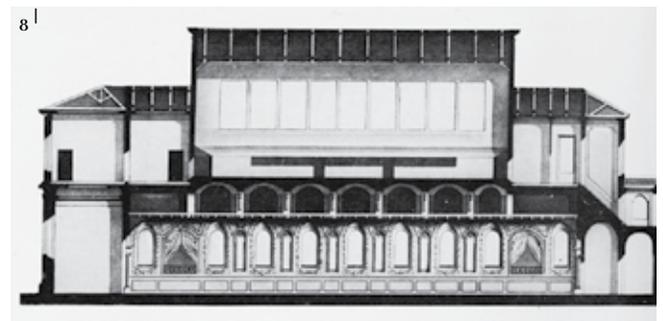


Catherine’s Hermitage was rather similar to a modern encyclopaedic world museum, and even at the time the Hermitage had almost all of its typical features, both positive and less so. Well-known and half-forgotten objects, paintings and portraits are placed into their historical context and come back to life in a new way. We recall that atmosphere of festive intimacy and royal simplicity, intrinsic to Catherine’s creation. We immerse ourselves in the “paradise” borne out of her genius that appeared in the atmosphere of almost feverish and passionate collecting; an unabashed

desire to take pride in it before the whole world. We get a better idea of what the famous receptions at the Hermitage looked like and once again remember what used to be, where the Peacock Clock currently is. The Imperial Theatre, the Raphael Loggias and other architectural elements of the Hermitage space combined with the celebrated rules of etiquette create a unique dramatic composition, where the Enlightenment and absolute monarchy put on a splendid performance in the setting of either a palace or an exotic greenhouse with extraordinary birds and a garden with a path lined with birch trees.

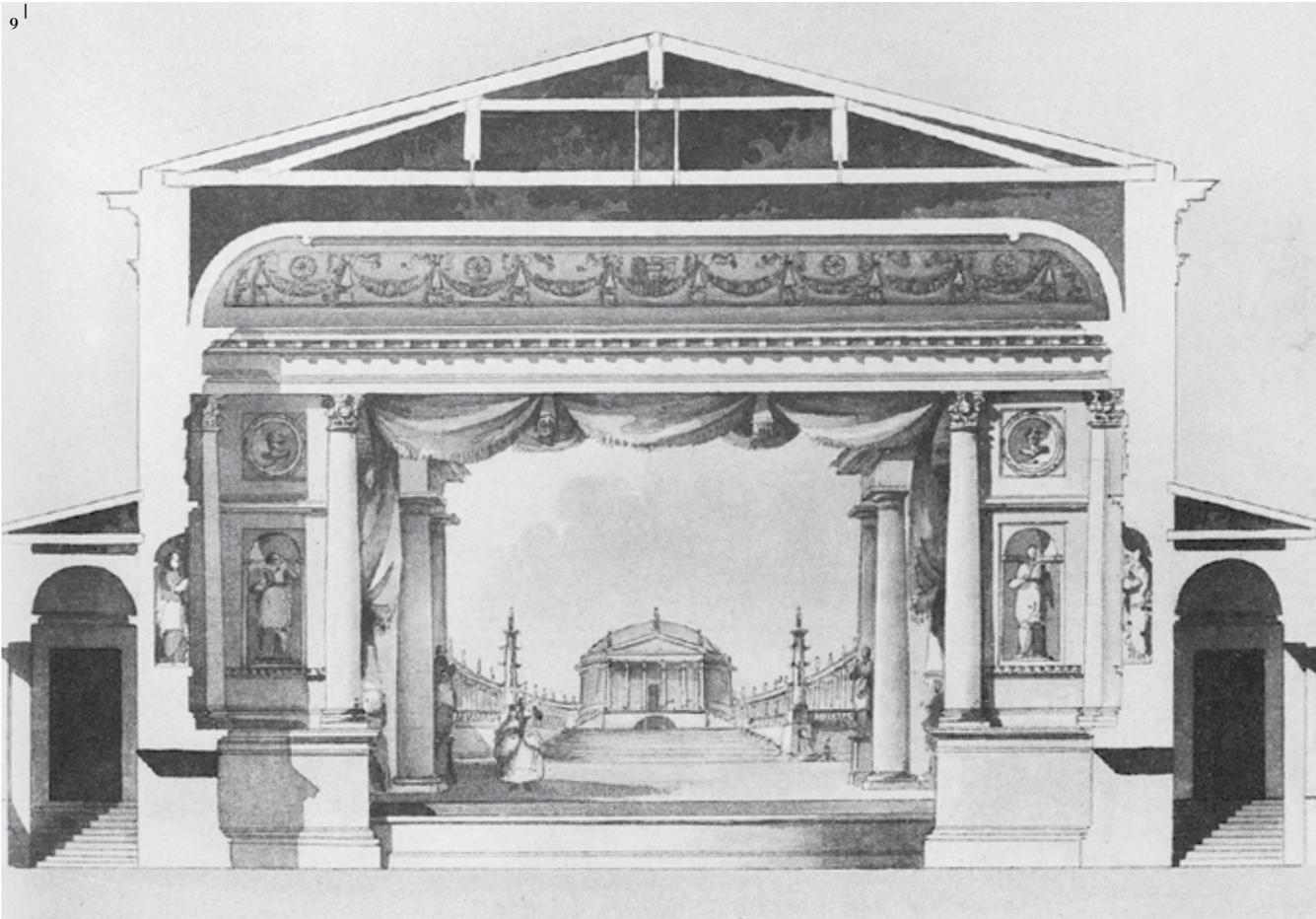
71 **VIEW OF THE EXHIBITION
"THE HERMITAGE OF HER
IMPERIAL MAJESTY"**
The Nicholas Hall of the
Winter Palace, 2014

Dinners at the Hermitage would normally include theatrical performances, such as operas, plays (including those written by the Empress herself), ballets and concerts. The Hermitage then resonated; the stage became the throbbing heart of this evening event. During the construction of the new Hermitage building, the mezzanine of the ground floor, under the Oval Hall, was turned into a theatre. This room, however, was soon found to be unsuitable, and Vellen commissioned a project for organising a theatre in the second stage of construction of the Great Hermitage (around the area where the Leonardo Hall is now). When in 1778 the Empress began to entertain the idea of having another section of the Hermitage built, namely the Raphael Loggias, a simultaneous construction started: of the Loggias designed by Quarenghi and of a new theatre building behind the Winter Canal, at the former location of Peter’s Winter Palace. Vellen created another passage between the buildings, the gallery on arches, the splendid foyer of the Hermitage Theatre, which was a complex architectural construction at the time. The theatre was finished in the rough by the winter season of 1785, whereas the façade overlooking the Neva took much longer. The unique hall, designed as an amphitheatre, left a great impression on its contemporaries and added the best example of the Palladian style in Russia to the wonders of the



81 **YURI VELTEN**
*Plan of the Manege
with the superstructure
“Jeu de paume”, 1765*
Russian State Historical
Archive, St. Petersburg

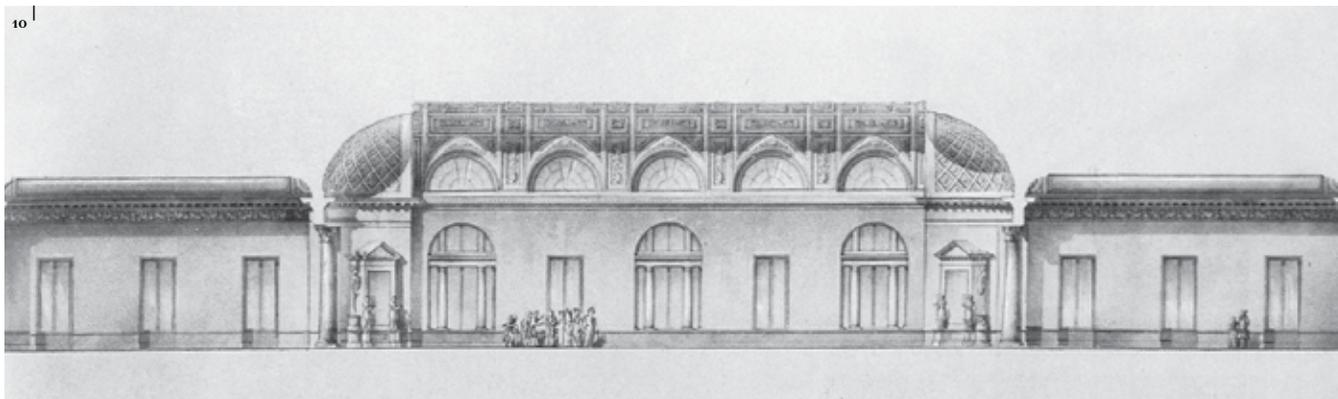


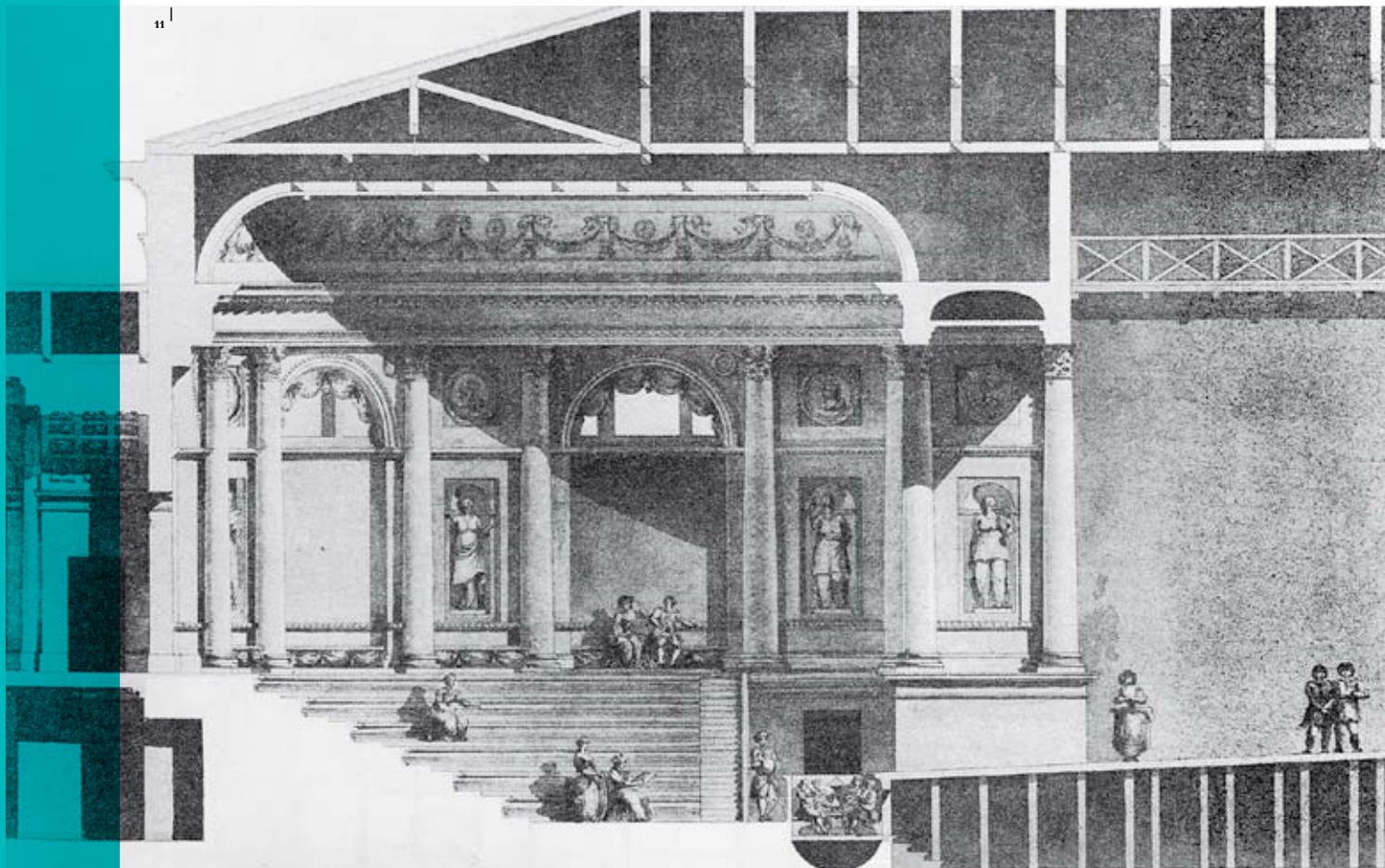


9 | **GIACOMO QUARENghi**
*Cross-section
of the auditorium, 1780s*
The State Hermitage Museum

10 | **GIACOMO QUARENghi**
*Longitudinal section
of the second floor rooms
housing the Raphael
Loggias, 1787*
The State Hermitage Museum

11 | **GIACOMO QUARENghi**
*Longitudinal section
of the hall. Plan, 1783*
The State Museum of the History
of St. Petersburg





Mikhail Diolrovsky

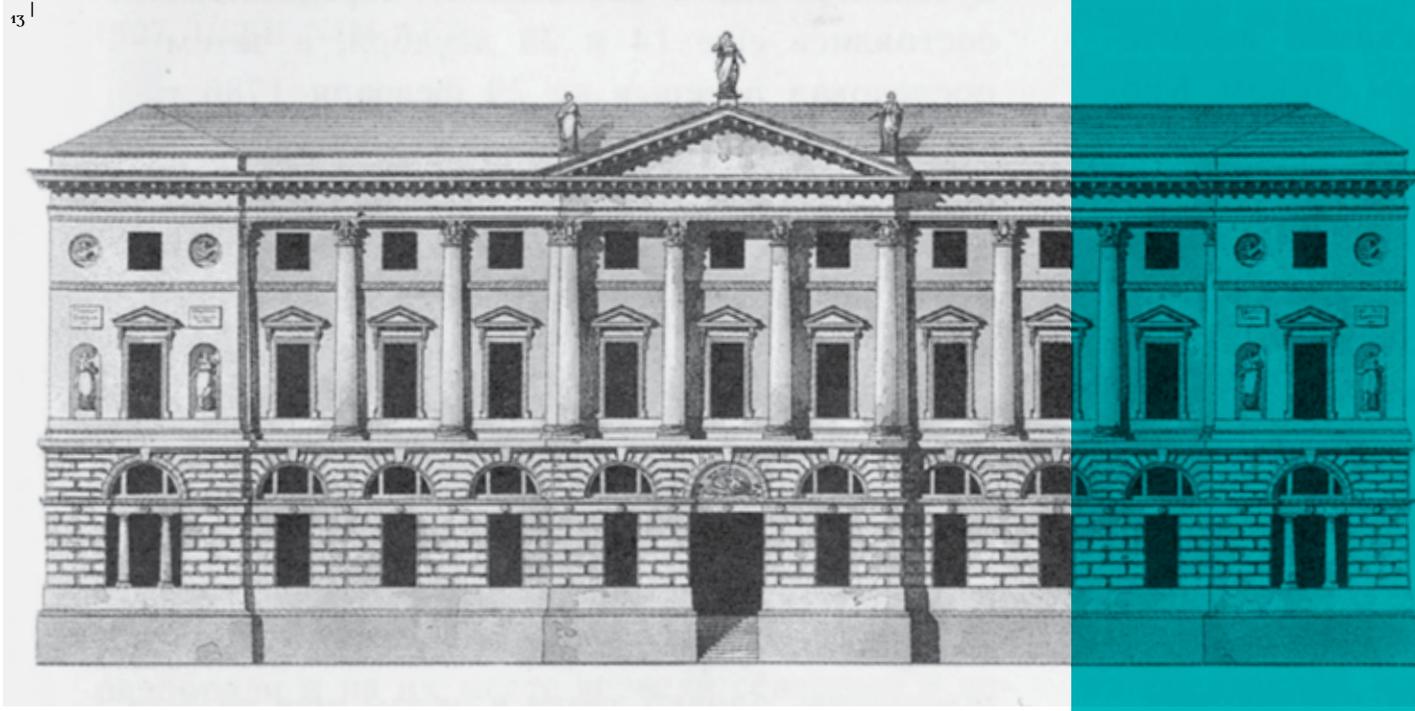
From the very early years, engraved gems, jewellery, painted elchings, Voltaire's books and portraits of military commanders have been an essential part of the world built around acquired collections of paintings. Having learnt where and how visitors entered Catherine's Hermitage, we are inspired by that unique spirit that was brought here by the great monarch. We strive to preserve this spirit of "a reclusive spol" in today's enormous museum, and this exhibition is an attempt to check our ambitions against reality; the way we imagine it.

Hermitage. The theatre embodied Catherine's aspirations as a playwright: among many other things she managed to find time for writing, which played an important role in her life. Catherine II was a prolific writer: she loved plays, especially comic ones, and wrote librettos for productions in her own theatre.

The construction of the Loggias, essentially the first purely museum building, extended for nearly ten years and was finished by 1792. Apart from the Loggias, three halls of the slate floor of the new building were used to display a mineralogical collection, acquired in 1786 from scientist Peter Simon Pallas, as well as oriental items and other precious objects previously stored on the mezzanine floor above the Empress's private quarters in the Winter Palace. The Diamond Room, the predecessor of the Treasure Gallery, made a striking impression with a fantastic combination of splendour and exquisite taste, and gems from the East and West. The Hermitage went through considerable change over this period. From the early 1780s onwards Catherine no longer acquired large collections of paintings; the Hermitage was full of them and this abundant collection required analysis as it had completely covered the walls of the newly constructed buildings. Cataloguing of a considerable part of this collection was also finished about the same time. Apart



13 |



12 | **VIEW OF THE EXHIBITION**
"THE HERMITAGE OF
HER IMPERIAL MAJESTY"
 Nicholas Hall of the Winter Palace, 2014

13 | **GIACOMO QUARENCHI**
The final draft of the facade
of the Hermitage Theatre, 1786.
 The State Hermitage Museum

from the collections of paintings, inventories were also made for engraved gems, precious items, parts of the numismatic collection and the large library. As the Loggias building is joined to the Hermitage, the museum element starts to prevail in this newly formed complex. For the first time in Russia special museum furniture is ordered for the halls of the Great Hermitage that would allow for more convenient storage and display of collections. Modern furniture was also planned for the library, which now occupied a more spacious and convenient room on the ground floor of the Loggias.

From then and until the very opening of the museum in the New Hermitage, guests would come into the Hermitage up the Theatre Staircase, through the room before the Foyer with a valet de chambre on duty. Visits to the museum were allowed during the daytime and in the company of a court

valel. The main restriction for visiting was the Empress's presence. A French traveller Forlia de Piles recalled, "In order to visit the Hermitage one needs to make it known in advance and do it while the Empress is not there. When she is in Saint Petersburg it is rather difficult, virtually impossible, to enter, as Her Majesty attends the Hermitage at any time of day and entrance is permanently prohibited".

Catherine II wrote in 1790, "My museum in the Hermitage comprises, bar the paintings and Raphael's Loggias, 38,000 books, four rooms filled with books and etchings, 10,000 engraved gems, approximately 10,000 drawings and scientific objects that take up two large halls".¹ This was quite an accurate estimate of a collection acquired over record short period. In just thirty years she achieved what normally takes centuries.

1 _____ Catherine the Great's letters to Grimm (1774–1796) published with notes by V. Grol // Collection of the Russian Imperial Historical Society. 1878. V. 23.



¹⁴ **ANTONIO RINALDI**
*Plan of the ceiling for the
 Oval ceremonial rooms
 of the Winter Palace, 1770*
 The State Hermitage Museum

**J.G. Georgi. Description of Saint Petersburg,
 the Capital City of the Russian Empire, and Landmarks
 on its outskirts. St. Petersburg, 1794. Part 2. Chapter. 4.**

§ 750.
 The Hermitage of HER IMPERIAL MAJESTY is named after Catherine II's reclusive entertainment and exercises. The Hermitage was virtually created by HER in full, as everything, including its foundation, location, variety and diversity of objects stored there, exterior and interior delicacy and grandeur, was done following HER instructions. <...>

§ 753.
 The Hermitage was founded soon after HER IMPERIAL MAJESTY ascended the throne. Apart from occasional souvenirs and gifts, the EMPRESS acquired whole collections that immediately filled all categories. Major acquisitions (which I would not be able to list chronologically) included the Duke of Orleans collection which mostly comprised of gems (i.e. precious stones with images carved in them), St. Maurilius collection of about 800 gems; the Naffer collection of gems and pastes (i.e. such images on pastes); the Tassie collection of pastes and a collection of pastes produced here under HER MAJESTY'S strict supervision.

§ 754.
 Collections that belonged to Count Brühl, the Berlin merchant Golzkowsky, a part of the Dutch Braamcamp's collection and Lord Houghton's collection were bought for the gallery, and the so-called Raphael's Loggias were constructed.

§ 755.
 HER IMPERIAL MAJESTY'S book collection was mostly expanded through purchasing libraries: Voltaire's in 1779, Marquis Galliani's and Diderot's in 1785, a collection from 1783-1786 built by a bookseller from Berlin, Nicolai, and Prince Shcherbalov's; it was also supplemented by the library from Oranienbaum, and transferred here in 1792.

§ 756.
 The Collection of Russian coins and medals has grown and keeps growing periodically through the addition of entire collections of coins and medals of foreign states and republics, as well as of occasional acquired, excavated or discovered items.

§ 757.
 There were few natural wonders at the Hermitage; but apart from the greenhouse and an aviary in the hanging garden, in 1786 HER MAJESTY also bought an extraordinary collection from the famous scientist Pallas; various curiosities were also delivered from all corners of Russia.

§ 758.
 The Hermitage would be packed if items offered did not pass a rigorous selection process before acquisition and display; as HER MAJESTY'S taste disregards a lot, most natural curiosities, such as animals and fossils, physical, mathematical and other amazing precious items, numerous books and other objects are donated by HER IMPERIAL MAJESTY to the Academy of Sciences to expand the natural history collection, the cabinet of curiosities and the library.



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The room key gives you unique opportunity to visit the Hermitage without queuing

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THE HERMITAGE REFLECTED IN ITS SHOWCASES

IN THE YEAR OF ITS 250TH ANNIVERSARY THE HERMITAGE OPENED THE DOORS OF ONE OF ITS LEAST KNOWN SPACES FOR THE FIRST TIME — THE FORMER IMPERIAL MANEGE, LOCATED UNDER THE TERRACED GARDEN OF THE SMALL HERMITAGE AND SERVING AS A STOREROOM DURING THE SOVIET YEARS. IT WAS NO ACCIDENT THAT THE FIRST EXHIBITION ORGANIZED IN THIS ENORMOUS HALL, HIDDEN AWAY IN THE DEPTHS OF THE MUSEUM WAS 'THE HERMITAGE REFLECTED IN ITS SHOWCASES'.

The idea to arrange an exhibition on the basis of the museum showcases was suggested by Rem Koolhaas, the famous Dutch architect, and the exceptional Hermitage collection allowed the curators of the exhibition to turn it into reality in the form of a large-scale panorama of the museum's life throughout its long history.

More than fifty showcases, as well as photos and drawings from the collection of one of the oldest museums in Europe, the State Hermitage Museum, demonstrate the evolution from Catherine the Great's time to the beginning of the twenty first century. The earliest and the rarest showcases presented at the exhibition date from the time of Catherine II and Alexander I. They were created by Christian Meyer and Heinrich Gambs, the best furniture makers of St. Petersburg and the main executors of the Imperial Court orders. Leo von Klenze, as an architect, included in the architectural project of the New Hermitage, executed under

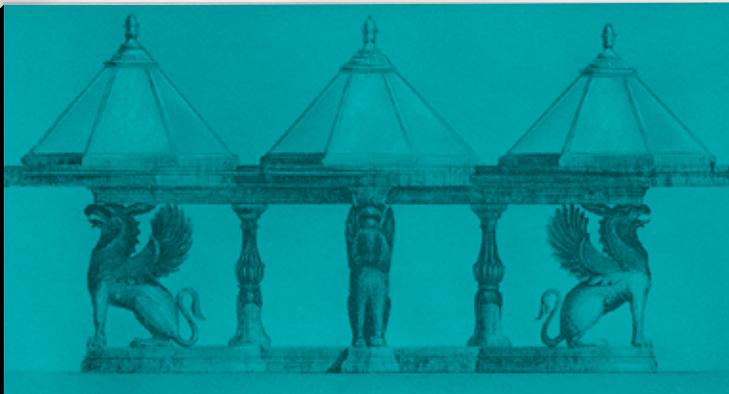
the order of Nicholas I, an unprecedented amount of museum equipment, through which was emphasised the idea of harmony between the exhibits and the surrounding space.

The modest appearance of the museum of the late 19th — early 20th centuries bore witness to the increased role of the exhibition in comparison with the museum space and means of exposure.

In the search for rational forms, museum showcases became more adapted to perform their main function, that is, to provide the most convenient overview of the collection. This trend continued during the Soviet period, when the museum equipment used stylistic features of constructivism, decorative minimalism and accentuated functionality allowing the attention of visitors to be directed to the viewing of the exhibits.

In addition to specialised museum showcases, the exhibition demonstrates showcases from private collections that were brought to the Hermitage after the nationalisation of the 1920s–1930s.



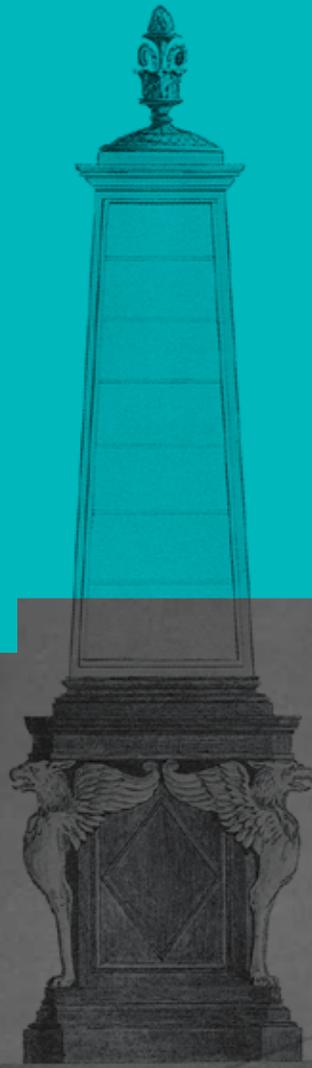


15 | **LEO VON KLENZE**
Plans for showcases for halls
New Hermitage, 1848
Russian State
Historical Archive, St. Petersburg





16 | **LEO VON KLENZE**
Plans for showcases for halls
New Hermitage, 1848.
Russian State
Historical Archive, St. Petersburg





17 | **THE EXHIBITION IS HELD IN THE NEW EXHIBITION SPACE, DESIGNED BY REM KOOLHAAS FOR THE 250TH ANNIVERSARY OF THE STATE HERMITAGE MUSEUM IN THE SHUVALOVSKY PASSAGE, BETWEEN THE SMALL AND NEW HERMITAGE — CONNECTING MILLIONAYA STREET WITH THE PALACE EMBANKMENT**



IMPERIAL PORCELAIN MANUFACTORY



«The face of the city», «rarest art treasure of the country» is called the Imperial Porcelain Factory in St. Petersburg. More than two and a half centuries of plant history is inseparable from the history of Russia, and its products – artistic porcelain – has become a unique «porcelain chronicle» of St. Petersburg. Factory products are presented in the collections of major museums around the world.

In 1765 Catherine II changed the status of the Neva Porcelain Manufactory (founded. 1744) and defined it a new name: «Imperial Porcelain Manufactory».

In the Soviet period, the State Porcelain Factory named after M.V. Lomonosov (LPF) has enriched the art world «propaganda» and avant-garde porcelain.

Later, here was made a new style of Soviet porcelain, based on the rich heritage of the old masters.

In 2005, the factory recovers its historical name and brand «Imperial» revives the tradition of creating elite porcelain for interior decoration and festive table – a symbol of prosperity and stability, luxury and prestige, porcelain for collectors and Governmental Fund gifts. First-class master restore famous works of XVIII–XX centuries of porcelain factory museum, which became part of the collection of the State Hermitage. Among these exquisite style works G.D. Rachette, S. Pimenov, A. Voronichin, ideologically biased, but impeccable taste by S. Chekhonin, N. Danko, A. Schekotihina, supremalistic things by Kazimir Malevich, N. Suetina, unique works of contemporary artists continue the tradition of IPF.

At all times in the art of masters of the first Russian porcelain factory, Petersburg continues to be the main character with its classic architectural look, rich cultural heritage and a truly attraction of the white nights.



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Imperial Porcelain



1744

ST. PETERSBURG

270





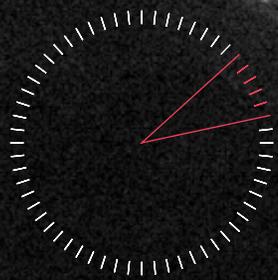
48 | **JIANPING HE (CHINA)**

The author of the poster for the 250th anniversary The Hermitage which features as the cover of this issue of the magazine



'AS AN ARCHITECT I AM ATTRACTED TO THE HERMITAGE NOT BY ITS ARCHITECTURE BUT BY THE FREEDOM AND OPPORTUNITY TO THINK JUST BY BEING NEAR TO IT, AS FAR AS THIS IS POSSIBLE. SOMETIMES IN ORDER TO HAVE A GOOD IDEA YOU HAVE TO HAVE SOME BAD ONES. I PUT FORWARD AS MANY BAD IDEAS AS NECESSARY FOR PIOTROVSKY TO HAVE GOOD IDEAS, I'M VERY PROUD OF THAT! THE COMPLEXITY OF THE HERMITAGE CHARMS ME. THE CULTURES REPRESENTED IN IT, BE THEY RUSSIAN, AMERICAN, OR EUROPEAN, EACH CONTAIN COMPLEX INVERSIONS, WHICH ENCOUNTER ONE ANOTHER IN THE HERMITAGE AND IT WOULD BE RIGHT TO DEVELOP IT AS A MUSEUM IN A CLEARER AND SCRUPULOUS MANNER IN REGARDS TO ARCHITECTURE. BUT ALL OF THE RICHES OF THE HERMITAGE, ALL OF ITS WONDERFUL EXHIBITS ARE ALSO WARNINGS, THAT YOU ARE ONLY FAMILIAR WITH ONE SIDE OF THE HERMITAGE, THAT YOU HAVE ONLY ONE KIND OF EXPERIENCE OF IT. THE ENTIRE COLLECTION OF THE MUSEUM HAS ONE VECTOR OR FLOW, WE SEE THIS AND LOSE SIGHT OF THE TRAITS AND CHARACTERISTICS OF THE INDIVIDUAL COMPONENTS OF THE HERMITAGE. MY MAIN INTEREST IS IN SEEING IF THERE WOULD BE A TRUER EXPERIENCE IF THE FLOW WAS INTERRUPTED AND IF THIS IS INDEED POSSIBLE. TO ACKNOWLEDGE THAT EACH PART OF THE HERMITAGE REPRESENTS A TOTALITY OF THE SYMBOLS AND THE IDEOLOGIES OF MOVEMENTS, TO ACKNOWLEDGE THIS AS A TOTALITY OF HISTORIES AND SOURCES. TO STOP AND SWITCH THIS FLOW IS THE AIM OF THE NEW KUNSTHALLE PROJECT IN THE FORMER COURT STABLES THAT HAVE NEVER BEEN A PART OF THE HERMITAGE'.





Masks of Terror

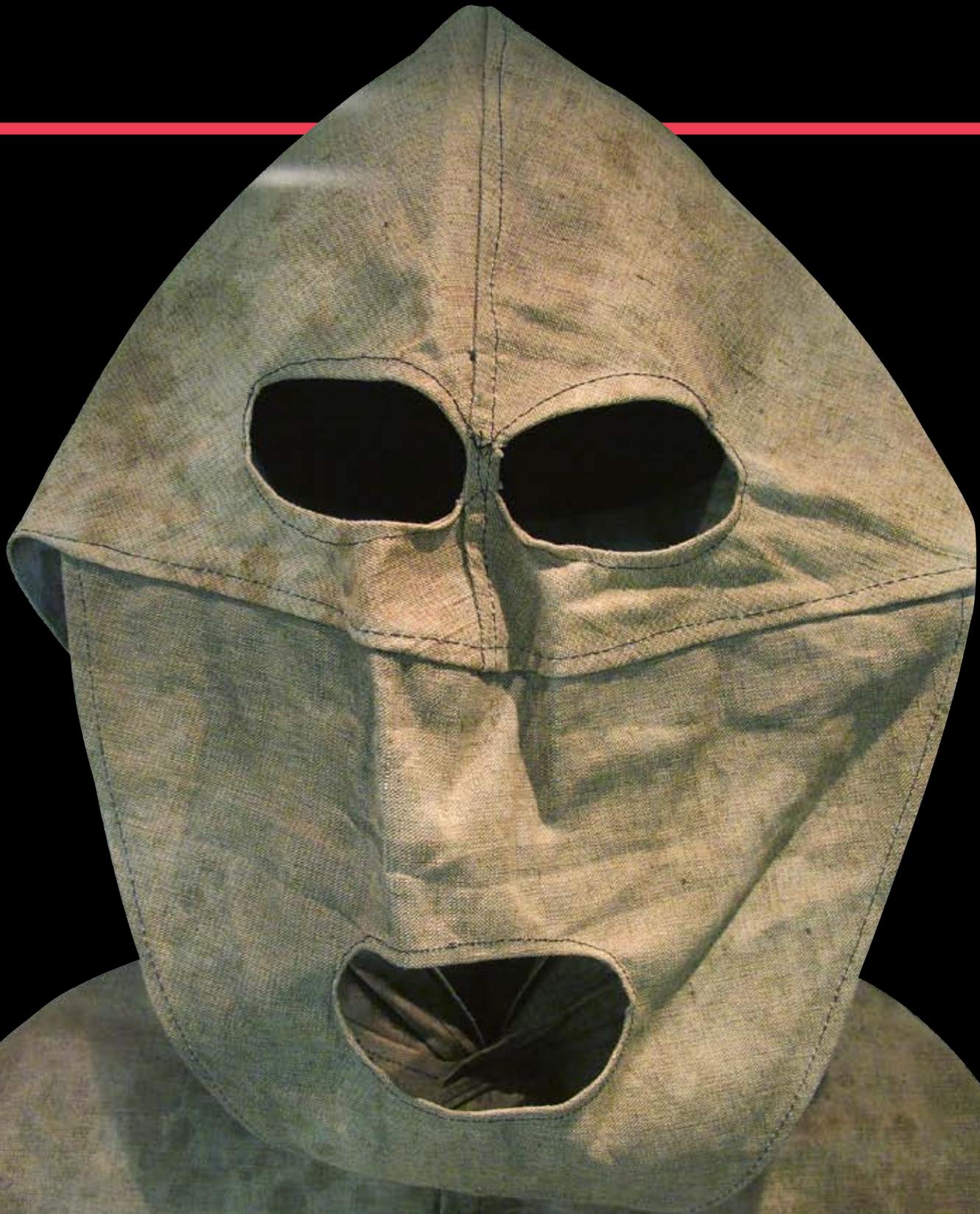


EXHIBIT OF MUSÉE
DE LA GRANDE GUERRE
DU PAYS DE MEAUX

THE MUSEUM OF THE GREAT WAR, PAYS DE MEAUX (MUSÉE DE LA GRANDE GUERRE DU PAYS DE MEAUX) IS ONE HOUR'S DRIVE FROM PARIS. IT IS LOCATED ON THE PERIPHERY OF THE TOWN, NOT FAR FROM THE AREA WHERE THE TWO BATTLES OF THE MARNE (IN 1914 AND 1918) TOOK PLACE. IN FRONT OF THE MUSEUM IS A SOMEWHAT EMOTIONAL MONUMENT, WITH A NUDE LIBERTY DEFENDING HER SONS, CREATED BY THE AMERICAN SCULPTOR FREDERICK WILLIAM MACMONNIES (1863-1937) AND ERECTED IN 1932 BY AMERICAN SUBSCRIPTION, WHICH IS WHY IT IS COMMONLY REFERRED TO IN MEAUX AS THE "AMERICAN MONUMENT". THE MUSEUM BEGAN IN 2005, WITH THE PURCHASE OF THE HISTORIAN JEAN-PIERRE VERNEY'S COLLECTION, AND WAS FIRST OPENED TO THE PUBLIC IN NOVEMBER 2011. THE BUILDING, WITH A FLOOR SPACE OF SEVEN THOUSAND SQUARE METERS (3,300 M² OF WHICH ARE USED FOR THE EXHIBITION), WAS DESIGNED BY THE PARISIAN ARCHITECT CRISTOPHE LAB.

The museum in the French town of Meaux, not far from the battlefield on the Marne, tells the story of the war that started 100 years ago and lasted for four years. We call it the First World War.

Here they call it the "Great War", but in Russia it is not considered as such. The Great War for us is the Patriotic War. The First World War was taught in Soviet schools as one of the factors that led to the great October socialist revolution. The single blank of the "Avrora" is more important for us than "Big Bertha's" entire four-year cannonade.

There are war museums all over the world, and they are generally designed for two groups of visitors: veterans and boys. There are no more living veterans of the Great War. Two years ago its last participant, the Englishwoman Florence Green, died; she had served in the Royal Air Force canteen in 1918. Five years ago, Briton Harry Patch, the last soldier who had been to the trenches of the Western Front died. Known as "the last Fighting Tommy", he was "the last soldier" for a long time and set the record for living to 111 years, 1 month, 1 week and 1 day, but finally joined his comrades-in-arms, resting in France. But even aside from the soldiers, those who did not fight died as well; those who hid in the rear or followed the battles in the newspapers of neutral Switzerland, Spain or the Netherlands. There is no one left alive, neither those who attacked nor those who defended themselves, nor those who stayed on the side.

Today's boys and girls arrive at the museum in huge buses and wander around the exhibitions with their entire class. They are closely watched by their teachers and parents, and young guides, who look like they just left school themselves and explain the history of the war to them. And they speak to them about some rather strange things.

In the time of my childhood it was considered that military museums should tell stories of heroes and acts of bravery, and, so to speak, contribute to the patriotic education of youngsters. The Meaux museum tour indeed starts with a patriotic education: before all the tragedies of war you see an ordinary school desk (which has hardly

changed since the 19th century) and a boy sitting at it with a dreamy look on his face. The inscription reads: "From the classroom to the barracks".

This was the common path of a European schoolboy of the late nineteenth to early twentieth century. This path goes past a school cupboard which stands nearby, where you can find a fencing suit, weights and a special "school gun", used during boys' initial training. After holding a "school gun", a young man found himself in the barracks, with a real gun; the barracks became his new classroom and university.

But why were French children trained to carry a "school gun"? The exhibition explains that it is because in 1870 France was shamefully defeated by Prussia and lost its Emperor, several armies, fortresses, and a major part of its territory, including Alsace and Lorraine. The French people lived in hope that this shame would be washed away with German blood, sooner or later. The Germans lived with another hope: to preserve the fruits of their victory and to put the French off fighting them ever again.

The first lesson of the Meaux museum is thus that even the most glorious victory does not really end a war. Every victory carries a new war and, likely, a future defeat, which neither the Germans in the beginning of the century, nor the French in the middle, could understand. The idea of revenge whips up France: the fear of revenge unifies Germany. Austria settles accounts with Serbia; Russia begins mobilisation. All over Europe jubilant crowds take to the streets; people dream of fighting. And in the Meaux museum you can even walk among such a crowd, or, rather, take a picture with it, and imagine yourself going to crush the haters of Russia, for example the German embassy in Saint Isaac's square, as it happened on 5 April 1914.

There is only one exit from this crowd — into the main hall of the museum, passing by a range of glass windows. Behind them you see marching mannequins wearing military uniforms from all participating countries. Now you can join in their movement and watch them closely. There are Scots marching in kilts, Turks in fezzes, Russians in Cossack hats, Germans in pickelhauben, French in kepis,

soldiers of different regiments and different armies, people of different nationalities. What is curious is that they are not marching towards each other; they are all going in the same direction, they all follow one common path.

The mannequins were made by sculptors: each of them has distinct features, special traits; but the fact that the bodies are not coloured makes the march of colourful uniforms a rather scary sight. It is an army of dead men. Their white plaster faces look like death masks; like medical casts from military hospitals. We will see such casts later, in the hall with the exhibition about wartime medicine. But there they are mutilated, as the masks were created from the faces of young men with maxillofacial wounds who turned into miserable beasts, like Gwynplaine from Victor Hugo's "The Man Who Laughs".

School excursions stay in the hospital hall for a long time. Children are told about the life of these people, who in France were somewhat crudely called *gueules cassées*, "broken faces". This is how they were referred to by Colonel Yves Picot, who lost a part of his face himself and who founded the association of *gueules cassées* which helped people with broken faces and lives; this is why the expression *gueules cassées* also came to be used figuratively, meaning "the lost generation".

The main hall of the museum quite naturally houses weapons and military equipment. The most advanced fighter aircraft — the French SPAD S.XIII, the best tank — the French Renault FT-17; and the famous taxis which, upon the order of Paris commanding general Gallieni, re-deployed the French troops to the Marne and saved France from von Schlieffen's blitzkrieg. You can also see a prototype of a field radio station here — a pigeon house truck for pigeon post. Everything that boys want to see. But the longest part of schoolchildren's tours is focused on two trenches, a French one and a German one, with a neutral strip of "no man's land". Those are showpiece trenches, without any mud, rats, corpses or filth, but even with this well-conditioned aspect they still look more like burial architecture than a place where people could subsist.

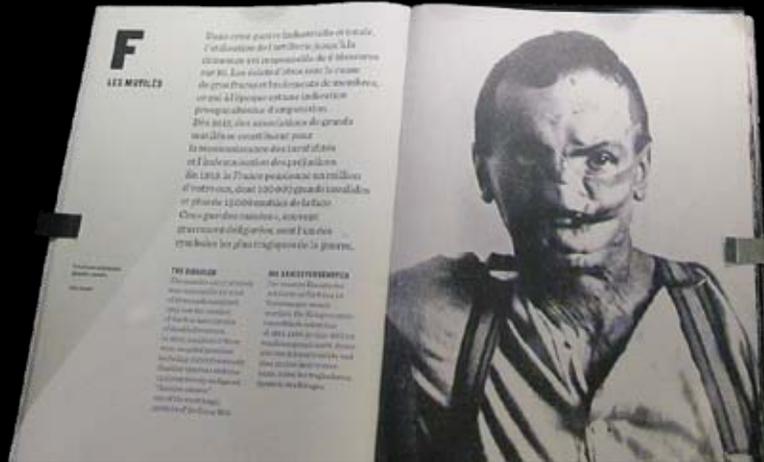
It is quite surprising that almost the entire Musée de la Grande Guerre du Pays de Meaux was created by one man. Its base is the private collection of the historian Jean-Pierre Verney which he had been enriching since his youth: no fewer than 50 thousand items. Verney is one of the major French specialists on the First World War; he is the man to ask about how one or other army acted, what soldiers of a certain regiment wore, who judged them for self-inflicted wounds or desertion and who led them to attack the enemy's trenches. It was he who consulted the artist Tardi, famous for his philosophical comics on the Great War, and Jean-Pierre Jeunet when he was shooting "A Very Long Engagement". When Verney is asked what is the most interesting item for him in his collection, which object or relic, he always replies that he was not interested in the items themselves, but in the people who used them, their way of thinking, and not how hand grenades function.

As well, there are cases filled with hand grenades, stands with rifles and pistols, models of battleships, submarines and sea mines. The creators of the exhibition did



not forget the fact that war moved civilisation forward, although it mainly focused on murder weapons. One of the best examples here is the inventor of chemical weaponry, the renowned German chemist Fritz Haber, who killed more people than some generals, and still received the Nobel Prize for Chemistry in 1918, the year of the end of the War and the defeat of Germany.

Next to his deadly gas bombs the first gas helmets are exhibited — masks with elephant-like trunks and pig-like snouts — that saved soldiers from German science. They are empty, with no faces behind them; the canvas is tainted and the rubber is dried, and it makes them look like dried alien heads from horror films. The museum collection also features other masks, which look like primitive African ones and which hide the features of the face and make those wearing them look like characters of an ethnographic, not a war museum, although they were made for pilots (to protect their faces from cold in the open cockpits), or for tankers (to protect their eyes from spall attack), or for intelligence men (so as not to give themselves away in a neutral zone). It somehow leads one to imagine that their use was purely theatrical. This primitive ingenuity looks quite miserable next to the triumphant military equipment and machinery, but this is precisely how destructive civilisation came in contact with the human body. The protective mask is a lifesaving thin layer of material, with a live face on one side and poisoned air or shrapnel on the other.



2-4 | EXHIBIT AND EXHIBITION VIEW OF MUSÉE DE LA GRANDE GUERRE DU PAYS DE MEAUX

3 |

PHOTO: ALEXEY TARKHANOV

In the adjacent halls are extraordinary examples of military uniform which would create a sensation at fashion shows. It is even strange that modern designers do not come here to look for inspiration; maybe these clothes are too evocative of death and burial. But here, after a sparkling clean cuirass and helmet of a horse-guardsman, a costume which could easily have aristocratic knights' ribbons adorn it, we see the primitive armour of intelligence men, their knives and clubs, which are indistinguishable from the weapons of the middle ages. These ugly breastplates and garribraces belonged to special detachments who worked on clearing the trenches or went for "tongues" behind the front line. Their weapons comprised not guns or tanks or planes, but the most vulgar wooden clubs and knuckles, looking as if they had not come from Europe but rather from the indigenous peoples of the Solomon Islands.

France won the Great War, and it would not be surprising if the museum were to sing of the exploits of French weaponry with drums beating; instead it speaks of soldiers' suffering, whichever side they fought on. European civilisation turns out to be tantamount simply to primitive sticks and stones for murder. This transition from a parade dress coat to the costume of a ripper of the trenches is a metaphor for what happened to people during the war perhaps quite imprudently called "Great". Can there be any great wars at all? This is a question that the Meaux museum leaves open.



4 |

RUSSIAN PERFORMANCE: A CARTOGRAPHY OF ITS HISTORY

The timeliness of the exhibition dedicated to a 100-year history of Russian performance is self-evident: one has only to consider the furious reaction of our entire society to the news of the radical Saint Petersburg activist severing his earlobe as a sign of protest, or to remember the unprecedented resonance of the incident of the girls in coloured balaclavas in a certain cathedral. Milena Orlova, chief editor at The Art Newspaper Russia

The numerous polemicists on “is it art or not” often do not even realise that not only the subject of their discussions, but also the discussions themselves have quite a notable history in our country. The “Garage” exhibition directs the emotions towards academic study presented as a captivating installation — a labyrinth designed by the FORM architecture bureau in such a way that every epoch has a visual metaphor of itself, be it a transforming stage for the 1920s, a grand entrance with banners flying above one’s head — photographs from Stalin’s time, claustrophobic flats from the era of stagnation, or the police van bars, from behind which visitors can watch videos of protest demonstrations of recent years.

The word “escapade”, by the way, is in this case just another term for the genre the exhibition is dedicated to. This is what the members of the Moscow group “Mukhomor” called their actions in the late 1970s. In the 1910s, where the exhibition starts. The word “performance” was not used either: the futurists who painted their faces to the amusement of the bourgeois public called it “colourings”. The first hall (“Avant-garde”) is filled with various definitions of experimental events: “live newspaper”, “mass staging”, “machine dance”, “biomechanics”... or simply “presentation” — probably the closest analogue to the English term “performance”. All of these phenomena have already been studied by historians of the avant-garde, but to the present day no one has tried to connect them to the history of Russian actionism in recent decades, the unofficial life of Soviet art, the bright performances of the 1990s or modern activism.

The exhibition organisers admit that they would hardly dare to try to deal with such a vast topic (there are about a hundred artists, groups and communities in the catalogue) without the context of certain previous events. It is, first and foremost, the retrospective of a star of world performance Marina Abramovic, “The Artist is Present”, which took place in “Garage” in 2011, which was followed by a partnership with the New York festival “Performa” run by the major world performance specialist Roselee Goldberg. All of this made Russian researchers study the Russian contribution to the performance process internationally, and after two scientific conferences curators Sasha Obukhova (head of the Russian contemporary art archive at “Garage”) and Yulia Akse-nova presented a “cartography” of performance in Russia to the public.

Besides evidently being of interest to the general public, the exhibition is of special interest to museum professionals, because it radically changes the traditional notion of what is an original, and provides an answer to the question of how to exhibit such an ephemeral genre as performance. What do you exhibit? In the case of the Marina Abramovic exhibition the solution was found thanks to volunteers who repeated her most famous performances live — and this was the key to the success of the exhibition with the public. This time curators used a different method. Many of the original archive



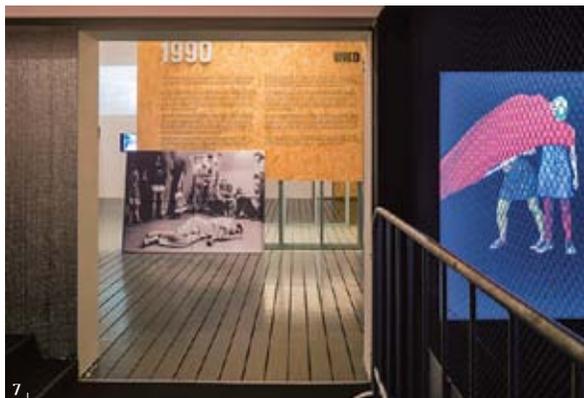
PHOTO: YURI PALMIN © GARAGE MUSEUM OF CONTEMPORARY ART

51 **ZIP Group**
BIP (Booth of Individual Pickeling), 2013
Objects

6-8 | **EXHIBITION VIEWS**
'RUSSIAN PERFORMANCE:
A CARTOGRAPHY
OF ITS HISTORY'
 in the Garage Museum
 of Contemporary Art



6



7



8

PHOTO: YURI PALMIN © GARAGE MUSEUM OF CONTEMPORARY ART

PHOTO: YURI PALMIN © GARAGE MUSEUM OF CONTEMPORARY ART

and museum documents were replaced with audacious reconstructions or spectacular reproductions. "What can be the original here?" Sasha Obukhova explains, "We consider the event in itself, the action as the original, and what you can see here is only a trace of it". There were many real works of art exhibited too, though: stage props from various performances, photographs and videos which, for the artists, were often not a random documentation, but rather the final result of their project (as, for example, the artefacts of Francisco Infante or the films shot in Timur Novikov's New Academy).

The exhibition appears innovative not only in its concept, but also in its implementation. Every exhibit is marked (or "tagged", as they say on the internet) with word tags. Visitors can borrow a tablet or download an application for the exhibition and choose one of 12 itineraries, following these tags like flags in a forest: "body", "costume", "city", "slogan", "scenography" etc., and thus look at the history of Russian performance from different angles. And this is no doubt a step forward in greeting the new museum public, which sees the screens of their tablets as the actual and true reality.

LONDON

COURTAULD INSTITUTE GALLERIES
23 OCTOBER 2014 – 18 JANUARY 2015

In the turbulent years around the First World War Egon Schiele, alongside Gustav Klimt and Oskar Kokoschka, rose to prominence in Vienna. Schiele produced some of the most radical depictions of the human figure created in modern times.

EGON SCHIELE: THE RADICAL NUDE

Egon Schiele (1890–1918) is a central figure of Austrian Expressionism. Schiele arrived in Vienna in 1906, aged just fifteen, to train as an artist. He quickly proved his precocious talent and the following year sought out Klimt, the leader of Vienna's Secessionist group of avant-garde artists and designers, who mentored Schiele and helped establish his reputation.

Schiele charges his nudes with such gestural and expressive body language, that they have a psychological effect on the viewer. This was soon to become a hallmark of his art. Many of these works affronted contemporary standards of morality and were considered pornographic. In 1912 Schiele was imprisoned for two months for exhibiting his 'offensive' nudes. At the trial the judge is alleged to have burned some of the artist's drawings in open court with a candle flame.

The exhibition displayed, amongst others, works from the final productive years of Schiele's short life before his untimely death in 1918 from Spanish influenza, aged just 28. His later nudes suggest a more classical solidity and sometimes lyricism, whilst retaining their unflinching rawness as naked bodies.



9 |



10 |

9 | **EGON SCHIELE**
*Crouching Woman
with Green Kerchief*, 1914
Pencil and gouache, 47 × 31 cm
The Leopold Museum, Vienna

10 | **EGON SCHIELE**
Squalling Female Nude, 1910
Black chalk, gouache and opaque
white, 44.7 × 31 cm
The Leopold Museum, Vienna

11 | **EGON SCHIELE**
*Erwin Dominik Osen, Nude
with Crossed Arms*, 1910
Black chalk, watercolour
and gouache, 44.7 × 31.5 cm
The Leopold Museum, Vienna



S

S. 10.

Even the Dutch — known for being very down-to-the-earth — are overwhelmed. From rosy pink and jubilant yellow to bright blue to sombre black — face one of the vast canvases created by Mark Rothko and you feel yourself being sucked into his magical world of emotions. By Anja Frenkel, editor-in-chief Tableau Fine Arts Magazine

^{12.1} **MARK ROTHKO**
Untitled, 1968
Acrylic on paper mounted
on hardboard panel



MARK ROTHKO IN THE HAGUE

'A painting is not a picture of an experience;
it is an experience'.
Mark Rothko

The works created by the American abstract expressionist Mark Rothko (1903–1970) are both impressive in dimension and astonishingly soulful and intimate in sensitivity. Painted layer upon layer, his colour fields are of unprecedented intensity and sensuality and communicate universal human emotions such as fear, ecstasy, grief and euphoria. Rothko was an intensely committed painter who invested his whole being in his art and, like many other great artists, led a difficult life. Deeply disillusioned by the two world wars and plagued by depression, he was a tormented soul, yet capable of producing great art with an enduring capacity to comfort and enthrall.

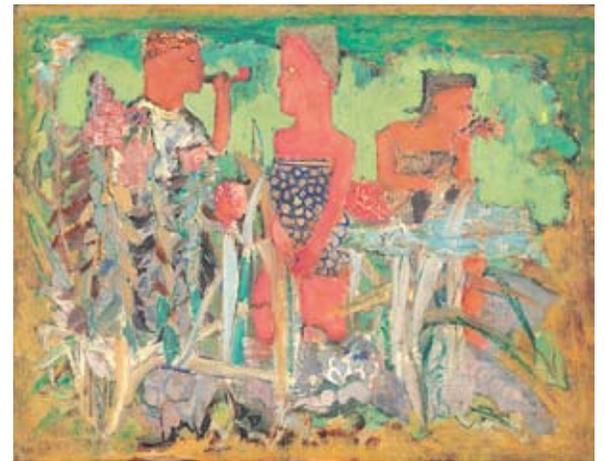
Exhibitions of his work still attract huge crowds and his paintings now fetch record sums at auction. That's why the Gemeentemuseum Den Haag is proud to present Rothko's work, forty years after the last such show in the Netherlands. The sixty works in this exhibition, which will not travel, all come from the National Gallery in Washington, DC, whose troves boast an astounding 296 paintings on canvas and paper by the artist, along with 'a study collection of more than 600 drawings and watercolors.'

Of Jewish Russian descent, Rothko (born Marcus Rothkowitz) grew up in America from the age of ten and did not discover his talent as a painter until late in life. Nothing in his background or family seems to have predestined him to become an artist. Indeed, he discovered his bent for painting only relatively late and more or less accidentally. He took some courses but always regarded himself as essentially self-taught. Rising to prominence in New York in the 1930s along with other future abstract celebrities such as Pollack, De Kooning and Gorky, his signature 'multiforms' and use of colour to express pure emotion solidified his influence on the art world. Using rectangular blocks and a masterful control of colour transition, the clash evokes feeling and drama with no determined image. Mental health issues eclipsed the last years of Mark Rothko's life. His color palette became darker and more somber as time went on. In 1970, the painter, Mark Rothko took his own life.

Mark Rothko is famous for the 'classic style' he used from the 1950s onward. By painting large colour fields on outsize canvases, he aimed to use colour to evoke emotion: from jubilant yellow and pink to sombre blue and black. The vast square or rectangular monochromes seem to overflow their canvases and were intended by Rothko to overwhelm and engulf the viewer. Interaction with the viewer was of great importance to Rothko. He felt that, for both the artist and the public, an overwhelming emotional experience was the most sublime form of inspiration, bordering on the spiritual. 'The people who weep before my pictures are having the same religious experience I had when I painted them.' Rothko was not the first abstract artist to attach importance to the spiritual aspect of art; artists like Mondrian and Kandinsky had



13 | **MARK ROTHKO**
Orange and Tan, 1954.
National Gallery
of Art, Washington



14 | **MARK ROTHKO**
*Unfilled (man and two women
in a pastoral setting), 1940.*
National Gallery of Art, Washington

also seen their work as a spiritual exercise. But he was the first to give pride of place to emotion, at a time when abstract art was still fairly impersonal.

In addition to a host of Rothko's 'classic style' paintings, this exhibition includes examples of the rather less frequently exhibited early work. Recent research on Rothko's transitional period shows that he moved towards full abstraction via a kind of Fauve-like Realism and a highly personal form of Surrealism.

As home to the world's greatest collection of work by Mondrian — an artist renowned for the unequalled lucidity of his own path towards abstraction — the Gemeentemuseum Den Haag is the ideal place to show the development in Rothko's work. Although Rothko was dismayed when one art critic called his work 'blurry Mondrians', he was indeed to some extent influenced by the Dutch artist. Speaking with his use of colour in mind, Rothko went so far as to say that Mondrian was the most sensual artist he knew. The exhibition considers both the similarities and the differences in the artistic development of the two leading first and second generation pioneers of abstract art. It also throws light on the differences between European and American abstract art, in particular in terms of format and composition. In the exhibition Rothko's final painting, a bright, almost electric-red-orange canvas, is shown alongside Mondrian's famous Victory Boogie Woogie. The visual connection between the Dutch artist's early works and Rothko's classic paintings is intriguing.

The Gemeentemuseum, built right into H.P. Berlage's (1856-1934) inspired architecture, is the ideal setting to experience Rothko at his best. Rothko often remarked that his paintings would best come into their own in a chapel; and in the chapel-like spaces of cabinet-rooms outside the main galleries, they do. Here, with one work in each cabinet, the installation (deliberately) parallels the monastic cells of Fra Angelico which so influenced Rothko at the Museo di san Marco in Firenze. You cannot look at them simply by standing outside the space, in the museum hallway: to experience them rightly you must enter the cabinet and sit — which is part of the architectural intent of these spaces. And in this moment, the paintings become meditative experiences, the focus of a moment in art.

THE INSTITUTE OF CONTEMPORARY ART – KUNSTWERKE
THE ETHNOLOGICAL MUSEUM AT DAHLEM
29 MAY – 3 AUGUST 2014

Discourse or spectacle, mainstream or marginal, a territory for modern art or museum collections, Antiquity or the East? These are questions that were initially posed by Biesenbach in 1966 and again are raised at three locations in Berlin, substantially remote from each other and the centre of the city – the Kunst Werke (KW), the Dahlem Museum (Museen Dahlem) and the House on the Waldsee (Haus am Waldsee). The answers of the participants of the main programme of the biennale lie in the sweep of the Excursus project. Everything is possible.

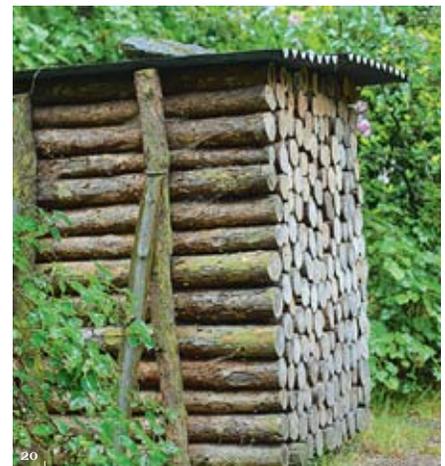


PHOTO: NATALIA CHASOVITINA



FAMOUS PAINTER

FOR THOSE WHO KNOW

Собрание

THE HOUSE FOR NOBLE FAMILIES
12 Bolshaya Posadskaya Street

HOUSE COMMISSIONED

EXCLUSIVE APARTMENTS
IN THE CENTER
OF SAINT-PETERSBURG



АЛЕКСАНДРИЯ

THE ELITE APARTMENT COMPLEX
23 NOVGORODSKAYA STR.

HOUSE COMMISSIONED

The National Gallery, London, presented the first ever, in-depth exploration of Rembrandt's final years in paintings, drawings and prints. Far from diminishing as he aged, Rembrandt's creativity gathered new energy in the closing years of his life.

REMBRANDT: THE LATE WORKS

From the 1650s until his death, Rembrandt (1606--1669) consciously searched for a new style that was even more expressive and profound. He freely manipulated printing and painting techniques in order to give traditional subjects new and original interpretations. The exhibition illuminates his versatile mastery by dividing paintings, drawings and prints thematically in order to examine the ideas that preoccupied him during these final years: experimental technique, the use of light, the observation of everyday life, inspiration from other artists and responses to artistic convention, as well as expressions of intimacy, contemplation, conflict and reconciliation.

"Rembrandt had never before been so fascinated or intoxicated by the gold that he no longer possessed, but which he continued to hallucinate; by the play of light, as wondrous as scattered treasure sparkling by torchlight or by the rich streams of colour with which he played. He worked on them with all the means at his disposal, starting with his fingers, a knife and even the handle of his brush, in this way giving depth and relief to the depicted jewelry and fine ornamentation" (Emile Verhaeren, 'Rembrandt', 1905).

The exhibition gives visitors new insight into some of Rembrandt's most iconic works such as, 'The Sampling Officials of the Amsterdam Drapers' Guild' (Rijksmuseum, Amsterdam) better known as 'The Syndics', revealing his brilliance in combining light and shadow, and colour and texture, to give a radical visual impact to a traditional portrait. Numerous examples of Rembrandt's finest etchings demonstrate his skilful development of printing techniques to achieve unique effects.



21 | **REMBRANDT**
Syndics of the Drapers' Guild, 1662
Oil on canvas, 191.5 × 279 cm
Rijksmuseum, Amsterdam



22 | **REMBRANDT**
Self Portrait with Two Circles, circa 1661
 Oil on canvas, 114.3 cm × 94 cm
 Kenwood House, London

23 | **REMBRANDT**
Tilus at His Desk, 1655
 Oil on canvas, 77 × 63 cm
 Museum Boijmans
 Van Beuningen, Rotterdam



A highlight of the exhibition is the juxtaposition of a number self portraits including 'Self Portrait as the Apostle Paul' (Rijksmuseum, Amsterdam), 'Self Portrait with Two Circles' (English Heritage, The Iveagh Bequest (Kenwood)), 'Self Portrait Wearing a Turban' (Royal Picture Gallery Mauritshuis, The Hague), and 'Self Portrait at the Age of 63' (National Gallery). The latter two, painted in the final years of his life, show Rembrandt's exceptional honesty in recording his own features as he aged.

"The Sampling Officials of the Amsterdam Drapers' Guild' is superb, it is the finest of Rembrandt's works, but also what an intimate, endlessly delightful painting, 'The Jewish Bride' is — created *d'une main de feu* (with a burning hand), but which is not as highly celebrated. Can you see how in 'The Syndics'...Rembrandt is faithful to nature, although even in this fidelity he, as always, soars high, in the heavens, in the realms of the eternal? Rembrandt was, however, able to do something else when he didn't need to keep to the literal accuracy required, for instance, in a portrait. He could be a poet, that is to say an innovator. This is the Rembrandt of 'The Jewish Bride'. How right Delacroix was, how well he understood this painting. What sensitivity, what unfathomable depth! You have to die many times over to able to paint like that". Vincent Van Gogh (from a letter).

"...What would happen if some or other of Rembrandts collected paintings or portraits were to disappear? Which of these losses would diminish the glory of Rembrandt and from what, as a consequence, would later generations most suffer? Finally, do those who saw Rembrandt in Paris, London and Dresden, know how to follow him?" (Eugene Fromentin 'The Old Masters' 1876).

THE GERMAN HISTORY MUSEUM
25 MAY – 30 NOVEMBER 2014

A porthole from the 'Avrora' battleship, a kitchen like the one Angel Merkel's Grandmother would have used, 'patriotic' toys, skis, toilet paper, letters, weapons, uniforms, drawings; everything that it was possible to gather from thirteen countries over two years of preparation can be viewed, literally from under the barrel of a gun: at the exit of the narrow tunnel, through which visitors gain access to the exhibition space, stands a machine gun. Marta Zdroba

24 | **HAND PUPPET "DEATH"**
German Eastern Front. Around 1915

25 | **FOYER OF THE GERMAN HISTORY MUSEUM**
Berlin, 2014

● PHOTO: ALEXANDRA LÖSER, © STAATLICHE KUNSTSAMMLUNG, DRESDEN, PUPPENTHEATERSAMMLUNG



24 |

1914-1918. THE FIRST WORLD WAR

The fourteen most important points on the route from 'Berlin to Petrograd' and from 'Brussels to Verdun' have been taken by the curators as individual examples of the global position in regard to the catastrophe of the First World War and the German Empire, which was already infected by nationalistic ideology.

The shooting speed of the military machine gun that greets visitors to the exhibition is four hundred and fifty bullets a minute. It has a range of four thousand metres. It is a symbol of meaningless, immeasurable slaughter, an almost physically palpable aggression. Visitors are thus prepared for the exhibits that detail how in Verdun in 1916, twenty six million missiles and one hundred thousand missiles containing chlorine gas were fired.



25 |

● PHOTO: NATALIA CHASOVITINA



PHOTO: © ÖSTERREICHISCHE NATIONALBIBLIOTHEK

26 | **REFUGEES EVACUATED FROM KOVEL**
Ukraine, 1916

27 | **ARM PROSTHESIS**
After 1918

28 | **HEAVY MACHINE GUN WITH GUN CARRIAGE**
Germany, 1914



27 |



28 |

PHOTO: SEBASTIAN AHLERS, © STIFTUNG DEUTSCHES HISTORISCHES MUSEUM

PHOTO: SEBASTIAN AHLERS, © STIFTUNG DEUTSCHES HISTORISCHES MUSEUM

Marcel Duchamp (1887–1968) is for contemporary art something akin to Mitochondrial Eve for humanity. His name is connected with everything that nowadays composes the arsenal of an artist who considers himself part of the progressive contemporary art camp. Maria Kravtsova, Chief Editor, artguide.com web portal

29 | **MARCEL DUCHAMP**
L.H.O.O.Q., 1919
Readymade recliné
Collection particulière



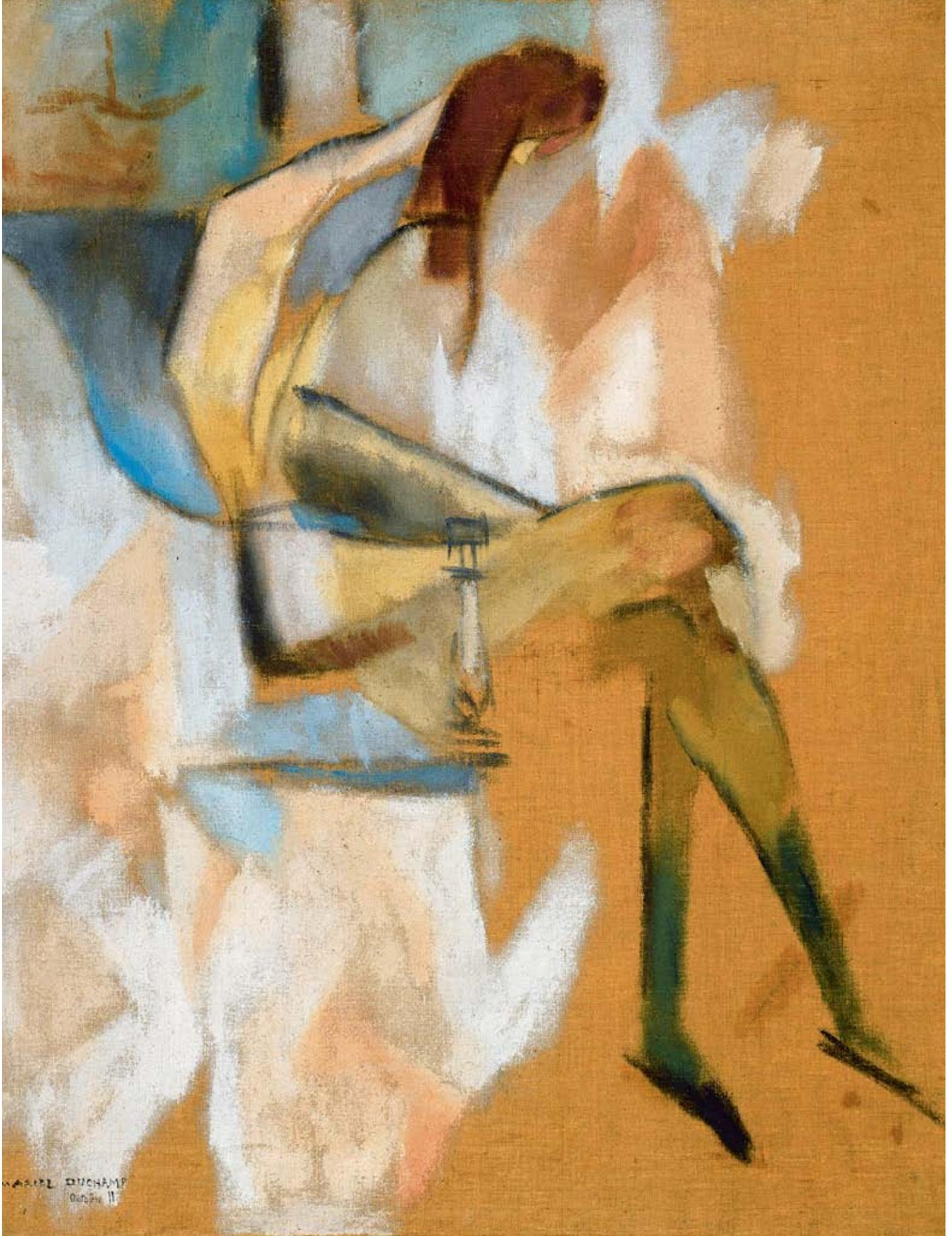
MARCEL DUCHAMP. PAINTING, EVEN

It is ready-made (from the *Bicycle Wheel*, created in 1913 “just for himself”, to the famous *Fountain* which sometimes provokes from modern audience a reaction no less violent than that almost 100 years ago when in 1917 this wholly controversial object appeared at the exhibition of the Independent Artists Society in New York); iconoclastic gestures (drawing a moustache on the Mona Lisa and an insolent name for an iconic lady); experimentation with gender (the famous alter-ego of the artist — Rrose Sélavy); and, finally, a protoconceptual rejection of traditional forms of art and study of language, which was essentially the focus of Duchamp’s work during his entire life. But painting... Painting is the last thing Duchamp is associated with, although his official artistic biography starts with the painting *Nude Descending a Staircase* which caused a scandal in France in 1912 and brought fame to its author in America in 1913. It is emphasised that by the late 1910s Duchamp had already given up painting and later on became famous for his fierce rejection of this type of art. He called painters “brainless neurotic fanatics”, oil painting “old hat”, and Rembrandt’s paintings “good only for use as ironing board”.

This story of giving up possible and probable success has no doubt intrigued art historians, more so that the painting heritage of Duchamp is quite large (the Pompidou Centre exhibition showed dozens of Duchamp’s paintings and drawings created within a period of less than 10 years from the early 1910s, and also works by painters that inspired him, such as Odilon Redon). Duchamp turned out to be a virtuosic painter, equally interested in technique and the history of painting, as well as its present (Duchamp thoroughly and meticulously worked within all the contemporary styles from symbolism to cubism), and its past (in 1912 in Munich, for example, Duchamp carefully studied the art of Lucas Cranach the Elder). Duchamp’s paintings have everything enjoyed by amateurs and connoisseurs of painting alike: thorough preparatory drawing, work on detail and faultless performance, which has already been compared to the virtuosic technique of the Dutch masters of the Golden Age. And still at some point Duchamp, entirely consciously, preferred the unpredictable future of an outsider to the career of a “successful” artist, thereby subjected to the expectations of the public and the market. Duchamp’s paradox is that, being a notorious painter (at least that is what Cécile Debray, the exhibition curator, believes), he still did not become a notorious painter. And this is why it is even more interesting to look at him evolving from a promising salon painter to a genius ahead of his time.

30 | **MARCEL DUCHAMP**
À propos de jeune soeur, 1911
Oil on canvas, 73 × 60 cm
Solomon R. Guggenheim Museum,
New York

● PHOTO: © THE SOLOMON R. GUGGENHEIM FOUNDATION / ART RESOURCE, NY, DIST. RMN — GRAND. PALAIS; © SUCCESSION MARCEL DUCHAMP / ADAGP, PARIS 2014



AMSTERDAM

STEDELIJK MUSEUM
6 SEPTEMBER 2014 – 4 JANUARY 2015

The Netherlands is organising the largest Dumas exhibition after a 20-year pause: more than 100 works from the late 1970s onwards. Included are many important works, as well as many little-known ones, including some which have never been shown in the Netherlands before.
Zorina Myskova

MARLENE DUMAS – THE IMAGE AS BURDEN

A special place as well as particular attention are dedicated to her latest work, including the watercolour series “Great Men”, part of which was housed in the State Hermitage in the main exhibition of the European biennale of contemporary art Manifesta 10, and was repeated for the Stedelijk exhibition.

Paper; grey, black, blue, red watercolours and ink; newspaper and magazine clippings; Polaroid photographs and collages — sources of inspiration and images: everything is about love, grief and death, the main motives of Dumas’ work. The most important works are the ones from 1976–1982, when she began her Amsterdam career.

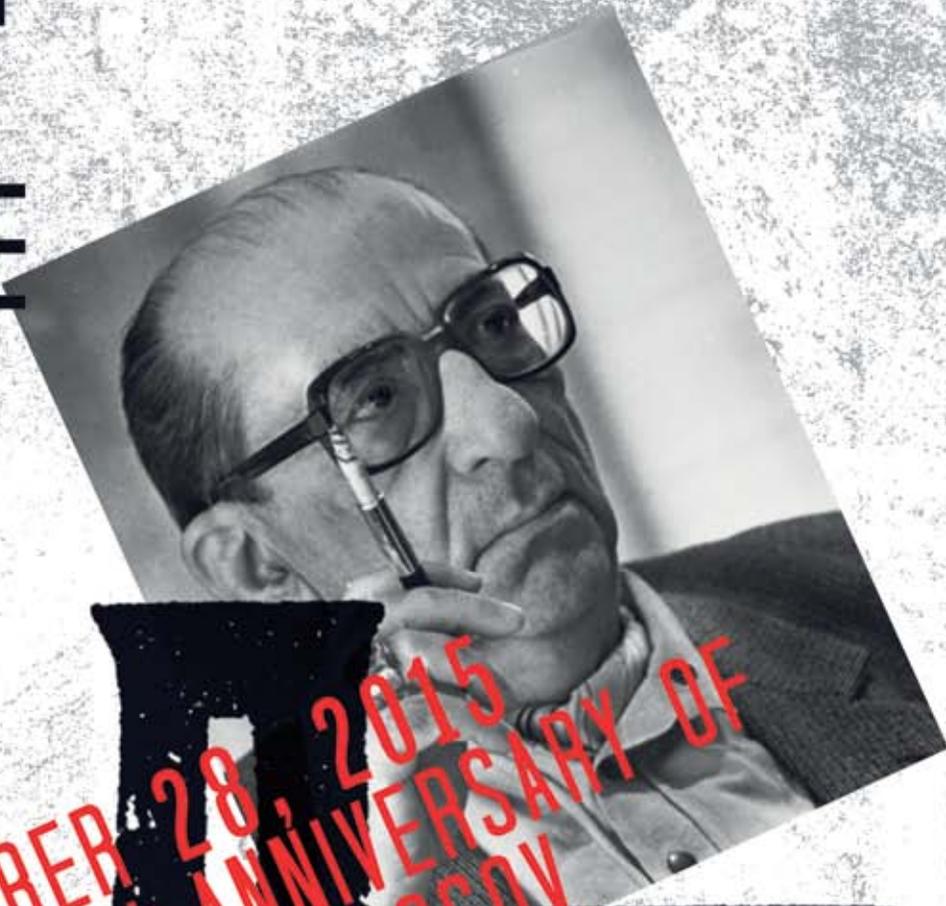
Studying the nature of evil or creating an atmosphere of evil, reflecting complex conflicts or an assault on frayed nerves whatever her goal, she achieves it with just watercolours and a little ink; what can be more conservative? Modern Dutch realism, minus the trees. But Marlene Dumas did not draw trees, even in her childhood.



● PHOTO: GERT JAN VAN ROOIJ © STEDELIJK MUSEUM, AMSTERDAM, 2014/15

31 **EXHIBITION VIEW**
'MARLENE DUMAS —
THE IMAGE AS BURDEN'
Stedelijk Museum, Amsterdam

TOVSTONOGOV
BOLSHOI
DRAMA
THEATRE



B
T

SEPTEMBER 28, 2015
THE 100TH ANNIVERSARY OF
GEORGE TOVSTONOGOV

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THE 14TH INTERNATIONAL ARCHITECTURE EXHIBITION

The main exhibition of the biennale, Elements, was prepared in the Arsenale by Rem Koolhaas: he prepared it not only as an architect, but also as an analyst. He has no equal in the areas of the compilation of information from different fields, its systematisation and its effective presentation. At the biennale he mainly fulfilled this role, saying that now is not the time for architecture. He gave the space where expensive works by world-class architects were once displayed to staircases, doors, roofs, walls, chimneys etc., each element in a separate hall, even door handles. Semyon Mikhailovsky, Russian pavilion commissar, rector of Saint Petersburg Academy of Fine Arts (I.E. Repin Institute)

The 2014 Russian pavilion exhibition, Fair Enough, is a provocation, an intrigue, a fair and a post-modernist game. There were stands manned by fictional corporations, “selling” ideas of Russian architecture, and their promoters.

The “Golden Lion” went to Korea, which took the risk of displaying an analytical exhibition, which is actually akin to a civil undertaking. The “Silver Lion” went to Chile. They had a very touching pavilion: the reconstructed atmosphere of a typical flat in a panel apartment building — wallpaper, a cabinet, a dresser, a table, a lampshade, photographs on the walls. They also showed a block panel itself — a symbol of the 1970s, and next to it some scale models, as a reminder of the social mission of architecture.

The French pavilion was very elegant — with a feeling of nostalgia, of 1950s romanticism. The French always stage spectacular exhibitions. To tell the truth it was quite pleasant to be in such good company. I think it is important for Russia, in a difficult international situation, to get recognition at an international biennale, a prestigious architecture exhibition.

The year 2014 marked the 100th anniversary of the Russian pavilion. What next? What has always interested me in architecture is the architect’s personality. Who are they, these people with a train of clients, fans, whom they managed to captivate with their costly, if not ruinous, ideas? There are some surprising stories of those who dreamt of learning this profession. Remember a young man coming to the Vienna Academy of Fine Arts with a pile of watercolours, trying to show them to a professor? The latter does not receive the young man. Coming out into the street the frustrated student decides to become an architect... of the universe. So started Adolf Hitler’s political career.

In the Russian pavilion in Venice it would be very interesting to stage an exhibition on Alexey Shchusev. Shchusev is an incredible figure in Russian architecture: he began his work before the revolution, from Neo-Russian style church buildings. Later on he created the mausoleum on Red Square and the NKVD headquarters building on Lubyanka Square. He managed to work in different styles and to stay in demand as a professional with every government. But at what price?..



PHOTO: NATALIA CHASOVITINA



PHOTO: NATALIA CHASOVITINA

33

32-36 | **THE RUSSIAN PAVILION AND OTHER PAVILIONS IN THE GIARDINI**
Venice, 2014



PHOTO: NATALIA CHASOVITINA

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PHOTO: NATALIA CHASOVITINA

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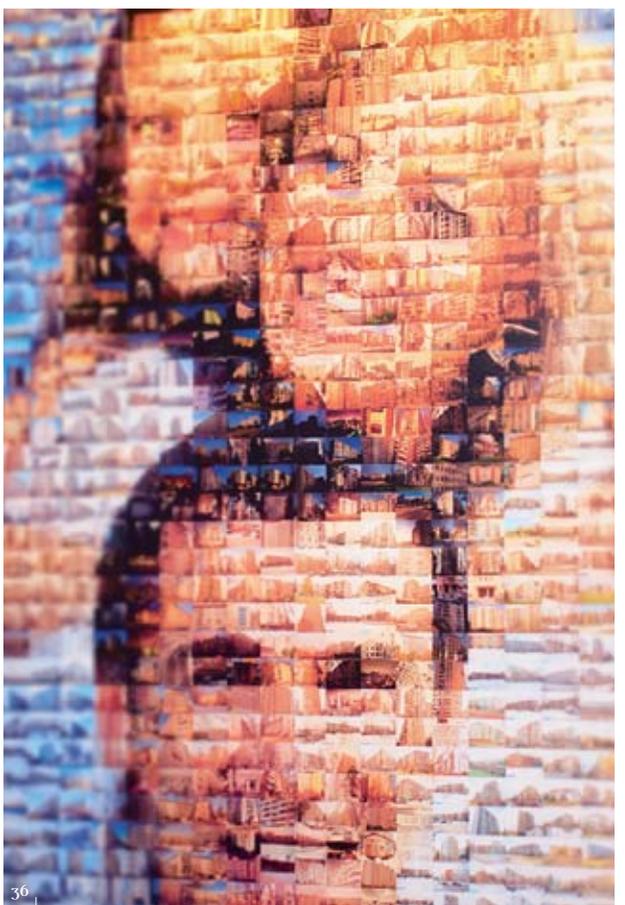


PHOTO: NATALIA CHASOVITINA

36

EXPERIENCE AND PROCESS NEW EXHIBITIONS AT THE PALAIS DE TOKYO

PALAIS DE TOKYO

The team of curators has changed recently at Palais de Tokyo, and under the direction of its new president Jean de Loisy they have begun to exhibit important and completely new projects. Innovations are to be found in the relationship between the artist and the curator: the artist has been given maximum freedom and participates actively in the process. A new status has been given to new technologies as well: they have stopped simply being media coyly hidden in a corner, and have become an independent and active art medium. Finally, the exhibitions themselves have metamorphosed from a report-like presentation of a final result into a process experience with no beginning and no end.

Dimitri Ozerkov

were reflected in the no less abstract horizons of the Black and Red Seas. Sugimoto is the only photographer who has been allowed to take pictures in the Ten Thousand Buddhas Monastery. But it was not really a photo exhibition that a Palais de Tokyo visitor got to see. There was no society there, only the remains of one; traces of its existence. One man's lifespan, indeed the life of humanity are evanescent in comparison to the geological history of the Earth and other planets. There was no human at the exhibition, but you could feel its organising will everywhere. Sugimoto's exhibition, *Lost Human Genetic Archive*⁴ displayed what could at first seem an arbitrary set of objects. Sugimoto made a strange, random-looking labyrinth of rusty iron sheets: the same method as the one used by Hirschhorn, but with a different status. For Hirschhorn it was a cave of lumpens living in a perfect future, whereas for Sugimoto it was an archive of human civilisation represented in its key fragments: a working model of a mine, an erotic doll, a piece of Valentina Tereshkova's parachute, an authentic collection of meteorites and photographs of American cars beaten by the celestial rain, petrified images of birds, fish and crabs. And next to them — black and white photographs of lightning strikes. A millenary fossil and a momentary flash: this is how man records nature. This is what it will look like, recorded and conquered by him. This is how he himself will stay part of history beyond humanity, which he can imagine only hypothetically, through the images of natural diversity he sees. But the artist goes further, trying to localise this possible history in geology, cosmography, meteoritics, astronomy. To localise it within the context of human means, which seem to translate into something bigger. The parallels emerging

You do not simply come to such an exhibition first and leave last: there is constantly someone there, constantly something that has already happened and promises to happen again. These exhibitions cannot be "seen" and "understood"; you visit and bear witness to them. Such projects are always a process, co-created by the viewer, who faultlessly hits the bull's eye on the target that the artist has drawn.

I have seen here the brilliant French Philippe Parreno, the amazing Japanese Hiroshi Sugimoto, the Swiss Thomas Hirschhorn who has no peer and whom many people in Russia remember for his participation in Manifesta.¹

In the Palais de Tokyo Hirschhorn sellotaped everything he could, made walls from tires, organised a workshop on making sculptures from foam plastic, made fires in tin fire-pits and covered all the space in unfinished slogans like "All power must belong to..."² The squat he created had a library, organised concerts and published a daily newspaper. The exhibition space was reminiscent of a dwelling of an alternative community with an undetermined aim. Despite the external shabbiness of its existence and intentional primitivism of its aspirations, this invisible community seemed inclined towards the future and was working on issues of universal importance. But who are its participants? Every viewer could become one, having been given various possibilities to express himself and, by doing so, realise that it is we who have to answer the questions of our own existence. And the society we will live in tomorrow depends on what we are doing today, be it reading philosophy and creating new laws or carelessly chopping up foam plastic just for fun.

The subject of society was also present in the exhibition by Sugimoto who is widely known as an important Japanese photographer, a lover of horizons. Many people remember the exhibition Rothko/Sugimoto,³ where the abstractions of the great American

1. _____
Manifesta 10. The Slate
Hermitage, June —
October 2014.

2. _____
Thomas Hirschhorn.
"Flamme éternelle". Palais
de Tokyo, April — June 2014.

3. _____
Rothko/Sugimoto. Dark
Paintings and Seascapes.
Pace London, October —
November 2012.

4. _____
Hiroshi Sugimoto. "Lost
Human Genetic Archive".
Palais de Tokyo, July —
September 2014.



PHOTO: ANDRÉ MORIN, © ADAGP, PARIS, 2014

37

37 | **THOMAS HIRSCHHORN**
Flamme éternelle
Exposition view, Palais
de Tokyo, 2014



PHOTO: ANDRÉ MORIN

38

38 | **HIROSHI SUGIMOTO**
Lost Human
Genetic Archive
Exposition view,
Palais de Tokyo, 2014



39 | **PHILIPPE PARRENO**
Anywhere, Anywhere, Out of The World
 Exposition view with works *Fleurs* (1987)
 at Palais de Tokyo, 2014. Courtesy of the
 Pilar Corrias Gallery and the artist.

from these perspectives are stunning and show us, for example, that a fossilised tree leaf has been preserved from the ancient past thanks to a chemical process comparable in strength and intensity to the one used today for creating black and white photographs. And still it is unthinkable to compare the temporal aspect of these processes: millions of years of fossilisation and the fleeting moment of a photograph.

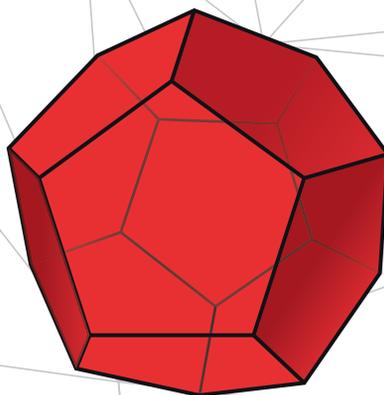
The third exhibition — *Anywhere, Anywhere Out of the World*, by Philippe Parreno⁵ — an utterly fantastic one, was devoted to the tactile experience of time: it occupied the entire gigantic inner space of the Palais de Tokyo and was controlled by a powerful computer, which the visitor only saw at the end of his voyage through the exhibition. The computer controlled the artworks and the labels that were in fact little screens twinkling in the half light. The artworks themselves looked genuinely strange. A screen of thousands of light bulbs, as if taken down from a skyscraper, depicted an old machine — an ingeniously created boy carefully writing words with an ink pen on paper. A piano on a podium suddenly started playing “Petrushka”, and at times ashes were poured on it from the ceiling. Further away, after the rooms with videos, there was a huge dark hall with lots of light constructions of various shapes and forms just beneath the ceiling, which went on and off in turn in each corner. They lit up in stripes, squares, twinkled like scrolling text, then went off — and on again, as brightly as before. Their rhythmic, intermittent humming was like a dialogue of dumb creatures: enthusiastic and screaming and then morose and indifferent. The live mechanisms seemed to play the role of narrators of an unknown history of humanity, after man had disappeared. But did he ever exist at all, and if he did, what did it mean exactly?

The above is just a very general description of my impressions of these exhibition experiences and processes. Of course, much of what is now shown at Palais de Tokyo has already been shown elsewhere, or partly told by other curators. I just wanted to emphasise the remarkable level of this renewed Parisian institution and to give it the deserved attention of recognised art specialists.

5 Philippe Parreno. “Anywhere, Anywhere Out of the World”. Palais de Tokyo, October 2014 — January 2015.



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XI ESPOSIZIONE INTERNAZIONALE
D'ARTE DELLA CITTA' DI VENEZIA

1914

CATALOGO
ILLUSTRATO

VENEZIA
Premiate Officine Grafiche C. Ferrari

1914

ROME — DESTINATION UNKNOWN

The fate of Russian works of art exhibited at the Venice Biennale in 1914

MATTED BERTELE

THE RUSSIAN EMPIRE'S PRESENCE AT THE INTERNATIONAL ART EXHIBITION IN VENICE REACHED ITS ZENITH ON APRIL 29TH 1914, WITH THE OPENING OF THE NATIONAL PAVILION CONSTRUCTED ACCORDING TO PLANS MADE BY ALEKSEI SHCHUSEV. A SUMPTUOUS OPENING CEREMONY WITH THE PARTICIPATION OF THE TSAR'S FAMILY MEMBERS TOOK PLACE A WEEK AFTER THE INAUGURATION OF THE EXHIBITION PALACE AND OTHER NATIONAL PAVILIONS, GOING DOWN IN THE BIENNALE'S HISTORY AS 'THE MOST IMPORTANT EVENT OF THE PRE-WAR PERIOD'.¹ THIS WAS A TURNING POINT IN THE FATE OF THE EXHIBITED WORKS, HOWEVER THEIR LOCATION NOW IS UNKNOWN.

Three months after the opening of the pavilion, Russia as well as the majority of European nations were in a state of war. The exhibition however stayed open until the 8th of November — the planned closure date — because Italy initially maintained neutrality. The Russian pavilion closed having made a significant profit (of 124 artworks 7 were sold and after the closing of the exhibition were sent to their buyers).² The commissar of the pavilion and member of the Imperial Academy of Fine Arts, Fedor Berensham was not able to come to Venice to take away the works because of the war. As an alternative he suggested temporarily keeping the works in the Russian pavilion, but as far away from the walls as possible as they suffered from damp. In the case of the Exhibition being commandeered for war needs there was an agreement to act in the same way as 'our allies, the French, English and Belgians'.³ The works were relocated to the Central Exhibition Palace⁴ and were kept in good condition by the Biennale administration.⁵

Later in spring 1915 by request of the Imperial Academy of Fine Arts the works were transported to a more secure place, the Russian Embassy in Rome.⁶ One hundred and eight works (among them ninety two paintings, three sculptures and thirteen graphic works) were put into a van set for Rome, further away from the approaching front.⁷ Declaring war against the Austro-Hungarian Empire on May 23 1915, Italy joined the world conflict on the side of the Triple Entente. The secretary of the Venice Biennale was disposed to collaborate with Russian authorities not only as an alliance member but because of the necessity of evacuating the Gardens. Just three days after the declaration of the war the Austro-Hungarian air force began to bomb Venice. Within a couple of months the situation became so poor that the Biennale administration, afraid of the military occupation of the city, considered the option of moving the entire organisation to Rome.⁸

This was indeed the fate of the Russian exhibition, all traces of which were completely lost

later in the years of the First World War. During the civil war in Russia and the decentralization of power little thought was given to the Russian representatives abroad, including Rome, where no one was coordinating the activities of the diplomatic, cultural and voluntary institutions. The only testimonial of that time which mentions the Russian works was found in an Italian archive. In a communication dated 1921, in response to a request dated 1915, the Venice Exhibition requested the Ministry of Finance in Rome 'to extend for an indefinite period the financing of the temporary importation of the Russian works on Italian territory.'⁹

Diplomatic relationships between Italy and Russia were normalised only in February 1924 when the Italian Government recognized the Soviet Union. Here is a wire from Rome, where a Soviet diplomatic mission was established: 'There are some works by Russian painters in the Embassy that we are going to take which have been kept there since 1914. Whether it is desirable to exhibit them in Venice or not — this is for comrade Kogan to decide when he comes here. Now I ask you to inform Comrade O.D. Kameneva and comrade Kogan of this fact. There are about seventy works. So we should also discuss how to transport

them to Venice. The works are in good frames. They also have the artists' names on them'.¹⁰

However the works were not exhibited at the Biennale in 1924. The Soviet pavilion was instead represented by a new array of artists, most of them from the avant-garde movement. It is worthy of note that the number of declared works had decreased from one hundred and seven registered in 1915 to about seventy (even if this number only counts paintings). The single officially missing work is attributed to a non-Russian artist. The work mentioned is a landscape by Giuseppe De Nillis (from the private Collection of the diplomat Sergei Bolkin).¹¹ It is likely that the rest of the paintings that were kept at that time in the Embassy in Rome (or at least part of them) were there at that fateful moment, since this was at a time when the young Soviet government was feeling the necessity to increase its funds. Bearing witness to this new course, was the fate of the works by Konstantin Dervukhin, one of the few artists exhibited in Venice in 1914 and in 1924, which means both before the First World War and after the October Revolution. The works on display in 1924 were immediately returned to the artist's widow,¹² while the works exhibited ten years before were declared in 1926 to be missing.¹³

1. _____ *Enzo Di Martino*, Paolo Rizzi, *Storia della Biennale 1895-1982*, Milano, 1982, p. 31.

2. _____ The complete list of sales is missing so we can only follow the fate of the works found in documents confirming the negotiations for sale. They are the following works: 'Peasant Woman in a Blue Kerchief' by Aleksandr Buchkuri, 'Silence' by Richard Berggollz, 'Spring Rain' by Arnold Lakhovsky.

3. _____ A letter from Fedor Berenshlam to Romolo Bazzoni, Petrograd, [14] — 27 October, ASAC [Historical Archive of Contemporary Arts, The Biennale of Venice] f. storico, scatole nere 39, fasc.varie, 39sh34).

4. _____ Vladimir Beklemishev, presiding commissioner of the Russian pavilion at the exhibition in 1914 in Venice, to Sofia Pervukhina, Petrograd 28 February, 1915, RGALI [Russian State Archive of Literature and Art, Moscow], f. 826, op. 1, d. 81, p. 1.

5. _____ A letter from Fedor Berenshlam to the Administration of the Exhibition, [8] — 21 May 1915, Petrograd, ASAC, f. storico, scatole nere padiglioni 18, XI Biennale 1914.

6. _____ A letter from Petr Bezrodny to Antonio Fradeletto, Venezia, 18 June 1915, *ibid.*

7. _____ The list of the Russian works contained in the van, Venezia, undated, *ibid.*

8. _____ *Jan Andreas May*, *La Biennale di Venezia: Konflikt und Wandel in der venezianischen Ausstellungspolitik 1895-1948*, Berlin 2009, p. 91.

9. _____ The International Art Exhibition of Venice to the Ministry of Finance, Venice, 22 October 1921, ASAC, f. storico, scatole nere padiglioni 18, XIII Biennale 1922.

10. _____ A letter from Mark Sheffel (Red Cross, Russian representative) to Kaplan (Committee for Assistance Abroad), 23 February 1924, GARF [State Archive of the Russian Federation], f. 5283, op.11, d. 7, p. 45. Olga Kameneva was Lev Trotsky's sister and the first wife of Lev Kamenev, while Petr Kogan was the president of the Russian Academy of Arts and Science [RAKhN] and commissioner of the Soviet pavilion at the Biennial of Venice in 1924.

11. _____ A letter to Filippo Grimani from Sergei Bolkin, Rome, 25 June 1919, ASAC, f. storico, scatole nere padiglioni 19, XI Biennale 1914.

12. _____ A letter to Sofia Pervukhina from the Committee of the Russian department of the RAKhN, 15 January 1925, RGALI, f. 826, op.1, d. 82, p.1.

13. _____ The manuscript by Sofia Pervukhina, 1926, RGALI, f. 826, op.1, d. 81, p. 2.



Friedrich Kallmorgen. — Nel porto di Amburgo.



Pierre Besrodny. — Il vecchio ponte.



Mikhail Wrubel. — Ritratto della moglie dell'artista.



Adolfo Fényes. — Nel vecchio Castello.



Pietro Canonica. — S. A. I. R. la Principessa Clotilde di Savoia Bonaparte.



Ilia Gunzbourg. — Il piccolo bagnante.



41-43 | **INSIDE SPREADS OF THE CATALOGUE OF THE XI INTERNATIONAL ART EXHIBITION IN VENICE WITH THE WORKS OF THE ARTISTS EXHIBITED IN THE RUSSIAN PAVILION Venice, 1914**

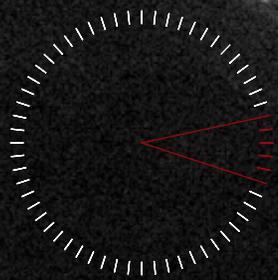
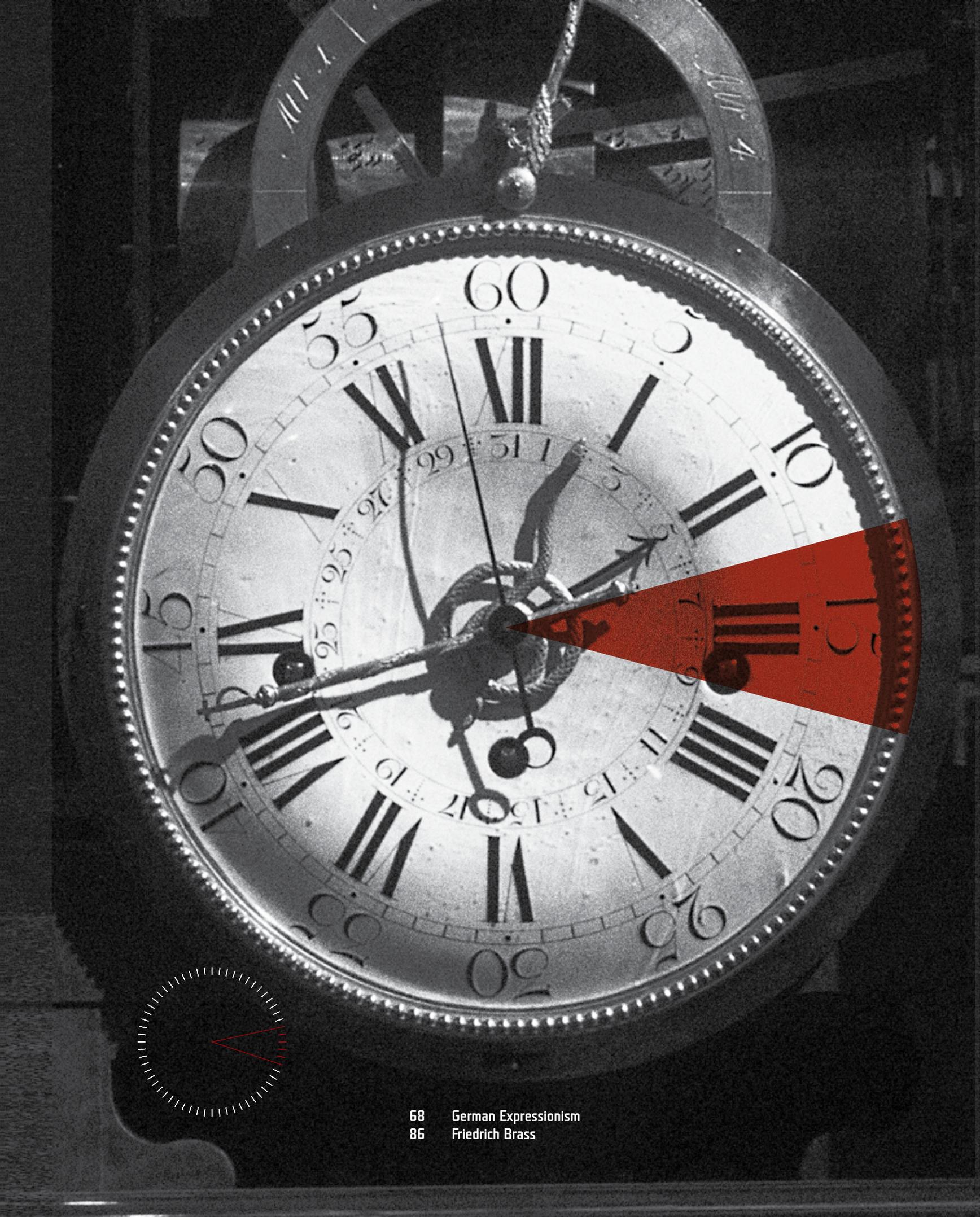


44 | **HIROSHI SUGIMOTO**
Lost Human
Genetic Archive
Exposition view,
Palais de Tokyo. 2014



‘NOTHING RENDERS CRITICISM AND THEORETICAL EVALUATION MORE REDUNDANT THAN THE IMAGINARY NECESSITY OF DEFINING THE TYPE AND CHARACTER OF BEAUTY. TO ASK THE QUESTION, UPON VIEWING A WORK OF ART, WHETHER IT IS A RELIGIOUS PAINTING OR A PORTRAIT, A SERIOUS PLAY OR A MELODRAMA, A POST-CUBIST OR PRE-FUTURIST PAINTING IS JUST AS CLEAR A PROOF OF A LACK OF AESTHETIC SUBSTANCE AS THE NEED TO INFORM US OF ITS TITLE OR THEME’.





68 German Expressionism
86 Friedrich Brass

SOME EXHIBITIONS OF MODERN GERMAN ART HELD AT THE HERMITAGE MUSEUM

1958

Exhibition of artworks brought from Germany to the Soviet Union after the war and returned to the GDR. The exhibition included 900 masterpieces ranging from antique to modern art, watercolors and drawings by artists such as M. Beckmann, E. L. Kirchner, O. Kokoschka, M. Pechstein, F. Marc, A. Macke, E. Nolde, and L. Feininger.

"German Graphic Art 1880-1957" from the collection of the German Academy of Arts.

1959-1960

Exhibition of artworks by Hans and Lea Grundig (1920s-1950s).

Exhibition of German graphic art from the mid 19th century through the first third of the 20th century. The exhibition featured 100 works by 30 German artists from the Hermitage's Prints Department.

1995

"Max Beckmann. Prints from the Lufthansa Collection". Engravings cycles and famous collage novels and books.

2002

"Man in the Middle. From the Deutsche Bank Collection." An excursion into the 100-year history of German fine art from Expressionism of the 1910s-1920s to the newest trends of the end of the last century.



Mikhail Piotrovsky

The State Hermitage, being an encyclopedic and universal museum, has a habit of making discoveries and writing new pages in the history of world culture. Usually these discoveries concern bygone eras and distant countries. In this case, however, we are presenting virtually unknown material about an incredible collection of German graphic art of the twentieth century and the history behind it. The fine artists in this collection, some famous, others obscure, felt the political and class essence of their work very strongly. This greatly increased the artistic tension and intensity of the artworks they created. Friedrich Brass, the founder of the Cooperative for Proletarian Art, struck an original figure as an art dealer and communist. All of his work and his circle of friends look quite exotic today. The atmosphere of proletarian artistic life in Petrograd was no less exotic. It was thanks to figures of the Petrograd arts scene that the first collection of Western art appeared in Soviet Russia. Ilya Ionov, Nikolay Punin, Anatoly Lunacharsky, Alexander Blok, and Grigory Zinoviev were all prime movers in this community. They and others created the publishing and art exhibition industries of a new country. The Petrograd arts scene lived on hungry enthusiasm and the insights of intellectuals. Interaction between the German and Soviet arts scenes following World War I made for an interesting and important episode in Russian-German cultural interaction that was enlightened not by dynastic links, but rather by the pathos of proletarian solidarity and the national idea of the Communist International. Today we can take our time and pick apart all the twists of fate in the human and artistic history of this period, doing so with great pleasure.

2005

Three paintings by Max Ernst from the Arts Collection of the State of North Rhine-Westphalia (Düsseldorf): "Carmagnole of Love" (1926), "After us — Motherhood" (1927) and "Landscape with Sprouting Grain" (1936).

2007–2008 2009

"Max Beckmann. Artworks from museums and private collections of Hamburg and Lübeck." About 100 paintings, sculptures and prints from both the Kunsthalle collection as well as from museums and private collections of Hamburg and Lübeck. The exhibition included a wide range of Beckmann's works, from the first experiments of the young master to graphic art created in the post-war years in America.

2009

"The Cooperative for Proletarian Art" of Friedrich Brass: a collection of German Avant-garde Art in Soviet Russia"

2012

"Paula Modersohn-Becker and the artists' circle of Worpswede. Drawings and engravings 1895–1906." This exhibition was organized by the State Hermitage together with the Goethe-Institut in St. Petersburg and the Institute for Foreign Relations. The exhibition, which featured more than 60 drawings and prints of Paula Modersohn-Becker and her colleagues from Worpswede, along with documental photographs telling about their life, familiarized museum-goers with one of the brightest pages of German art at the turn of the 20th century.

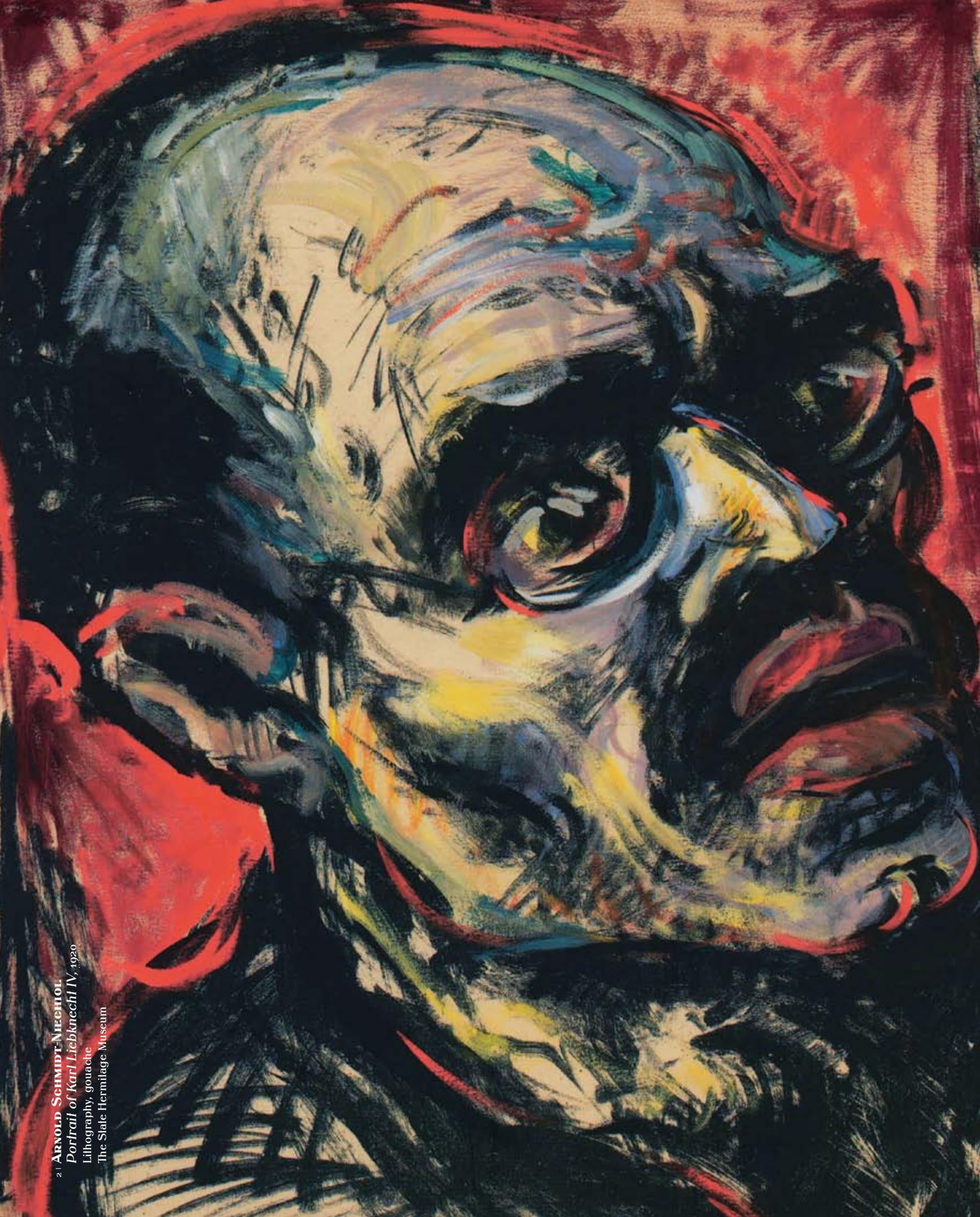
2013–2014

"Against the Light. German art of the 20th century from the collection of George Economou." The State Hermitage Museum presents the best works of German artists of the 20th century from the collection of George Economou (Athens). The collection was begun in the 1990s. The artworks were acquired at major international auctions and in galleries in Germany, Austria and the UK.

2013–2014 (October–January) — "Masterpieces of 20th century art from the Albertina Batliner collection" 2014 — "Markus Lüpertz. Symbols and Metamorphosis." Jointly with the Michael Werner Gallery. The exhibition included sculptures, paintings and drawings, including bronze sculptures created by the artist in recent years especially for the exhibition in the Hermitage.

"World War I in Russian and German artist graphics in the Hermitage collection"

11 **HOSPITAL CHAMBER
AT THE NICHOLAS HALL
OF THE WINTER PALACE**
October 1915. 23.2 × 28.9 cm
The State Hermitage Museum
Inv. ORDF OP 3-3



²¹ **ARNOLD SCHMIDT-NIECHOL**
Portrait of Karl Liebknecht IV, 1920
Lithography, gouache
The State Hermitage Museum

THEY PROVIDE NO SOLACE FOR THE SOUL

Hermitage.
Expressionism. 1914*

WHEN ONE THINKS OF UNFULFILLED DREAMS, ONE SHOULD LOOK LIVELY AND DO SOMETHING TO MAKE THEM COME TRUE. THE SPIRIT OF EXPRESSIONISM AND NEO-EXPRESSIONISM IS LARGELY CONTAINED IN MANY UNRESOLVED MATTERS AND THE IDEA OF MUCH OF WHAT HAS ALREADY TAKEN PLACE, EMPTY AND HORRIBLE, BEING PRESENT INSIDE US AND TEACHING US IN THE SAME WAY THAT BEAUTY DOES. THIS IS ONE OF THE LESSONS GIVEN BY ART — AND A CENTRAL LESSON OF EXPRESSIONISM. THE HERMITAGE IS ABLE SHOW IT IN MANY FORMS.

*The article uses materials from Piotrovsky's programme 'Hermitage — 250' (episode 'German Expressionism at the Hermitage').

Another interesting story about objects stored in museums finding their way out. Expressionism did not do very well in Germany, but in the Soviet Union exhibiting an artist such as Karl Liebknecht was equally difficult. Each attempt required a new loophole. The tenth anniversary of the GDR came** around and a distinguished connoisseur of graphics, one of the legendary Hermitage keepers, Boris Zernov, organised an exhibition which displayed this and other lithographs for the first time ever. Once again German Expressionism resonated with the Soviet intelligentsia of St. Petersburg.

** German Democratic Republic (East Germany) existed from 7 October 1949 to 3 December 1990

R

ussian history, most of which is represented at the Hermitage, contains a lot of expressionism. Bloody Sunday happened only a few steps away, one of the most dreadful episodes in our history. So did the assault on the Winter Palace, symbolic in itself, but it is in its symbolism that it represents acute expression, when, following the assailants, a mob broke into the beautiful palace. The Siege of Leningrad, which transgressed the boundaries of everything normal and human, is what Expressionism was about.

Four empires perished in the First World War: the Russian, Ottoman, German and Austro-Hungarian. The people of Germany were destined to experience another catastrophe in the twentieth century. Interpretation of the tragic past of their country has always been an important subject for German artists.

Expressionism, as a form of art, vital for understanding the twentieth century, is seemingly not present at the Hermitage. It is a great shame that the art borne out of the horrors of the First World War that were witnessed and anticipated by artists, primarily German (many of whom would later die), is barely represented, although for Russia this exacerbation of the senses that was reflected in Expressionism is particularly important.

What does a museum do if its collection has a gap? It organises exhibitions. In 2013 we brought over a large exhibition from the Albertina.¹ This is one of the major European museums located in Vienna, a city that resembles St. Petersburg more than any other city in the world. The museum that until recently was a very snobbish museum of drawings has now become a highly significant museum of new art, having acquired a large collection. Our friends brought over, and we accepted, an amazing exhibition of Expressionism.

"The starting point of the show is provided by two of the most important groups of artists of Expressionism: "Die Brücke (The Bridge)" with works by Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff, Emil Nolde and Max Pechstein, as well as a first-class selection of works of the "Blauer Reiter (Blue Rider)", including Alexej Jawlensky, August Macke, Gabriele Münter and Heinrich Campendonk.

The Albertina owes these works to the art collection of Herbert and Rila Balliner, which has been incorporated into a foundation. This collection spans an impressive arc from French Impressionism to the most recent contemporary painting.

A special area of importance in the exhibition in the Hermitage is on Austrian Expressionism. The focus here is on Rudolf Wacker, Herbert Boeckl, and especially Oskar Kokoschka's urban and rural landscapes, considered unique in the context of art in the 20th century. The Albertina is able to supplement the paintings of the Balliner Collection with high-quality works on paper in the form of drawings and watercolours by Oskar Kokoschka and Emil Nolde."²

31 **THE EXHIBITION 'MASTERPIECES OF 20TH CENTURY ART FROM THE ALBERTINA BATLINER COLLECTION', 2013**
The Nicholas Hall of the Winter Palace
In the photo: Painting by Max Pechstein «Sea Story»



PHOTO: PETR KOVALEV. © INTERPRESS

PHOTO: PETR KOVALEV. © INTERPRESS



41 **THE EXHIBITION 'MASTERPIECES OF 20TH CENTURY ART FROM THE ALBERTINA BATLINER COLLECTION', 2013**
The State Hermitage Museum, Nicholas Hall
In the photo: The painting by Alexej von Jawlensky 'Girl in a Hat with Flowers'

For most visitors the Hermitage as a museum is, above all, a collection of masterpieces of world culture. Not many people know that the permanent exposition is the main but by no means only aspect of the museum. While we admire the architecture of the Hall of Twelve Columns, on its second floor, research associates from the Drawing department are working hard, and their job is sometimes reminiscent of a real detective story.

A recent discovery in the history of the Graphic collection of German expressionists at the Hermitage was made by Mikhail Dedinkin.³

This story is extremely fascinating. The year is 1920. Zinoviev⁴ goes to Germany to attend a conference of Social Democrats⁵ accompanied by Ilia Ionov, one of the distinguished cultural figures of Petrograd.⁶ He was one of the organisers of a whole exhibition of contemporary Soviet artists in the halls of the Winter Palace. At the conference Zinoviev makes a seditious speech about a world revolution and terror. He is told that he should immediately get out of Germany but he cannot do so immediately as he has to wait for a ship, and must therefore stay under house arrest. Meanwhile, Ionov meets up with representatives of proletarian art, acquires a collection and brings it to the Soviet Union.⁷

MIKHAIL DEDINKIN, deputy manager of the Western European Fine Arts department of the Hermitage:

On the back of each of these works is a stamp of the Artists' Union: Fellowship of proletarian art, Friedrich Brass, Berlin; district: North-West; and address: Paulstrasse, 6. One would expect that it would be very easy to assemble everything into one picture. But it turned out that no one in the world knew anything of this fellowship of artists and finding any traces of this Friedrich Brass and his work was very difficult.

Everything was destroyed during the war against degenerative art waged by Goebbels and his Propaganda Ministry between 1936–1938. When I was studying inventory books of German museums, I was astounded to see that page after page of various works were marked as destroyed due to 'degeneracy'.

So I basically had to pursue an investigation, searching for any references, connecting facts separated by time but forming one logical chain. It would seem that relatively little time has passed — less than a century — but the search was so difficult that one would think we were studying pre-historic or ancient times.

This job took 15 years.



The gunshot in Sarajevo became the starting point of Russia's participation in the First World War. It was soon decided to evacuate the Hermitage collections from there. The evacuation of the exhibits was stopped, however, to 'avoid unnecessary alarm and even panic in society'. Meanwhile, train after train delivered wounded soldiers to Petrograd. On the Emperor's decree, premises in imperial residences, including one hall in the Winter Palace, were let out to be used as hospitals. The opening ceremony of the one in the Winter Palace took place on 10 October 1915,

on the Name Day of the heir to the throne Alexey Nikolaevich, whose name was given to the hospital. When we were talking about the war looking at the expressionist paintings in the Nicholas Hall of the Winter Palace during the exhibition from the Albertina, we remembered the events that were then taking place within these walls. Here, in the Nicholas Hall and in all the great halls of the Winter Palace there was a hospital during the First World War. That the Tsar's main residence was turned into a hospital is greatly symbolic. The hospital was partly dedicated to maxillofacial traumas; many people lay here with bandaged faces. They were lying next to the room where the Russian Provisional Government had its sessions. The assault of the Winter Palace was essentially a military assault of a hospital. Red Guards were looking for members of the Provisional Government, found bandaged faces very suspicious and tried to tear the bandages off. If someone is wounded in the face, they often have healthy arms and legs, so the assailant were kicked out of the hospital. The hospital was later closed, of course, but this expressionist image remained. Thomas Mann, who welcomed the First World War, later said with regard to cultural interactions between Russia and Germany, "What we call Expressionism is actually just a late form of sentimental Idealism, heavily saturated with the Russian apocalyptic mentality".

51 **WOUNDED IN THE FIELD MARSHAL'S HALL OF THE WINTER PALACE, 1915–1917**
22.8 × 29.5 cm. The State Hermitage Museum
Inv. ORDF OP 3-5

As soon as the Expressionists started displaying their works (and many of them did not begin as professional artists; some of them were architects), they were, more than anyone else perhaps, subjected to verbal attacks, pursued and oppressed.

It is reported that in 1911 Archduke Franz Ferdinand, later killed in Sarajevo, had visited Kokoschka's exhibition and maybe even opened it, going on to say that this artist should be beaten up.

All these paintings were created before the First World War; they presage both world wars, Nazism and the many horrors of neglecting human life typical of the twentieth century.

The Hermitage is a museum of everything in the world, and among other things, a military museum, that tells stories of fortitude, dignity and war. The wars before the twentieth century were grotesque and also caused the death of immense numbers of people, both from injury and from disease. There was an element of knighthood in them, though, gallantry could be witnessed on both sides. There is practically none of that in the twentieth century: wars are very different, and this is what expressionist painters speak about. It may well be that all the art of the twentieth century, disliked by many for its tragic nature, was borne out of these wars.

1. On 8 October 2013 the 'Masterpieces of 20th century art from the Albertina Ballner collection' was launched in the Nicholas Hall of the State Hermitage which presented 55 paintings and graphic works by major Western European expressionists of the 20th century. This exposition started the Russo-Austrian cultural seasons of 2013–2015. An excerpt from Albertina's official website
2. An excerpt from Albertina's official website.
3. Friedrich Brass's 'Fellowship of proletarian art'. German Avant-Garde collection in Soviet Russia exhibition took place in the Hall of Twelve Columns of the New Hermitage in March 2009. It included about 170 graphic works and was prepared by the State Hermitage in cooperation with the Scientific Research Museum of the Russian Academy of Arts and the Research library of the Russian Academy of Arts.
4. Grigory Zinoviev (1883–1936), a Russian revolutionary, chairman of the executive committee for Comintern over 1919–1926 (The chief of Comintern).
5. At the conference of the Independent Social Democratic party in Halle, Germany, in October 1920 it was decided by a majority vote to join Comintern, and in December later that year the USPD joined the German Communist party.
6. Iliia Ionov (1887–1942), a Russian revolutionary, head of the Petrograd branch of the State Publishing House (Pelrogosizdal) between 1919–1923.
7. For more information on the Fellowship of Proletarian Artists collection see Mikhail Dedinkin's article on page 86.



PHOTO: PETR KOVALEV. © INTERPRESS

Edvard Munch is a distinguished Norwegian artist. His famous 'Scream' has a three-fold fame; it was stolen and then sold for preposterous amounts of money. We have here an exceptionally powerful snowy Norwegian landscape. It is very difficult to paint snow, all the more so to paint it expressively. Munch's landscape is harsh in its manner; challenging, although it seems very tranquil. Remember The Scream — this landscape screams just as loudly if you look at it carefully.

61 THE EXHIBITION 'MASTERPIECES OF 20TH CENTURY ART FROM THE ALBERTINA BATLINER COLLECTION', 2013
 The State Hermitage Museum, Nicholas Hall
 In the photo: Painting by Edvard Munch 'Winter Landscape'



PHOTO: PETR KOVALEV. © INTERPRESS

The highlight of the exhibition, Oskar Kokoschka, undoubtedly the main Austrian expressionist, is very powerful. The landscape is depicted by a very nervous person, who reacts to everything with his naked heart and paints it. All his landscapes are tense. Both this tension and the work of expressionists in general, disturb; they provide no solace for the soul.

71 THE EXHIBITION 'MASTERPIECES OF 20TH CENTURY ART FROM THE ALBERTINA BATLINER COLLECTION', 2013
 The State Hermitage Museum, Nicholas Hall
 In the photo: A painting by Oskar Kokoschka

DEVELOPMENT

ARKADIY IZVEKOV

THE WHOLE OF HUMAN HISTORY IS, TO SOME EXTENT, A STATE OF PERMANENT CRISIS. THIS CRISIS IS BASED ON THE FACT THAT DEVELOPMENT (WHICH IS USUALLY MISTAKENLY UNDERSTOOD AS A COHESIVE PROGRESSIVE MOVEMENT) IS A PROCESS OF "DE-VELOPMENT"; UN-FOLDING, SEPARATION, DIFFERENTIATION... DEVELOPMENT IS REALLY A "DE-VELOPMENT"; THE LOSS OF THE ORIGINAL, PRIMITIVE CHILDHOOD WHOLESOMENESS, THE LOSS OF THE MEANING OF LIFE. ONLY A WHOLESOME LIFE CAN HAVE MEANING; NO SET OF DETAILS CAN BE MEANINGFUL... A LIFE DEPRIVED OF THE MOST IMPORTANT THING, DEPRIVED OF A SENSE OF WHOLE, STARTS DESTROYING ITSELF.

GRIGORY POMERANTS. A DIALOGUE OF CULTURAL WORLDS // SOCIAL SCIENCES AND MODERNITY. 1994, #5.

To put it in modern terms, the philosophy of life articulated the loss, at the end of the 19th and the beginning of the 20th centuries, of a core principle — which combines different parts of culture to form a whole. This loss was felt by many people. In the course of this crisis, as a result of the transformation of European rationality, a completely new type of personality emerged. What were its characteristics? A nihilist trying to escape nihilism. He loves freedom, but is not ready to cope with his freedom. He is confident about being superior to people of all previous eras, yet cannot define the essence of his superiority. He does not believe in anything, yet longs for faith. He trusts only technology, but is morally disappointed by it. He feels and struggles with his own forlornness and loneliness in the God-less space of civilization — and tries

to drown his sorrow by any available means. He is ready to succumb to every illusion, but dispels each of them. He runs away from the idea of humanity's unclear future into everyday life, into the constant preoccupations of self-fulfillment and comfort — and is tired of the rhythm of the race. He is looking for others who are like him in this subjective inner turmoil — and rarely finds them. A citizen of the world, he has the ability to choose from countless perceptions of the world, and, as a rule, does not make any concrete choice. In a word, he is a man who, asked about the point of life, will say that the point is just to live it, including all the constituents of life, from profession to family, in a circle which guarantees growth of consumption.

Moreover, the features of this new personality were recognized to be spreading everywhere. At the end of the 19th and the beginning of the 20th centuries the adjective "world" started being used, almost in its modern sense. The completely unprecedented process which we now call globalization, however, began to cause particular anxiety. One of the first tragic accounts of globalization comes from the scope of the catastrophe of World War I. The pessimistic irrationalism of world perception and fear of the forthcoming downfall of culture became a sort of presentiment of the tragedy. And the tragedy of the war itself seemed to confirm this rather straightforwardly. The new man — deprived of and denying the world any meaning — who appeared from the crisis of culture, immediately had to face the striking anti-humanism of the historical perspective. This perspective has filtered down to us today, and we are inheritors of the structural changes of personality which occurred a century earlier. These inescapable circumstances oblige us not to bury our gaze in pragmatic concerns of the present day. Sometimes we have to look back.

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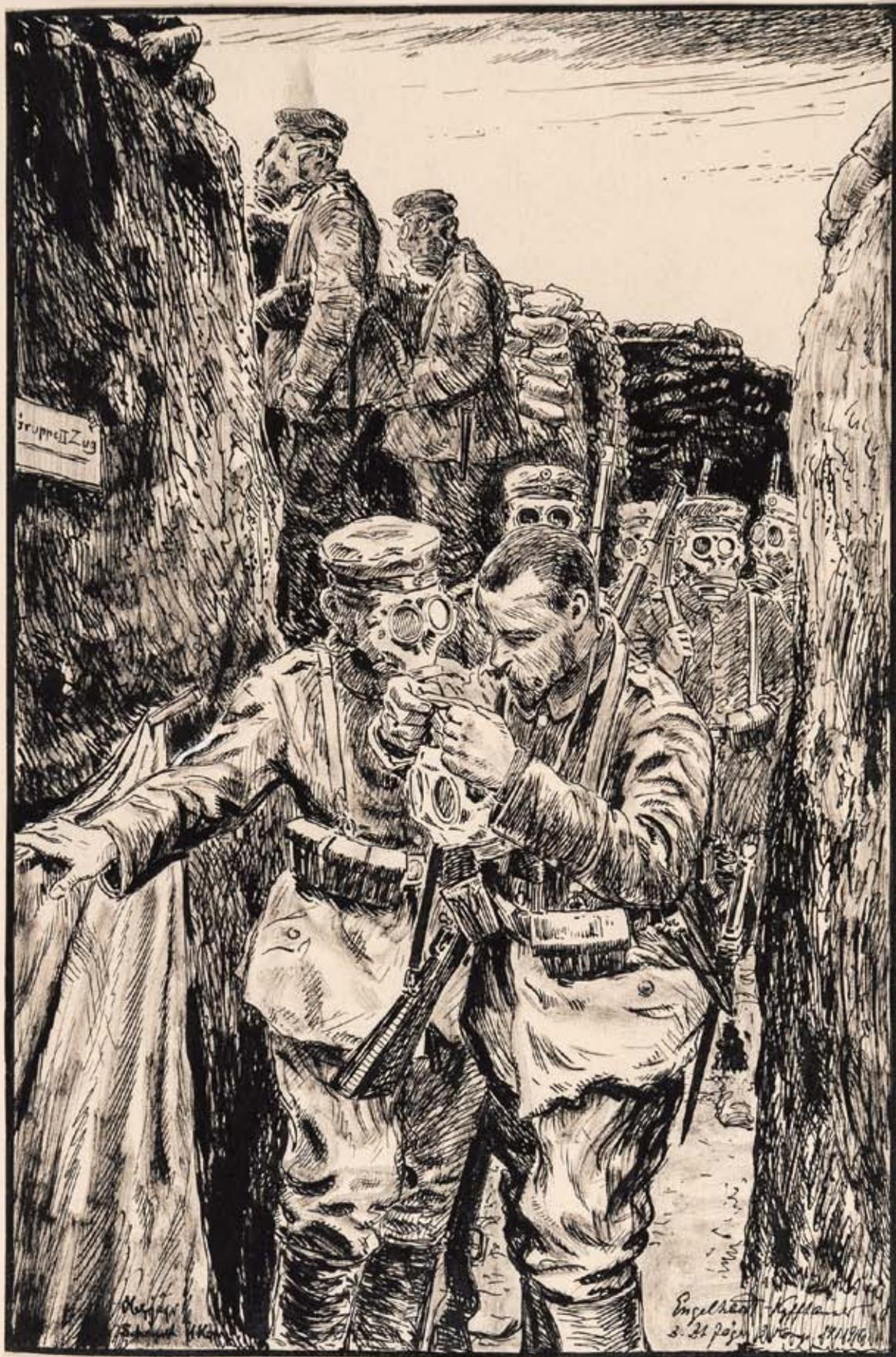
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MIKHAIL DEDINKIN

RED SNOW

World War I in Russian
and German Artist Graphics
in the Hermitage Collection*

IN SEPTEMBER 1914 IN PETROGRAD,
THE PROMETHEUS PUBLISHING HOUSE
PRINTED THE BOOK "BERLIN. ITS CUSTOMS
AND PRACTICES, SIGHTS AND SURROUNDINGS".
THE 400-PAGE BOOK DESCRIBED BERLIN'S
PAST AND PRESENT IN DETAIL. WHO WOULD
HAVE NEEDED THIS BERLIN GUIDEBOOK
ON SEPTEMBER 16, 1914?

* THE EXHIBITION "WORLD WAR I IN RUSSIAN AND GERMAN ARTIST GRAPHICS
IN THE HERMITAGE COLLECTION" WAS SHOWN FROM JULY-SEPTEMBER, 2014.

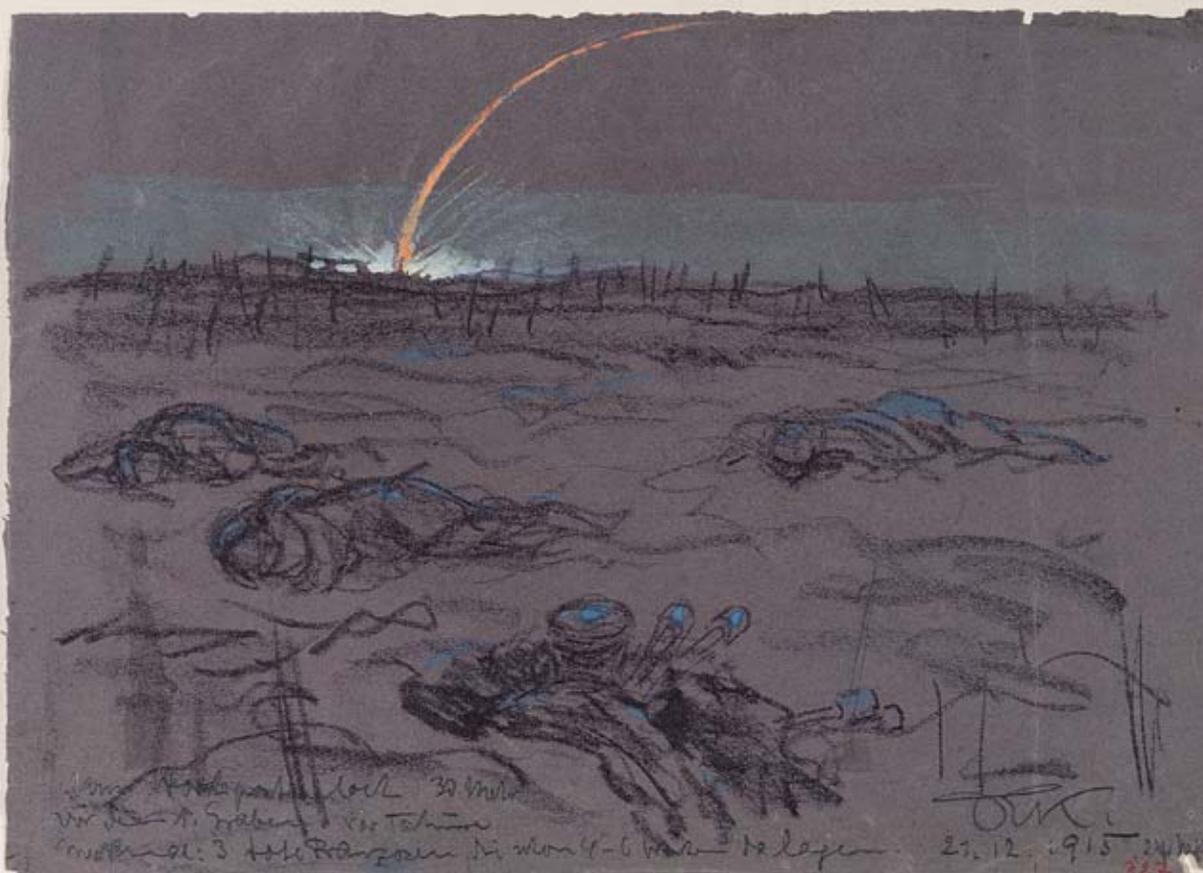
8 | **OTTO ENGELHARDT-KYFFHÄUSER (1884–1965)**
January 24, 1916. In the Trench
Before an Attack, 1916
Ink by pen, 31.7 × 21 cm
The State Hermitage Museum. Inv. GR-19520

Red snow is falling from the West
Like big juicy pieces of human flesh.
Vladimir Mayakovsky. "War has been Declared"

The guidebook provided a tremendous amount of detail about Berlin's history, transportation system, technological progress and community life, including particular features of the city's legal system, urban economy, and much more. Readers could learn the cost of customs fees and train tickets from any part of Russia, even Vladivostok (300 rubles in first class, while a first class ticket from St. Petersburg cost 50 rubles). The book even advised how much to tip in the cloakroom on Museum Island (10 pfennigs). More than 100,000 Russians visited the German capital in the years before the war, so the book devoted a whole chapter to "Russian Berlin". The guidebook describes the procedure for obtaining a passport: one should begin by sending one's courtyard sweeper to the police station (the sweeper should be given a ruble for this). The book was written with an impressive thoroughness, in great detail with a firm sense of the well-established, rational world. In my opinion, it's the best, most high-quality guidebook to be written about Berlin in Russian to this day.

But it would be interesting to know, who would have needed this book on September 16, 1914 (September 29 in the new style)? Maybe this progressive publishing house expected the war, which by that point had been going on for six weeks, to end soon? But, as we know, history had already dealt the cards to the players in this game. The Schlieffen Plan, the German blitzkrieg, which had been so carefully planned for decades, had failed. The war broke out on two fronts,

91 **OTTO ENGELHARDT-KYFFHÄUSER (1884-1965)**
December 21, 1915. An Observer at the Front, 1915
Pastel, gouache on colored paper, 23.6 × 32.7 cm
The State Hermitage Museum. Inv. GR-18858



from the Marne to the Ballic and the Carpathian Mountains, and, growing into a world war, had already claimed a million lives by the end of September.

It was hard to believe that the previous world, the familiar and open Europe of the 19th century, would disappear so quickly, and that the war would go on for years. The atmosphere in European capitals was electrified with expectations of war. Everything flared up suddenly, crowds demonstrated on the streets and emotions ran high. It was hard for art to keep up with the front pages of the newspapers. Magazines published the first patriotic poems, and military posters appeared on the streets.

Russian Futurists look aim at the current events in their art immediately, unlike the German expressionists, whose art was largely indifferent to the war. Vladimir Mayakovsky published the poem "War has been Declared" in the first days of World War I. Later he would write in his autobiography: "War broke out. I reacted to it excitedly. At first only to its superficial, noisy side. I made posters to order, and they were of course for the military..." The first months of the war were filled with intense work for the poet. Mayakovsky printed articles devoted to the war and the place of Futurism in the battle, and worked for the newly established Moscow publishing house Sevodnyashniy Lubok (Today's Print). Mayakovsky felt that the task of the day was to "Write up war, that rosy-faced beauty in a dress as bright as blood, as the desire to beat the Germans, with the suns of the searchlights' eyes." But this wasn't enough for a 21 year-old poet in war time, and in October he requested to join the army as a volunteer. He was rejected on account of his political unreliability.

The Sevodnyashniy Lubok publishing house printed chromolithographs on military topics from August to October, 1914. These were traditional art prints aimed at as broad a mass of people as possible. Having blossomed in Russia in the 18th-19th centuries, this art form often turned to portraits of the Tsar's family, and subjects of folklore and contemporary politics, typically – military subjects. These prints spoke about events that interested people in the most accessible, simple way possible. In Moscow, the Futurist artists K. Malevich, D. Burlyuk, A. Lentulov, and V. Chekrygin all tried to revive this art form. These



101 **OTTO ENGELHARDT-KYFFHÄUSER (1884–1965)**
January 1917. Zlaté Hory. Skirmish by Barbed Wire, 1917. Pencil, watercolor, 21.6 × 30.5 cm
The State Hermitage Museum. Inv. GR-19580



O.K.
Skirmish - Battle
Zlaté Hory Jan. 1917.

723

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111 **VLADIMIR VARZHANSKY.** *Buy a 5 1/2% military loan. An abundance of shells is the key to victory, 1916.* Watercolor, ink brush on the outline with a pencil, 100 × 65.5 cm
The State Hermitage Museum. Inv. op. 19/1999–38

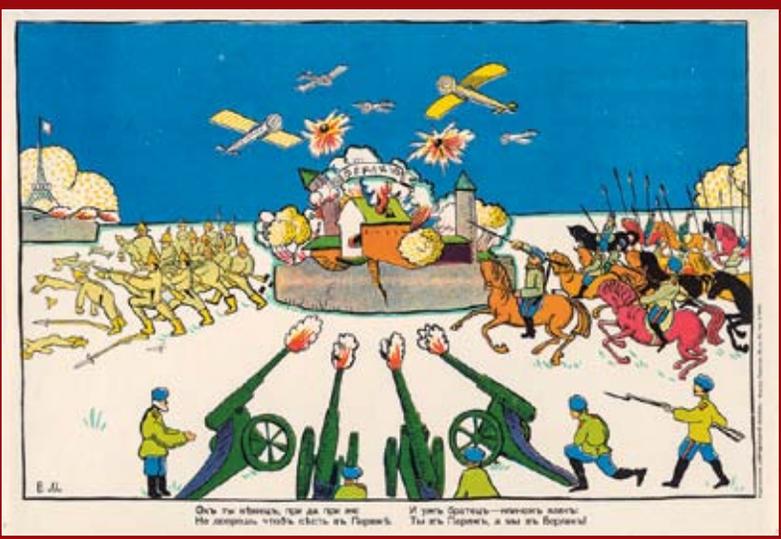
artists mocked the enemy in a crude manner using rude language, while foreseeing an imminent and inevitable victory. The texts that went with the images were an important and necessary element for the popular print. All of the poetry texts for the 22 engravings and 32 postcards were written by Mayakovsky. It's also known that Mayakovsky himself drew the pictures for at least six of the prints.

The Futurist woodcuts are characterized by vivid imagery combining current events with coarse graphic language that was stylized, just like the poetry, towards popular folk art. This format was common for the whole series of prints, thereby creating problems for modern researchers of the Russian avant-garde, since many of these works don't have confirmed authorship.

The Futurists attempted to create a similar kind of art in Petrograd at the same time. The anonymous publishing house V.F.T. published four color lithographs. These prints were similar to their Moscow counterparts in terms of their subjects and stylistics. The poetic captions to the Petrograd prints are every bit as good as Mayakovsky's work. It's strange that the authorship of the Petrograd prints is unknown to this day. Most of the prints were exhibited at the "War and Print" show which opened in Petrograd on November 20, 1914. This exhibition was both the first and the last of its kind to feature



12 | **VLADIMIR MAYAKOVSKY (1893–1930).** *Oh the Sullan wants to take the port, / Don't bloody your snout in the scuffle, 1914*
 Publishing house 'Contemporary Lubok' Moscow. Chromolithograph
 38 × 56 cm. The State Hermitage Museum. Inv. KP 6a. 28311



13 | **VLADIMIR MAYAKOVSKY (1893–1930).** *Oh, so German, you're on a roll, / But you won't roll into Paris / For brother, we'll fight fire with fire / You to Paris and we to Berlin! 1914*
 Publishing house 'Contemporary Lubok' Moscow. Chromolithograph
 37.5 × 56 cm. The State Hermitage Museum. Inv. KP 6a. 28327

the prints. The Futurists' prints did not receive a wide following, and later researchers valued the Futurists' work much higher than the Futurists' contemporaries did.

Artists were called on to once again address the masses by taking part in the war loan contest announced by the Ministry of Finance in 1916. The government's economic situation had become catastrophic by this time. Foreign loan sources had dried up by the second year of the war, and it was decided to turn to the people of Russia. Posters and postcards were designed for the loan campaign. These works used an accessible, clear formal to appeal to people's patriotic feelings (using images of St. George or the Monument to Minin and Pozharsky), or reminded people of the harsh conditions at the front (soldiers in the snow, by their weapons) and the needs at the front ("hunger for shells"). The posters were made by artists in various styles, but perhaps the main thing they have in common is the influence of the "World of Art" graphic design school on the majority of works approved for printing. Several artists who are forgotten today worked on this project, including V. Varzhansky, G. Yankovsky, and V. Vereshchagin. The history of this contest and the fate of the artists who took part are still waiting to be studied. The drawings from which the color loan posters were printed became



Vorderer Teil der Friedhöfe bei Mönze im Ost-Siedlungsgebiet

1167 349

141 OTTO ENGELHARDT-KYFFHÄUSER (1884–1965)

Autumn 1917. Military Cemetery, 1917

Gouache, 34.5 × 26 cm

The State Hermitage Museum. Inv. GR-19102

part of the Hermitage collection after the revolution. These drawings are being exhibited for the first time ever, as are all the exhibits on display.

Following World War II, another large group of drawings was brought to the Hermitage from Germany. These drawings were made in 1914–1918 by German frontline artists. They were previously held in the collection of the Zeughaus Museum of German Military History in Berlin.

One part of this collection is made up of gouache paintings by the German General Staff artist Ernst Vollbehr. Once famous in Germany, Vollbehr is now largely forgotten in his native country, and is completely unknown outside of Germany. He was born in 1876 in Kiel. He studied theater and decorative art, starting in 1892 in Schwerin. After 1897 he continued his studies in art studios in Berlin, Munich, and Paris. He was an illustrator in the magazine *Jugend* starting from 1902. He made numerous trips to South America and the German colonies in Africa in 1904–1914. The works he completed during his travels were exhibited successfully in 1910–1913 in Berlin, Frankfurt, and Munich. He was an artist on the Western Front in 1914–1918. Vollbehr held numerous exhibitions in various German cities during the war. He received several military awards (including the Iron Cross). Vollbehr's military works were published in separate editions in 1915, 1917 and 1930. Excerpts from his diaries from the war years were published on several occasions as well. His brush panoramas were especially popular (including air-brush). Vollbehr, a member of the National Socialist Party, enjoyed wide popularity in the 1930s, and participated in all exhibitions of Aryan art. He made large drawings on the theme of party congresses, the Olympic Games, autobahn construction, and so on. His works from the front were shown at a monographic exhibition in the Zeughaus. He made several trips to Asia and Africa in the 1920–1930s. He worked as an artist on the front again in 1939–1942 (Poland, France, Greece, Norway, and the USSR); three exhibitions of his new works were held in the Zeughaus. Vollbehr lived from 1944 in Schleswig. About 800 of his works were purchased by the Geographic Museum in Leipzig from 1955–1957. The master passed away in 1960 in Austria.



151 **OTTO ENGELHARDT-KYFFHÄUSER (1884–1965)**
Death of a Comrade, 1918
 Gouache, 47.2 × 57 cm
 The State Hermitage Museum. Inv. GR-19692

The Hermitage has 817 works by Vollbehr. These works vary by their subject: drawings of the frontline, occupied lands, ruins, scenes of daily life in the trenches and the rear, hospitals, air fields, battle scenes, the wounded and dead, portraits of soldiers, officers, the main command, etc. These items are highly professional and are executed with scrupulous documentary accuracy. The gouaches are grouped by subject matter and are numbered chronologically.

Many of Vollbehr's pages have the stamp "Kriegsgeschichtlich richtig" ("Militarily historically correct") on the back, and the signature of a certain Lieutenant General. This phrase accurately describes the value of the artist's art. Vollbehr didn't make propaganda, but rather recorded historical events. And he did so more reliably and expressively than the photographs of those years could. Vollbehr's panoramic paintings of the frontline make a particularly strong impression. The landscapes themselves aren't so unique, with valleys extending for many kilometers. Battles were fought for every little piece of turf here for months at a time. The soil is full of shrapnel, and saturated with blood. Tens of thousands of soldiers were killed on these spots. That's why every little hill, building, or ravine was so important to those who fought on this land. Folber's panoramas are speckled with notes featuring names and the coordinates of landmarks. Forgotten today, these toponyms once held a cruel meaning for every person who had been to them.

The same remarks about accurate portrayal can be repeated for the 925 artworks created by Otto Engelhardt-Kyffhäuser, another German artist less well known than Vollbehr. Engelhardt-Kyffhäuser was born in Sachsen-Anhalt in 1884, and studied in the Academies of Arts of Kassel, Berlin, and Weimar in 1901–1907. Then, in 1914, the 20 year-old Engelhardt-Kyffhäuser was mobilized and fought in the rank of field officer of an infantry battalion on the Western and Eastern fronts. Directly from his positions in the trenches Engelhardt-Kyffhäuser made pencil and ink sketches of battles, the front line, various moments of soldiers' lives, portraits of fellow soldiers, local residents, prisoners, and much more. These are pencil, watercolor and gouache pictures. Usually these works are dated precisely (with even the time of day they were made in some cases), and have an inscription explaining the events, names, and place

of the scene. These drawings are valuable for their absolute documentary nature: they were not touched up in any studio. Every image is true in these works. Among these drawings one can easily find pictures which could illustrate Erich Maria Remarque's "Three Comrades": Engelhardt-Kyffhäuser's works feature the young faces of the same war generation, the same bloody battles, and the usual everyday life of a soldier, including the trenches, shell craters, corpses, and faces of the enemy which evoke sympathy.

Engelhardt-Kyffhäuser ended the war in 1918 on the western front. Later he lived in Görlitz and taught drawing, and exhibited his works at regional art exhibitions. He published his books of reminiscences from the front in 1935. He was a member of the National Socialist Party in the 1930s, and worked on artistic propaganda. He took part in covering the process of repatriation, and later took part in the Aryanization of the eastern provinces of the Reich. Engelhardt-Kyffhäuser was a military artist starting from 1939. He held several personal exhibitions during the war years. He lived in Görlitz after World War II and died there in 1965.

The artwork created by Vollbehre and Engelhardt-Kyffhäuser covers very specific material. Incorporating this art in the long-established canon of European art, remains problematic. Twentieth-century history was tragic, and these sad chronicles by both masters thus have their place. The value of these artworks is in the accuracy of transmission of events by their direct participants. These works speak as much about the people of that time as do the numerous works of later historians. It makes sense to look at them more attentively today.

It's no accident that this exhibit was displayed in the Field Marshal's Hall of the Winter Palace. And not only because it is here, surrounded by portraits of famous generals, that the Hermitage traditionally celebrates events connected to Russian military history. For this exhibition, perhaps something else is more important. During World War I this room, just like all adjacent state rooms of the palace, housed a soldier's hospital. The hospital was created by the initiative of the Empress Alexandra Feodorovna, and was supported at the expense of the Ministry of the Imperial Court. The hospital included the Antechamber and the Nicholas, Field Marshal's, Petrovsky, Pickel, and Alexander Halls, and the East Gallery of the Winter Palace. It took a tremendous amount of work to adapt the palace rooms into wards, operating rooms, and showers. The walls of the rooms were hung with white calico, and linoleum was used to cover the parquet floors. Hospital beds were placed in the halls. A total of 200 beds were placed in the Nicholas Hall, in 4 rows. The Petrovsky Hall was used to house patients after especially difficult operations. The 1812 Gallery contained an X-ray machine. The Field Marshal's Hall was mainly filled with beds, while a small part of it was used as a bandaging room. There were 35 doctors working in the hospital, mostly surgeons. The hospital opened on October 10, 1915. Thousands of soldiers were treated here during the 2 years of its operation. The hospital was closed by the Bolsheviks 3 days after the October Revolution.

Once I got the chance to hold the guidebook to Berlin in 1914 with which I started this article. The guidebook was an echo of a world so frivolously and quickly destroyed by serious and important people. The politicians and generals, industrialists and financiers of powerful nations kindled the flames of a war that killed 10 million soldiers and just as many civilians. The war destroyed the ancient empires of Europe, redrew the map of the world, and gave rise to the revolution and Civil War in Russia. The war was ruthless, brutal and completely senseless. It seems that people didn't understand what forces moved nations against one another. It's no coincidence that there were no confrontations between Germans and Russians in the 1920s in Berlin, a city which had become the largest center of Russia emigration. These were the same people who had desperately been fighting each other just a few years before. And it looks like there's only one copy left of the book that invited people in September, 1914 to go on a journey to Berlin that never happened. At any rate you won't find this book in any of Russia's major domestic libraries. Apparently, this was the only surviving volume, and that quite by chance. That's how the "real, non-calendar Twentieth Century" started in 1914.

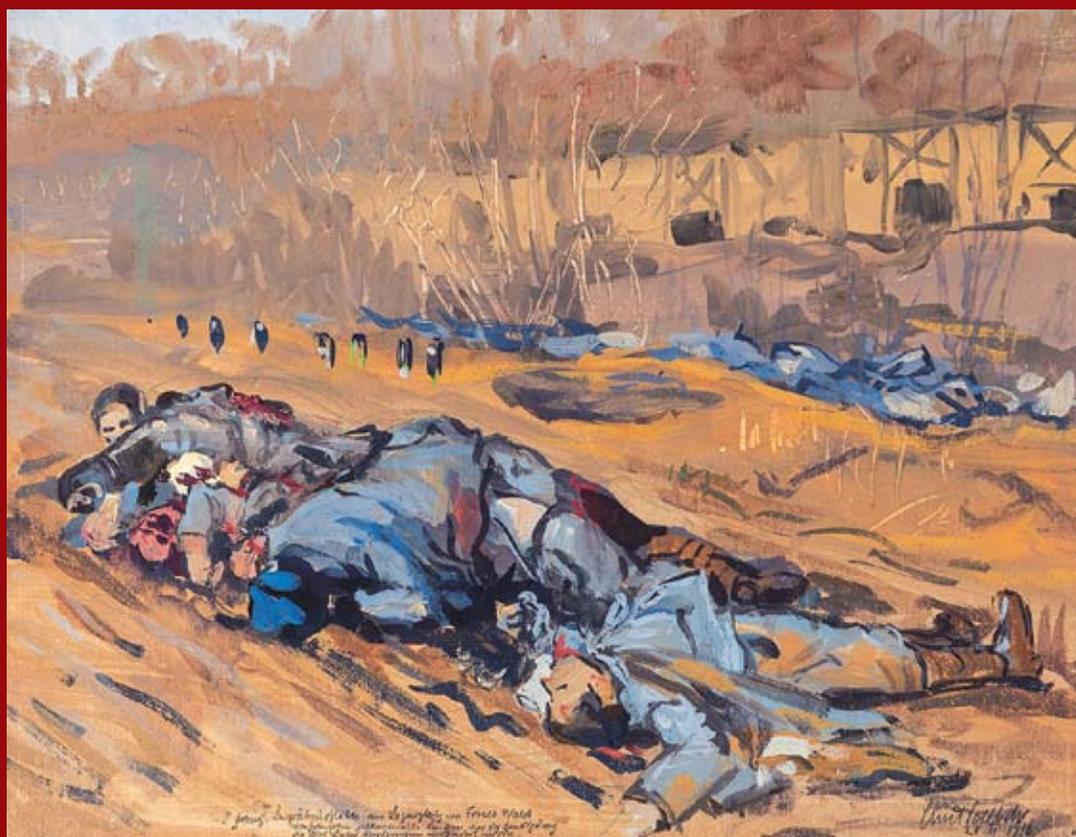


Mikhail Piotrovsky

They were not very famous artists, and were purely Aryan, later painting whilst in the National Socialist Party (one was in the SS) during the Second World War. But their works impart the horror of war which they sketched so simply. Bodies of French and German soldiers lie on the ground and the horrible detail of the inscription of the names of the dead German corpses. Documentary works with wild expressionism: hand amputations, attacks and trenches. On the one hand these aren't illustrations, but simply the spirit of Remarque's "Three Comrades", Remarque's entire oeuvre in fact, while on the other hand these works give the terrible feeling of war as seen by artists who drew exactly what they saw. Three such German pictures are much stronger than anything the cinema can create.



16 | **ERNST VOLLBEHR (1876–1960)**
 10 October 1914. *Ampulation in the Cabin
 of a Wagon*, 1914. Gouache, 26 × 36.2 cm
 The State Hermitage Museum. Inv. GR-18808



17 | **ERNST VOLLBEHR (1876–1960)**
 28 February 1916. *The Corpses
 of French Soldiers*, 1916. Gouache, 36.6 × 47 cm
 The State Hermitage Museum. Inv. GR-18172

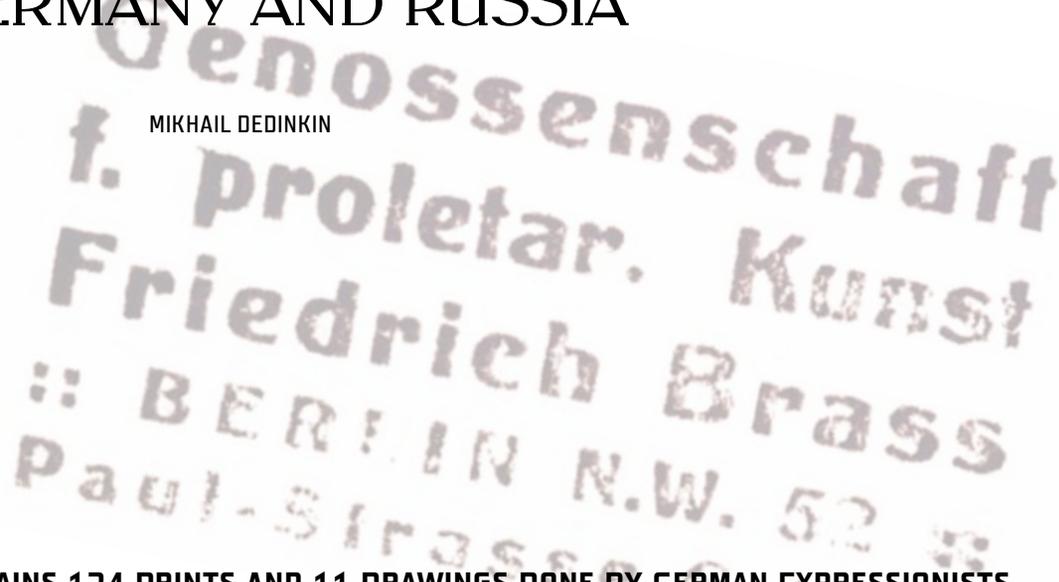


18 | **ERICH GODAL (1899–1969)**
The Tille Page of the Series 'Revolution'
with the Composition 'Angriff' (Angriff; VI sheet series; Cal. 7)
Lithograph, pencil on wove paper; 49.8 × 54.5 cm; 49.8 × 59 cm
The State Hermitage Museum. Inv. OG-353022

Genossenschaft

THE COOPERATIVE FOR PROLETARIAN ART OF FRIEDRICH BRASS IN GERMANY AND RUSSIA

MIKHAIL DEDINKIN



THE HERMITAGE COLLECTION CONTAINS 134 PRINTS AND 11 DRAWINGS DONE BY GERMAN EXPRESSIONISTS BETWEEN 1918 AND 1920. THESE WORKS ALL BEAR THE STAMP OF THE BERLIN-BASED COOPERATIVE FOR PROLETARIAN ART, LED BY FRIEDRICH BRASS, ON THE REVERSE SIDE. THE STAMPS CONTAIN THE TEXT: "GENOSSENSCHAFT / F. PROLETAR. KUNST / FRIEDRICH BRASS / BERLIN N.W. 52 / PAUL-STRASSE 6, G.-H." THERE IS NO INFORMATION ABOUT SUCH AN ORGANIZATION EITHER IN PUBLISHED WORKS DEVOTED TO THE SYMBOLS OF GRAPHIC ARTS COLLECTIONS OR IN COMPETENT REFERENCE EDITIONS ON 20TH CENTURY ART.

Nobody in Berlin knew anything about this cooperative either. The majority of the works were purchased by the Hermitage from Leningrad art collectors between 1927 and 1930, while 20 prints came to the Hermitage from the Academy of Arts Museum in 1931. During the next stage of the search, another 9 drawings were found in the Scientific-Research Museum of the Academy of Arts, along with 95 more prints in the Scientific Library of the Academy of Arts. Documents from the Academy archives, the Central State Archive of Literature and Art, and old newspapers and magazines helped uncover the history of the emergence of the German expressionist collection in Russia.

The Cooperative for Proletarian Art of Friedrich Brass, which existed for a short time in Berlin in 1920, had the goal of linking masters of modern art with the German communist party, and connecting avant-garde art to the working masses. The Cooperative collection that was brought to Petrograd at the end of the 1920s became the first collection of modern Western art to appear in Russia after the Revolution.

The Cooperative for Proletarian Art was not officially registered in Berlin as a functioning gallery, and Berlin city address books from 1920 and future years don't contain any listings for Friedrich Brass. The founder of the Cooperative didn't live at the address given on the stamp, and there were no art institutions at the address given on the stamp either. The letters G.-H. on the Cooperative's stamp stand for Gartenhaus. Within the city, this was likely to be a small building in the courtyard, a back wing of a building, or a side wing. No information on Brass was found in the Berlin city archives. Help came from the document collections of the Berlin Academy of Arts, the Deutscher Werkbund, and the archive of the Social Democratic Party of Germany, kept in Amsterdam. These documents, in turn, led researchers to the archives of the cities of Krefeld and Hagen. In addition, artworks purchased from Brass were found in the Stadel in Frankfurt and the State Gallery of Stuttgart.

Artistic organizations appeared in Berlin in March 1919 that were aimed at addressing the proletariat directly. For

example, the Cooperative Society of Socialist Artists was organized. This cooperative was led by Adolf Behne and Bruno Taut, and among its members were Käthe Kollwitz and Heinrich Vogeler. All of these artists were members of socialist parties. Their goal was to “socialize the art market”. The cooperative’s commercial activity was managed by F. Natterot.¹

The choice of a name for Brass’ organization is entirely explainable. In combination with the words “proletarian art”, the word Genossenschaft (“cooperative”), apparently, should be understood correctly as a “cooperative of comrades” since Genosse means comrade, and in 1920s Germany the word “Genosse” meant precisely “communist”. Thus, to be exact, Brass established a communist cooperative for proletarian art. Evidently, Brass had enough money at the beginning of his venture to collect artworks and show them at the Leipzig Fair. Brass managed to print the “Revolution” series by Erich Godal and portraits of Liebknecht by Arnold Schmidt-Niechciol. The Georg Grosz archives in the Berlin Academy of Arts contain a note written from Brass to Grosz with the Cooperative’s stamp dated February 18, 1920.² This short letter speaks in strong language about the failed meeting with Wieland Herzfelde in the Malik Publishing House.

In 1920, Brass managed to work together with such well-known masters of the time as Erich Heckel and Karl Schmidt-Rottluff, as well as with young and up-and-coming artists. Evidently, Brass met with the expressionist artists in Krefeld. The First Exhibition of Modern German Art took place there in May 1920 in the Museum of Kaiser-Wilhelm³. Besides the works of the “Bridge” group, the exhibition also displayed works of Oskar Kokoschka and Christian Rohlf, and the already deceased Franz Marc, August Macke and Paula Modersohn-Becker. Krefeld natives were represented by Heinrich Campendonk and Heinrich Nauen. A poster made by Heckel was published for the exhibition.⁴ Most likely the exhibition in Krefeld brought Heckel and Brass together (they were both still registered as inhabitants of Krefeld in 1919). There are many works by Heckel in the Cooperative’s collection (12 color prints). Brass, a person of the flamboyant proletarian type, was interesting to artists. Three portraits of Brass are known, done by Ludwig Meidner, Rudiger Berlit, and Schmidt-Niechciol. It meant a lot to be among the individuals whose portrait was done by Meidner, a portraitist of left-wing Berlin, who made Brass’ portrait twice (in 1920 and 1922).⁵ It seems that Brass, with his patriarchal appearance, energetic rough speech, and communist beliefs, stood out in the circles of bohemian revolutionary Berlin in the 1920s. If we suppose that Brass was able to attract Heckel’s cooperation during the exhibition, then Heckel’s connections lead to his friends in the “Bridge” group: Otto Mueller and Karl Schmidt-Rottluff. Both of the latter artists were socialists who took part in the Workers’ Council for Art and the Novembergruppe. Max Kaus was a student of Heckel’s. Heckel had a strong influence in the post-war years on Walter Gramatté and Gustav Heinrich Wolf.

Yet another group of artists may have been attracted to the Cooperative through Meidner. His friends included the Berliners Grosz, Godal, Karl Holz, and Jakob Steinhardt, as well as Conrad Felixmüller of Dresden, Franz Seiwert of Cologne, and Max Burchartz from Hagen. The connections from Felixmüller go to the Saxons Berlit, Walter Jacob, and

Siegfried Berndt. Furthermore, the Cooperative included the young Krefeld artists Hohnen and Reinhard Hilker. Arnold Schmidt-Niechciol, from the artists’ colony in Worswede, was close to Hohnen in these years. It’s known that he often went to Krefeld during this time.⁶ Hohnen made a portrait of Schmidt-Niechciol in Krefeld in 1920.

Diplomatic relations between Soviet Russia and Germany were established soon after the signing of the Brest-Litovsk Treaty (March 1918), one of the points of which called for the cessation of revolutionary propaganda. The German government allowed a delegation of the Comintern to come to a meeting of the Independent Social Democratic Party of Germany (USPD) for the first time in October 1920. The delegation was limited to spending 10 days in Germany. The Comintern delegation, led by its chairman Grigory Zinoviev, left Petrograd for Germany on October 8. He was joined by Ilya Ionov, someone named Gordon, and the Bulgarian communist Nikolai Shablin.

The USPD Congress opened on October 12 in Halle. The main topic of the congress was the question of joining the Third International. After Zinoviev gave his speech, he was told to leave Germany immediately — for calling for revolutionary terror. However, since there were no regular transportation links between the two countries, Zinoviev was allowed to stay in Berlin until October 23, under house arrest.

Obviously, the house arrest did not apply to the rest of the delegates accompanying Zinoviev. They were free to meet with local communists, and explore the city, about which Zinoviev wrote: “It’s like I came to a different planet. Loafers, drunks, incredibly rude people... you can’t help but think how good it is that this time is over at home!”⁷ This view of the German capital was shared by Ionov, who described the “fireworks of debility” and the rampant exploiters in his poem Berlin.⁸

Ionov didn’t play any independent political role in the Comintern group that was sent to Germany, thus in Berlin he made the purchases necessary for Petrograd while his patron was sitting under house arrest. The archives of the State Publishing House in the Central State Archive of Literature and Art contains bills in Ionov’s name from the Reichskrone Hotel in Berlin, as well as for purchasing the annual collections of the “Poster” publication for the years 1914–1920 in the Society of Friends of the Poster in Charlottenburg (for a sum of 9,000 marks).⁹ In addition, there is an invoice addressed in

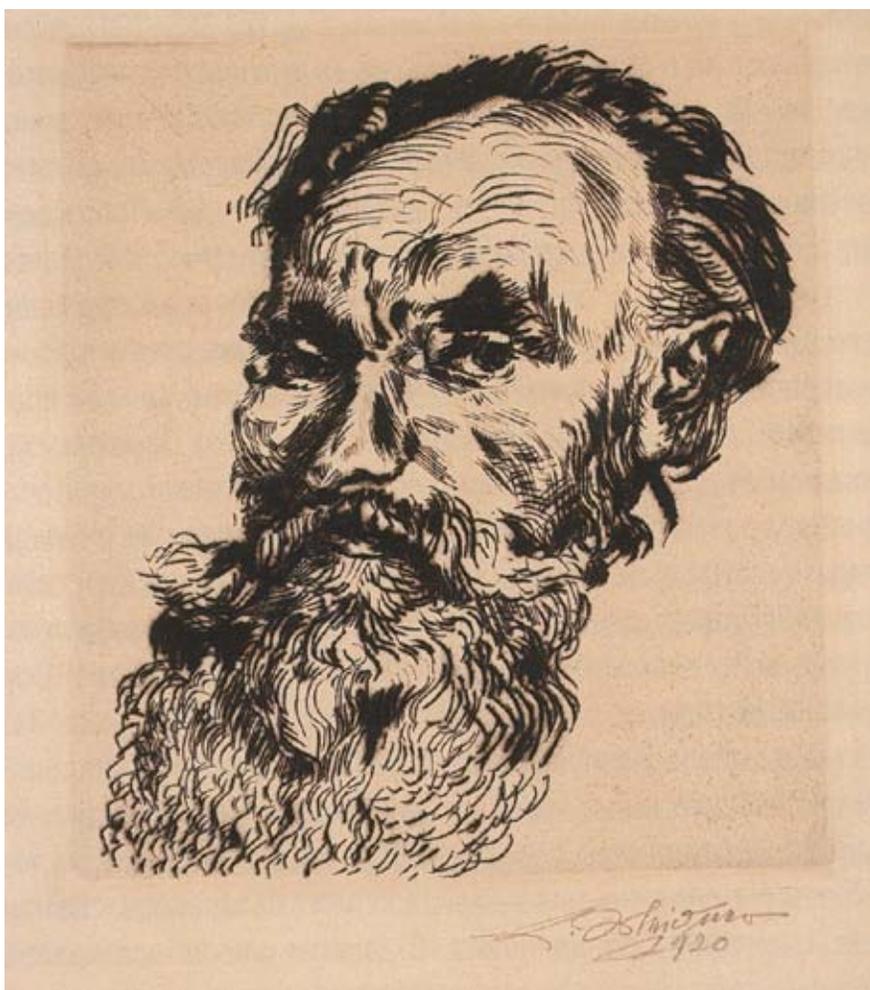
● ●

Ilya Ionovich Ionov (1887–1942)

was a professional revolutionary and poet¹, and a new Soviet bureaucrat. Forgotten today, Ionov was the founder of the first State Publishing House, and was a very powerful figure for almost 10 years after the revolution. The Petrograd printing industry kept working and retained its qualified staff during the Russian Civil War years, being almost the only industry to do so. A system of specialized editorial offices was created in the State Publishing House. These editorial offices went on to become independent publishing houses with time.

1. See Russian Writers. 1800–1917: Biographic Dictionary. G–K / Head editor P. A. Nikolaev. V. 2. Moscow, 1992.

● ●



19 | **LUDWIG MEIDNER**
(1884–1966)

Brass Kommunist, 1920
Drypoint, etching print on paper
19.5 × 17 cm; 45 × 31.2 cm
The State Hermitage Museum
Inv. OG-353065

FRIEDRICH WILHELM BRASS

was born on February 20, 1873 in Krefeld to a weaver's family.¹ The Krefeld city archive holds Brass' personal registration card² and entries on Brass in the city registration book.³ Brass described himself as a Prussian, an atheist and an artisan or dealer in works of art. He lived in Nuremberg in 1896, and in Dresden in 1899. Apparently these were his student years. Brass' addresses in Krefeld are recorded starting from 1893. The form contains a note: Brass was expelled from Bavaria by the police on August 7, 1899. Brass' grandson told the author that his grandfather was an educated furniture maker and created furniture of his own design. An important letter⁴ written on November 5 1903 by Brass to Georg von Vollmar, a Reichstag member and leader of the German Social Democrats, helps one to get to know Brass' personality. In the letter Brass introduces himself as an art dealer. He offers his services to publish a literary and artistic collection of works for members of the Social Democratic Party. Such a publication, according to Brass, will be in high demand and can be distributed through the party's organizations. The collection of works will include masterpieces of classic and modern fine arts, and contain

commentary on these pieces. The book could also include the portraits of party leaders, sportspeople, and pictures of technological inventions. Brass recommends himself as a person who is interested in questions of the artistic development of the daily life of the working public, in which he sees a medium that can be leveraged for spiritual self-affirmation of the proletariat. Nothing came of Brass' effort in the letter. That said, the letter provides a detailed description of Brass' action plan, which Brass would continue to adhere to in a varying degree for the rest of his life: he strives to create and head an organization devoted to the spiritual development of the working class. Some other details can be gleaned from the Krefeld address books of the beginning of the 20th century. Friedrich Wilhelm Brass is first mentioned in the address book of 1901–1902 as a travelling salesman. He is then listed in 1905–1906 as the owner of an art gallery, but the 1907–1908 address book gives his gallery a different address: Rheinstrasse 99, with a branch at Westphal 73, which is also given as Brass' home address. That said, this same address book doesn't list Friedrich Brass' company in its list of businesses, and gives Rheinstrasse 99 as the address of the typographic and lithographic firm of M. Bucher. The Westphal 73 address is given for the bookstore belonging to Brass. Brass' business ventures failed completely in 1908, and Brass moved to Switzerland. From there he returned to Germany shortly before the start of World War I, getting a job in the furniture factory of Karl Schmidt in Hellerau, a suburb of Dresden. Schmidt was the first to start producing standardized ready-to-assemble furniture as per designs of the leading architects and designers. These furniture kits were meant to target low-income consumers. The first "city-garden" was also built in Hellerau for blue-collar workers, implementing the most advanced social ideas of the time. Brass was mobilized at the start of World War I, and was taken prisoner on the Eastern Front in 1915. The Russian Revolution of 1917 found Brass being held prisoner in Saratov. Brass returned to Germany at the beginning of 1919. Several of Brass' postcards from Russia to his wife have been saved to this day. Apparently, the Russian Revolution, being an event that Brass witnessed firsthand, significantly radicalized Brass' political views. Brass thereby became a communist.

1. Stadtarchiv. Krefeld. Geburts-Urkunde, Nr. 382 / 20. März 1873.

2. Stadtarchiv. Krefeld. Personenstandskarte Fr. Wilh. Brass.

3. Stadtarchiv. Krefeld. Bestand 4. Nr. 2172.

4. Internationaal Instituut voor Sociale Geschiedenis (Amsterdam). Georg von Vollmar Papers (1846–)1857–1922(-1929) C. Korrespondenz (No. 84-2891) / I. Briefe an Georg von Vollmar (No. 84-2363) / 306.



1 ВСЕОБЩАЯ
ГЕРМАНСКАЯ
ХУДОЖЕСТВЕННАЯ
ВЫСТАВКА

**МЕЖ
РАБ
ПОМ**

МОСКВА

ЛЕНИНГРАД

1924г

Ionov's name for sending cargo on November 9, 1920 from Stettin to Petrograd on the Princess Sophia Charlotte steamship. The invoice document lists printing paper, products for lithography and cinematography, zinc boards, typewriters, books, "industrial films", and pharmaceutical goods, as well as "a package from Brass in 4 crates, a roll, and wrapped books". Thus did the works of the Cooperative for Proletarian Art of Friedrich Brass make their way to Soviet Russia.

The Cooperative collection that arrived from Germany ended up in the Leningrad State Publishing House in November 1920, and remained there until the summer of 1926. No inventory of the artworks was made. We can judge the works contained in the original collection only by what was later purchased by the Hermitage (from 1927 to 1980), and by the artworks that were transferred in 1926 from the State Publishing House to the Museum of the Academy of Fine Arts. Altogether there were 260 works.

Of course, this was far from all of the works sent to Petrograd in the "four crates, a roll, and wrapped books". Ionov managed the collection in an entirely businesslike fashion. The fact that the Hermitage later bought works from the Cooperative collection from such famous Leningrad art connoisseurs and collectors as Y.M. Kaplan, I.I. Rybakov, V.V. Voinov, and even from Yu. E. Kustodieva, the widow of the famous artist, testifies to the free movement of art pieces from the State Publishing House.

A few facts must be taken into account when trying to reconstruct the collection's contents. In 1931, a folder of prints by Grosz entitled "God With Us" was transferred to the Hermitage's Graphic Arts Department from the museum's West European Art sector, as well as a notebook with photo-mechanical reproductions of M. Beckmann's lithographs "Hell". Both of the publications have the stamp of the Cooperative: on the folder and on the notebook cover, respectively. There are no stamps on the actual prints themselves.

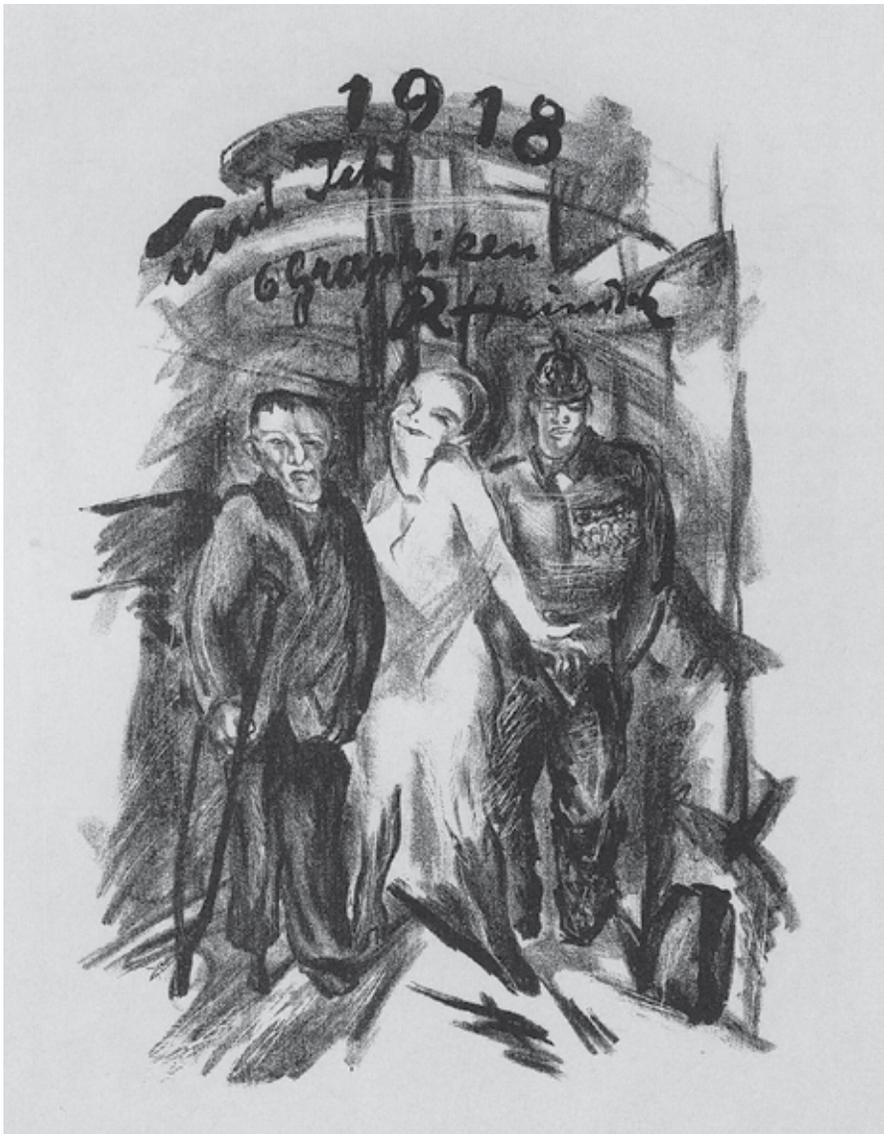
Together with these works, the Hermitage also received the full set of issues of Der Bildermann periodical for 1916, including 48 prints, and eight issues of the engraved edition Die Schaffenden from 1919 and 1920. Later, on May 23 1936, the Hermitage's Graphic Arts Department received the full set of issues of Kriegszeit periodicals for 1914-1916 from the Hermitage's Publications Department. This Kriegszeit collection contains 267 prints.

Naturally, there were many personal connections between the Hermitage and the State Publishing House in the 1920s. The circle of people of the intelligentsia that could take an interest in the works of German expressionists was relatively small in Leningrad in the 1920s-1930s. First off, one must mention the names of the Hermitage employees G.S. Vereysky and M.V. Dobroklonsky, but special attention must also be paid to the name of F.F. Nollhaff. It was in 1929 that G.S. Vereysky, who headed the Hermitage's Prints Depart-

20 | COVER OF THE CATALOG OF THE FIRST GENERAL GERMAN ART EXHIBITION, 1924

21 | THE EXHIBITION OF GERMAN ART AT THE ACADEMY OF FINE ARTS Leningrad, 1925





22 | **R. HEINISCH**
 '1918 and I. 6 Graphic Works. R. Heinisch.'
 Cover. Circa 1918–1919
 Etching, 43.5 × 32 cm; 50.5 × 78 cm
 The State Hermitage Museum
 Inv. OG-353046

Kriegszeit. Künstlerflugblätter were artistic leaflets published by Paul Cassirer in Berlin from August 1914 through March 1916.

Der Bildermann: Steinzeichnungen für deutsche Volk was an artistic leaflet which replaced the *Kriegszeit* publication. The leaflet was published by Paul Cassirer in Berlin from April to December, 1916.

Die Schaffenden: Eine Zeitschrift in Mappenformen was an engraved publication issued by Paul Westheim in Berlin in 1919–1923. The publication included the engravings of the leading masters of modern art.

ment in 1921–1930, gave the museum the lithograph by Kaus entitled "Landscape with Canal I" from the Brass collection. There's no doubt that if Verevsky's collection had contained other works of German expressionists, those pieces would also have gone to the Hermitage collection. Nollhaff worked as the assistant curator of the Hermitage's Painting Gallery in 1919–1929, and he headed the artistic department of the State Publishing House starting from 1925. Such an expert's attention could not pass over the only collection of modern German art in the city.

Most likely it was thanks to Nollhaff that part of the Brass collection ended up in the Hermitage. The editions of *Kriegszeit*, *Der Bildermann* and *Die Schaffenden* were all published in 1914–1920. There were almost no artistic or personal contacts between Russia and Germany during this period. It's impossible that such rare periodicals could have appeared in Petrograd in any other way than together with the Brass collection. Overall, the collection sent by Brass to Petrograd contained at least 621 works. Of that amount, the Hermitage currently owns 516 works (11 drawings and 505 prints).

In the summer of 1926 the print works from the Cooperative collection were transferred from the State Publishing House to the reconstructed Academy of Arts Museum. The exhibition of the Print Department of the Academy Museum, which was opened to commemorate the 10-year anniversary of the Revolution, was located in the former spaces of the Kushelev Gallery. There Dobroklonsky, the curator of the Hermitage's Western European drawings, displayed 1,237 European and Russian etchings and lithographs from the 15th to the 20th centuries. Modern European art was presented at the exhibition using works from the Cooperative's collection. The exhibition of German expressionism could not have come at a better time, since it came as an example of the most modern art in Europe. By the end of 1929, the board of Narkompros (People's Commissariat for Education) deemed

the Academy of Arts Museum to be a "dead storage place for miscellaneous things". The museum was soon closed.

More than 7,000 artworks were transferred from the Academy of Arts Museum to the Hermitage. Among them were the works from the Cooperative for Proletarian Art's collection. In 1931, Soviet critics declared expressionism "the style of decaying capitalism".¹⁰ Exhibiting such artworks during the Stalin years was entirely out of the question. However, in 1936, half of all the Cooperative works currently held in the Hermitage collection were purchased from V.N. Nikiforov, editor of the "Smena" ("Change") newspaper.

It wasn't until 1956 that the Hermitage started exhibiting modern European art again. Expressionist works were displayed in 1958 at an exhibition of trophy art transmitted through the GDR. At the same time, there were no expression-

ist works displayed at the exhibition "German Graphic Art 1880–1957", prepared by the efforts of the German Academy of Arts, and shown in the same year of 1958 in the Hermitage.¹¹ This became one of the reasons that impelled B.A. Zernov, the young curator of the Hermitage's Graphic Arts Department, to show an exhibition of German graphic art ranging from Mentzel to Grundig. The exhibition opened on October 10, 1959, and was held under the pretext of the tenth anniversary of the GDR. A total of 100 artworks from the Graphic Arts Department were chosen for this exhibition. "The most complete impression at the exhibition was produced by the section devoted to expressionist graphic arts... The greatest artists of the 20th century, such as G. Grosz in his lithograph series "God with us" and M. Beckmann in his lithographic series "Hell"... reveal the plagues of the surrounding capitalist world. As is known, the exhibition "German Graphic Art 1880–1957" was shown in the summer of 1958 in Leningrad, featuring artworks brought from the GDR. But, first of all, that exhibition didn't match the current one chronologically, and secondly, such absolute masters as Liebermann, Slevogl, Heckel and Schmidt-Rottluff were completely missing from that exhibition. The Hermitage exhibition gave a more or less complete picture of the development of German graphic art over a certain period."¹² Thus German masters who were part of Brass' Cooperative for Proletarian Art were shown for the first time in Russia.

Graphic arts are commonly treated as a rather marginal art form in the museum world. Graphic arts exhibitions are easy to compile, are very mobile, and don't take up large amounts of exhibition space. They appear for a short time on exhibition hall walls, and then the drawings and prints are hidden away for long periods in storage. In this specific field of graphic art, even in the face of fierce ideological control, there are more opportunities to present "alternative" art.

Existing works from the Brass collection were shown completely in the Hermitage for the first time in March-June 2009 at the exhibition "The Cooperative for Proletarian Art" of Friedrich Brass: a collection of German Avant-garde Art in Soviet Russia". The history of the Cooperative and its collection in Russia was reconstructed in the exhibition catalogue.

1. See: *Kutschera J.* Aufbruch und Engagement. Aspekte deutscher Kunst nach dem Ersten Weltkrieg 1918–1920. Frankfurt am Main, 1994.
2. Stiftung Archiv der Akademie der Künste (Berlin). Grosz-Archiv. Nr. 183.
3. Erste Ausstellung zeitgenössischer deutscher Kunst: Veranstaltet vom Crefelder Museumverein. Mille Mai bis Mille Juni 1920. Krefeld, 1920.
4. See *Dube A., Dube W.-D.* Erich Heckel: Das graphische Werk. Bd. 2. Berlin, 1974.
5. See *Flammann W.* Ludwig Meidner. 1884–1966. Das druckgraphische Werk. Ein Überblick. Hofheim am Taunus, 1991.
6. See *Valsella K.* Arnold Schmidt-Niechiol. 1893–1960 / Monographie und Katalog der heute bekannten Werke. Bremen, 1990.
7. Op. cit.: Ibid.
8. See *Ionov I.* Spike. Poems. Petrograd, 1921..
9. See Central State Archive of Literature and Art. F. 35. Op. 1. Ed. ch. 642.
10. *Zivelchinskaya L.* Ya. Expressionism. Moscow; Leningrad, 1931.
11. See Reports of the State Hermitage. [Issue.] XIX. Leningrad, 1960.
12. Ibid.

Georg von Vollmar (1850–1922) was one of the leaders of the Social Democrat Party in Germany. He was severely wounded during the Franco-Prussian War of 1870–1871, which led to him being disabled. Editor of the newspaper *Dresdner Volkszeitung* from 1877 (the newspaper was renamed *Dresdner Abendzeitung* from December, 1878) and editor of the Zurich newspaper *Der Sozialdemokrat* in 1879–1880. Member of the Reichstag in 1881–1887 and 1890–1918, respectively. Leader of the Bavarian social democrats starting from the 1880s.

Nikolai Shablin (Ivan Nedelkov; 1881–1925) was a leader of the Bulgarian Communist movement, a participant of the 1st and 2nd Congresses of the Comintern, and a member of the Southern Bureau of the Comintern. He was captured and burned alive during the time of repressions against Communists after an explosion in the St. Alexander Nevsky Cathedral in Sofia.

Fyodor Fyorovich Notthaft (Ger. Friedrich Notthaft) (1886–1942) was an art historian, modern art collector, and bibliophile. Secretary of the "World of Art" in 1919–1923. Led the artistic direction of the State Publishing House starting from 1925, and later worked in the *Isskustvo (Art)* Publishing House. Director of the Hermitage Publishing House from 1938.

Mikhail Vasilyevich Dobroklonsky (1886–1964) was a historian of art and one of the world's foremost experts on European drawing. Worked as an employee of the Hermitage's Drawings Department from 1919–1930, and was head of the Graphic Arts Department in 1930–1948. Chief Curator and Acting Director of the Hermitage during the Siege of Leningrad. Lecturer and professor at the Academy of Arts and Leningrad State University.



23 | **G. GROSS AND B. HERZFELD**
AT THE FIRST DADA FAIR. Berlin, 1920

ST. PETERSBURG IN 1914

CHARLES VYVYAN¹

On

28 June 1914 Archduke Franz Ferdinand and his wife, Sophie, were assassinated in Sarajevo.² On 1 August, thirty-four days later, Germany declared war on Russia, and on 3 August, on France. The war, started with such apparent insouciance, later spread throughout Europe and indeed further afield.

Why this war became the most important historic event of the last 100 years has been the subject of thousands of books, each attempting to identify the reasons why war occurred on this occasion with the death of the Archduke, when it hadn't done so during earlier, and arguably more sensitive crises, for instance, over Morocco in 1905 and 1911,³ and during the Balkan crises of 1908 and 1912/13.⁴

Indeed, so unanticipated was the progression towards war that Sazonov,⁵ the Russian Foreign Minister, together with General Danilov,⁶ the Quartermaster General, spent a week away from their desks in the middle of July, and the Russian Ambassadors to Paris, Vienna, and Berlin were similarly absent from their posts until the delivery of the Austrian ultimatum to Serbia on 23 July.⁷ Furthermore, the Kaiser⁸ spent a large part of the month on his yacht in the Baltic, while the French President, Poincaré⁹ and his Prime Minister Viviani,¹⁰ spent over a week, virtually incommunicado, between 16 and 29 July travelling to St. Petersburg on a warship¹¹ for an official visit to the Tsar.

Reality, like truth, doesn't travel too well, even at that time each country had constructed a reality based on its own interpretation of events. And now, a hundred years later, it is still impossible to establish the truth based on documentation or ascertain the intentions of those involved — largely because of the paucity of relevant papers. There are, for instance, no state papers covering the French President's visit to St. Petersburg and much fewer minutes, diaries, and telegrams than one might have expected. So the national narratives, the 'realities' get subjected to further scrutiny with new insights, but with no substantive modification. So what was the Russian narrative? What was happening in St. Petersburg during the last days of July 1914?

On 20 July, to celebrate his arrival, the Tsar gave a state dinner for the French President in the Empress Elizabeth room at Peterhof. Maurice Paléologue, the French Ambassador,¹² recorded in his diaries the 'brilliance of the uniforms.....the dazzling display of jewels.....a fantastic shower of diamonds.....the whole panoply of pomp and power, the spectacle was such that no court in the world could rival'. Early the next morning, as he arrived back in St. Petersburg from the dinner, he heard that 'this afternoon the principal factories went on strike' and that there had been 'collisions with the police at several points', notably in the Vyborg district.

The Tsar and Poincaré later 'discussed point by point all the diplomatic questions of the moment: the strained relations between Greece and Turkey; the intrigues of the Bulgarian Government in the Balkans; the Prince of Wied's arrival in Albania;¹³ the application of the Anglo-Russian Agreements in Persia; the political orientation of the Scandinavian States etc', however it was only towards the end of their review that they addressed 'the problem of the Austro-Serbian dispute' which they agreed was becoming 'more worrying every day owing to the arrogant and mysterious attitude of Austria'. There was no mention of the internal situation in the country, notably the risk of the Soviet of Soldiers' and Workers' Deputies, last seen in 1905, being reconvened.

Austria had presented an ultimatum to Serbia the previous evening — this changed everything. Sazonov, the Russian Foreign Minister, called a meeting with Paléologue and Sir George Buchanan, the British Ambassador,¹⁴ at which they agreed, reflecting the conclusions reached earlier by the Tsar and Poincaré, that they must confront Austro-Hungary with 'firmness'. For Sazonov was in no doubt that the terms of the ultimatum had been constructed so as to ensure its dismissal; indeed when Count Szapáry, the Austro-Hungarian Ambassador,¹⁵ had, following the customary practice in such cases, read aloud to him the text of the Austrian note, Sazonov had exclaimed: 'You want war and you've burned your bridges.'

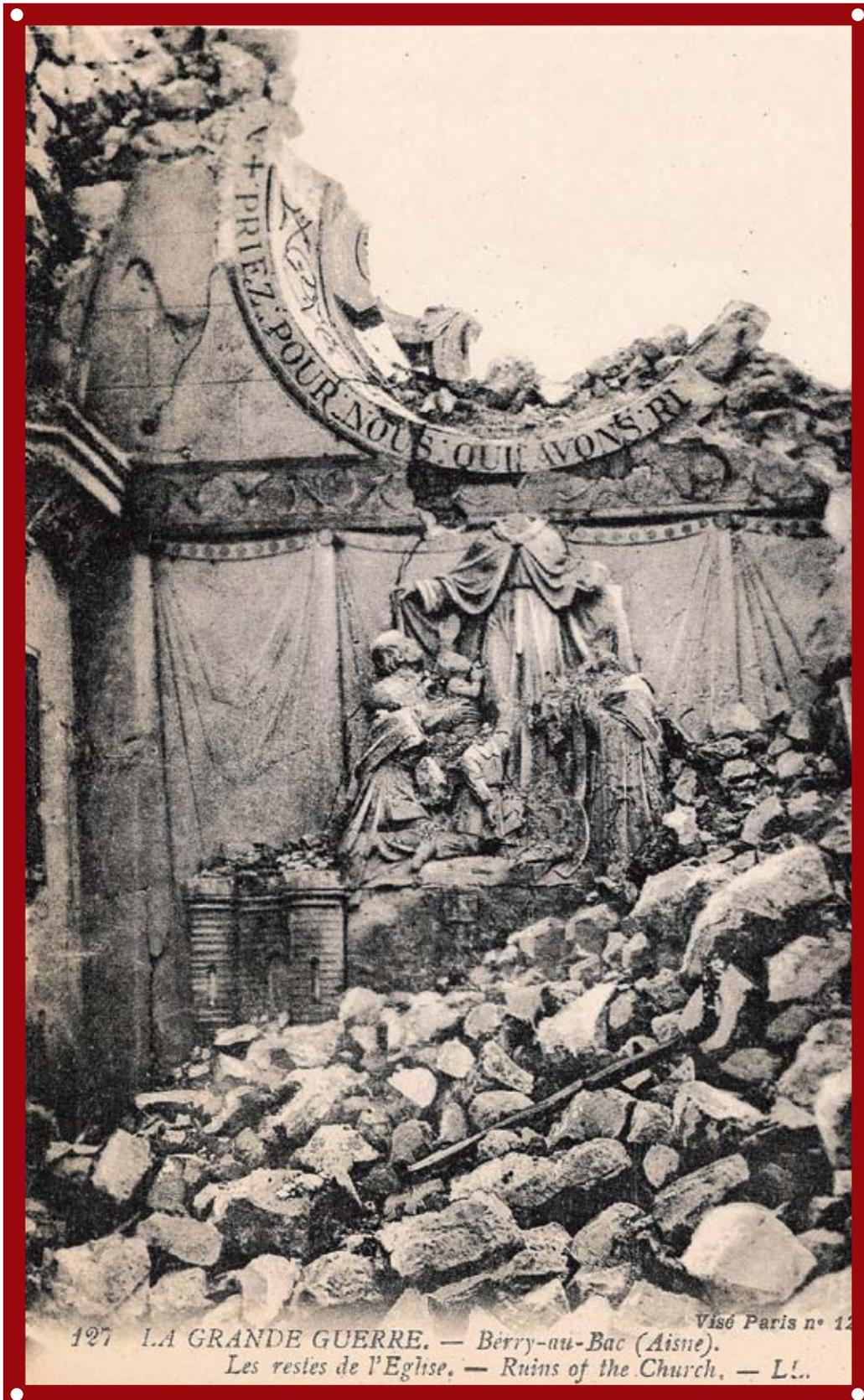
That afternoon there was a meeting of the Council of Ministers. After two hours of deliberation, during which both Sukhomlinov, the War Minister,¹⁶ and Grigorovich, the Naval Minister,¹⁷ agreed that despite the modernization of neither service being complete, they saw 'no objection to a display of greater firmness', Goremykin, the Chairman,¹⁸ concluded that it was the 'Imperial Government's duty to decide immediately in favour of Serbia'; and that among a list of other measures, the Tsar should be requested to approve 'in principle' the mobilization of certain military districts.

The following day, 25 July, there was a further meeting of the Council of Ministers at which it was decided to authorize a complex set of regulations known as the 'Period Preparatory to War' — and it is this matter of mobilization which is the fundamental issue affecting the descent into war. Germany required thirteen days to mobilize its forces, Austria-Hungary sixteen days — but Russia twenty-six days. So to have any chance of an effective military capability in the event of a war, Russia had to start implementing its mobilization plans well before its enemies — indeed it had to do so in advance of their intentions being apparent; and of course such actions were not neutral — they did themselves suggest a declaration of war. However it is by no means certain that Sazonov, Yanushkevich,¹⁹ the Chief of Staff, or anybody else around the table that day quite understood the wider implications of their actions — or that they were irreversible. They were in fact correct in their assumptions that Germany and Austria-Hungary had determined on an invasion of Serbia as long ago as 18 July — in full knowledge of the likely Russian reaction. Thus it was that the country embarked on the road which led to Tannenberg,²⁰ the Masurian Lakes,²¹ Brest-Litovsk²² — and beyond.



24 | **EMPEROR NICHOLAS II READS THE DECLARATION OF WAR FROM THE BALCONY OF THE WINTER PALACE, 2 August 1914**

1. Major General Charles Vyyan became a soldier in the British armed forces after studying modern history at Oxford. He served in Germany, Cyprus, Northern Ireland, Kenya and spent two years in Oman. Before his retirement in 2000 he served as Defence Attaché of the British Embassy in Washington.
2. In June 28, 1914 the heir to the Austro-Hungarian throne, Archduke Franz Ferdinand and his wife Duchess Sofia House of Hohenberg were killed in Sarajevo by the Serbian grammar school pupil, Gavrilo Princip. The political motivation behind the killing was the separation of the South Slavic territories from Austria-Hungary and their subsequent accession to Greater Serbia or Yugoslavia.
3. The Morocco (Tangier) crisis of 1905–1906 was an acute international conflict which arose on the basis of the dispute between France and Germany over control of the Sultanate of Morocco. The Morocco (Agadir) crisis was the aggravation of international relations caused by the French occupation of the Moroccan city of Fez in April 1911.
4. The Bosnian crisis of 1908–1909 was an international conflict caused by the fact that Austria-Hungary annexed Bosnia and Herzegovina in October 1908. As a result of the Balkan Wars of 1912–1913 and 1913 the Balkan countries forced the Turks out of European territory.
5. Sergey Dmitrievich Sazonov (1860–1927), Minister of Foreign Affairs of the Russian Empire from 1910–1916.
6. Yuri Nikiforovich Danilov (Danilov-Cherny) (1866–1937), Russian military leader, General of Infantry (1914).
7. Austria-Hungary issued an ultimatum to Serbia, which was partially rejected; Austria-Hungary consequently declared war on Serbia.
8. Wilhelm II (1859–1941), German Emperor and King of Prussia from 15 June 1888 to 9 November 1918.
9. Raymond Poincaré (1860–1934), President of France (Third Republic) from 1913–1920.
10. Jean Raphaël Adrien René Viviani (1863–1925), Prime Minister of the Third Republic from 1914–1915.
11. The Admiral Battleship "France".
12. George Maurice Paléologue (1859–1944), a French diplomat; from January 1914 served as ambassador of France in Russia.
13. Prince Wilhelm Friedrich Heinz Wied (1876–1945), the first internationally recognized sovereign of Albania, who ruled the country in the first half of 1914.
14. Sir George William Buchanan (1854–1924), a British diplomat, British Ambassador to Russia from 1910–1918.
15. Frigyes Szapáry (1869–1935), the last Austro-Hungarian Ambassador to Russia (1913–1914).
16. Vladimir Aleksandrovich Sukhomlinov (1848–1926), Adjutant General, the Minister of War of the Russian Empire from 1909–1915.
17. Ivan Konstantinovich Grigorovich (1853–1930), Adjutant General, Admiral, the last Minister of the Navy of the Russian Empire (1911–1917).
18. Ivan Logginovich Goremykin (1839–1917), Chairman of the Council of Ministers of the Russian Empire in 1906 and 1914–1916.
19. Nikolai Nikolaevich Yanushkevich (1868–1918), General of Infantry, Chief of the Russian General Staff in 1914.
20. Battle of Tannenberg (17 August – 2 September 1914) – a great battle between the Russian and German troops in the East Prussian operation.
21. Territory in East Prussia, where Russian troops suffered heavy losses (1st Army – in September 1914, the 10th Army – in February 1915) as a result of the offensive of German units.
22. The Brest-Litovsk peace treaty of 1918, signed at Brest-Litovsk (Poland), was signed between Germany, Austria-Hungary, Bulgaria and Turkey. The purpose of the talks that began in December 1917, was to end Russia's involvement in the First World War.



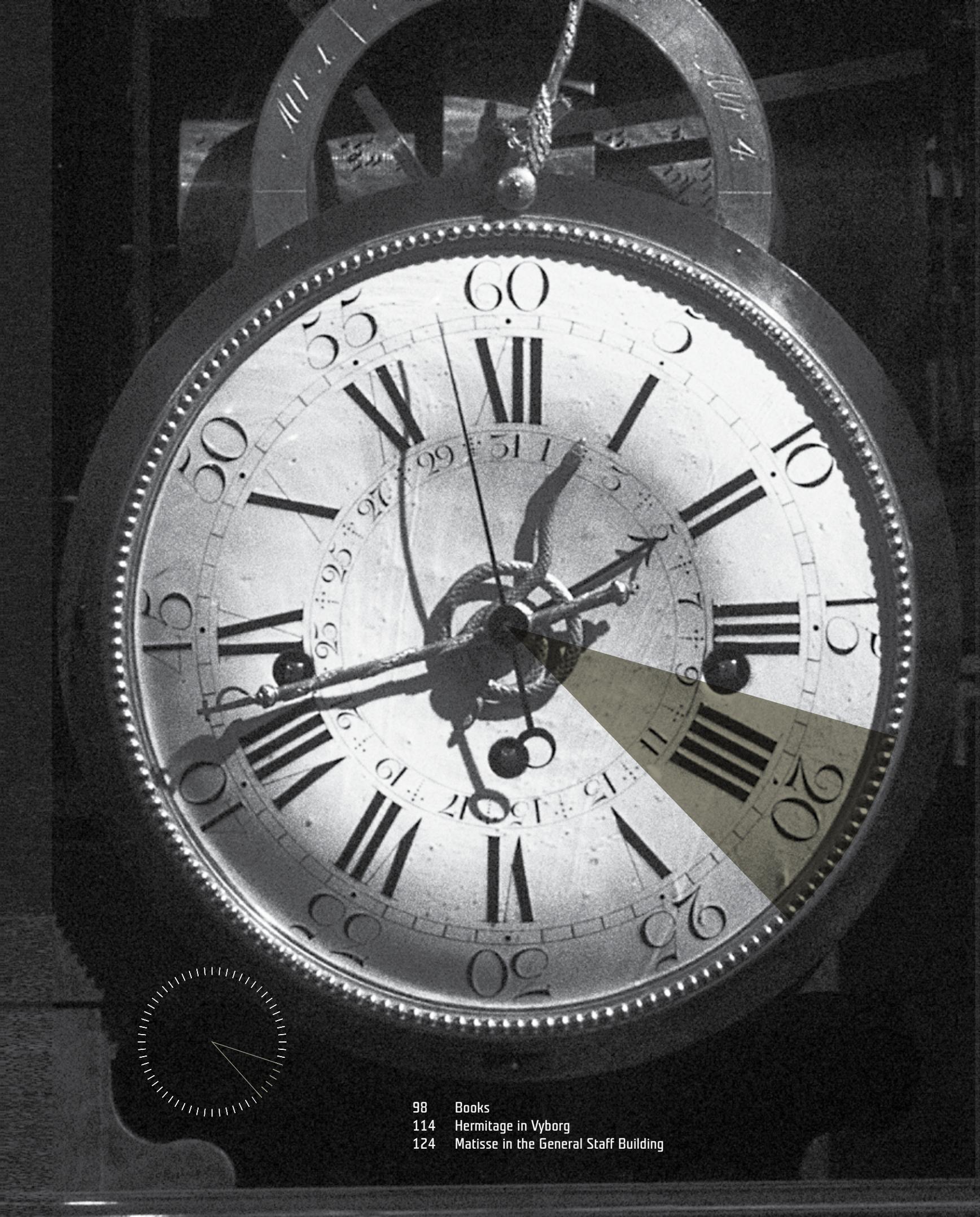
127 LA GRANDE GUERRE. — Berry-au-Bac (Aisne).
Les restes de l'Eglise. — Ruins of the Church. — L.L. Visé Paris n° 12



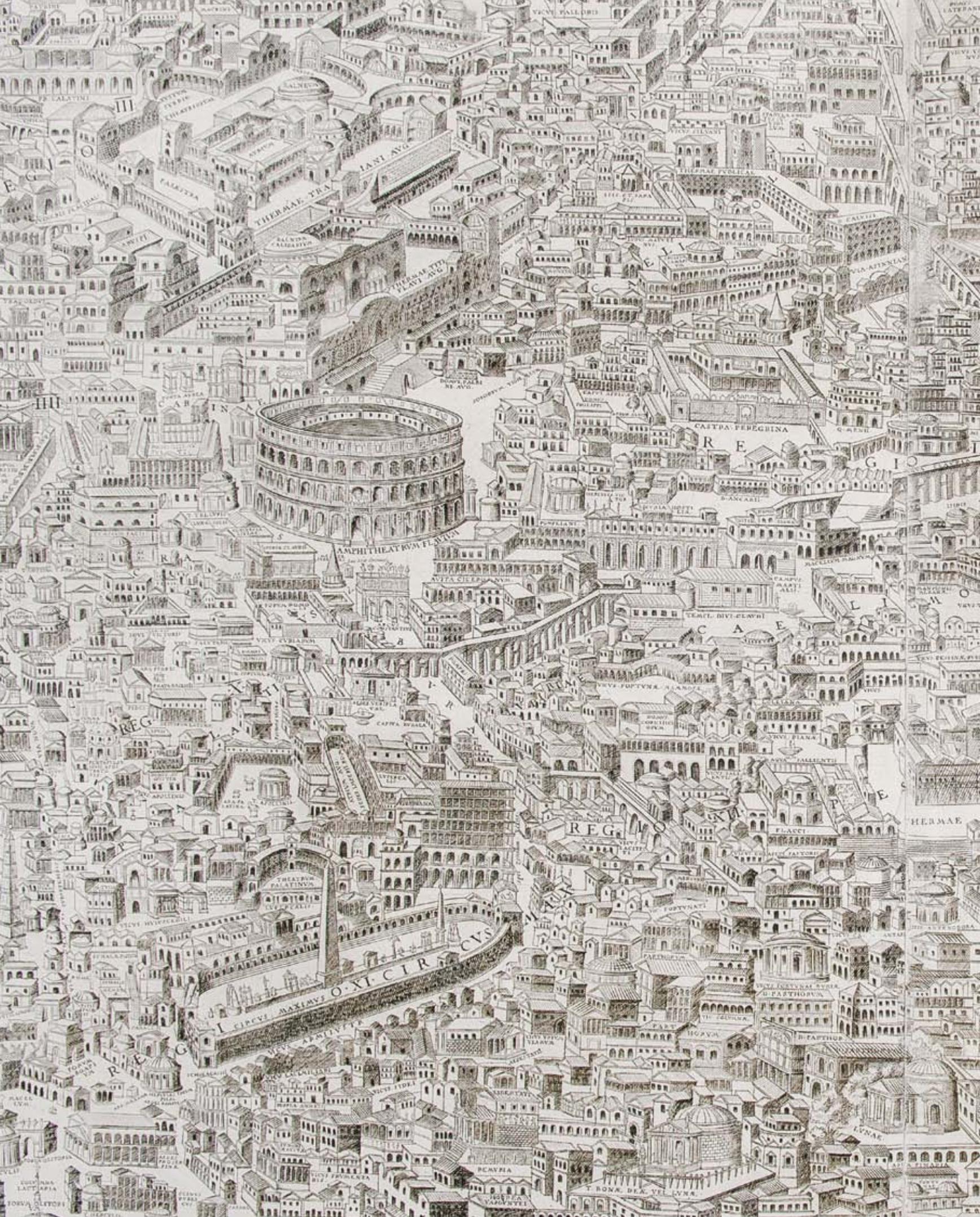
‘THE FIRST WORLD WAR STARTED IN RUSSIA WHEN NICHOLAS II PROCLAIMED FROM THE BALCONY OF THE WINTER PALACE THAT RUSSIA HAD ENTERED THE WAR. I DON’T ALLOW ANYONE THERE AND WE DON’T GO THERE OURSELVES, THAT BALCONY IS OUT OF BOUNDS. THE WAR ALSO ENDED HERE, THE EMPEROR HAS LONG SINCE GONE AND THE FIELD MARSHAL’S HALL WAS PART OF A MILITARY HOSPITAL.* THE STORMING OF THE WINTER PALACE WAS IN FACT THE STORMING OF A HOSPITAL.’

* FROM 1915 ALL THE MAIN HALLS OF THE WINTER PALACE WERE USED AS A MILITARY HOSPITAL.





98	Books
114	Hermitage in Vyborg
124	Matisse in the General Staff Building



BOOKS

THE ARCHITECTURAL LIBRARY OF CATHERINE II*

DIMITRI OZERKOV

● PHOTO: RUSTAM ZAGIDULLIN

THE CREATION OF THE SUMMER PAVILIONS AT TSARSKOE SELO WAS PRECEDED BY LONG HOURS AT THE WINTER PALACE LEAFING THROUGH ILLUSTRATED VOLUMES ON ARCHITECTURE AND EMBLEMS, AS WELL AS ORNAMENTAL BOOKS, AND A THOROUGH STUDY OF ARCHITECTURAL PLANS. IT WAS HERE, THROUGH DISCUSSION AND ARGUMENT, THAT FUTURE PROJECTS WERE BORN, ANALYSED AND APPROVED. THE ELABORATE CEREMONIAL PLEASURE GARDENS WERE ONLY THE BEGINNING, AND THEIR BASIS WAS A COMPLEX OF IDEAS BORN IN THE EMPRESS'S ARCHITECTURAL LIBRARY, DILIGENTLY ASSEMBLED AND CONSTANTLY ENRICHED. MOREOVER, THE HERMITAGE ITSELF WAS SEEN BY ITS CREATOR, CATHERINE, AS A DEVELOPING UNIVERSAL COLLECTION, A COMPLETE LIBRARY OF THE ARTS.

¹⁾ **JACOBUS BOS**

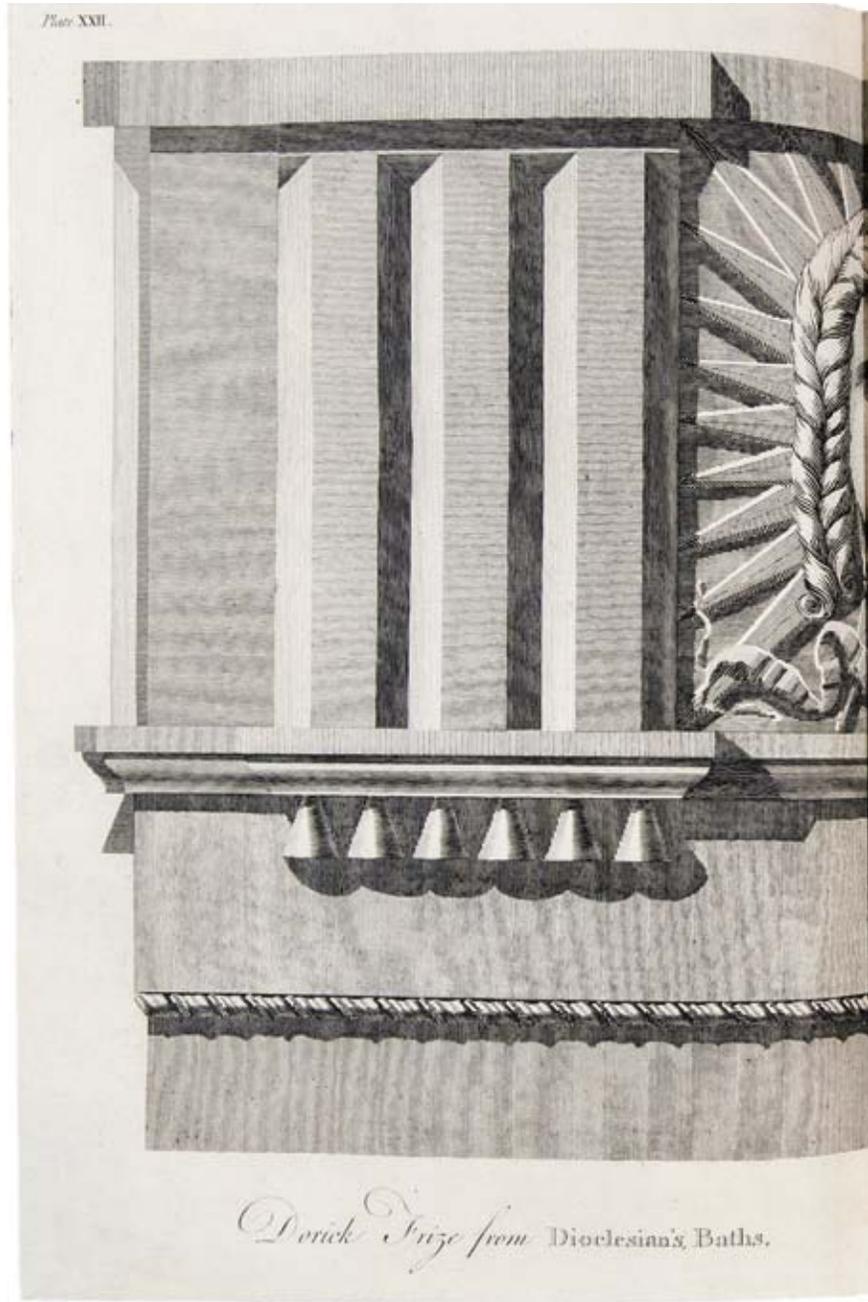
View of Rome, 1561. Fragment
Print from "Roma antiqua" of former
Heinrich von Brühl collection
The State Hermitage Museum. Inv. OG-70787

*The article was originally published in French: *Ozerkov D. La bibliothèque d'architecture de Catherine II. Premières observations // Bibliothèques d'architecture / Architectural libraries / Sous la direction de O. Medvedkova. Paris, 2009. It was translated into Russian and updated by its author for the "Hermitage magazine", taking into account the most recent research.*



2 | **NICOLAUS VAN AELST**
Column of Marcus Aurelius, 1589.
 Print from "Roma antiqua" album
 The Slate Hermitage Museum. Inv. № OG-70811

What is usually meant by "architectural collection" is first of all the set of buildings surrounding the owner, usually a monarch, during his life and reign. In the case of Catherine II it is a collection of architectural genres and styles in the ensemble of Tsarskoye Selo: the view from the Cameron Gallery opening onto the Mount Parnassus, the Chinese village, the Palladian bridge, the Egyptian pyramid, the Tower Ruin, the Roman triumphal columns, the Dutch Gothic Admiralty and the French Grotto. Playing with her collection, Catherine brought geographical and political allusions into its scope. The small lake became the Black sea, with Turkey to be found on



3 | **DORIC FRIEZE FROM DIOCLETIAN'S BATHS**
 Print from "The Baths of the Romans"
 by Charles Cameron. London, 1772.
 The Slate Hermitage Museum. Inv. OG-U-317/24

its far shore, a real war against whom was being waged at the time in the South of Russia. Newly erected landmarks — marble columns dedicated to the glory of Russian weapons — would mark the victories on this imaginary map. Going beyond political intentions, travelling 'north' of "Turkey" Catherine founded a new city, Sophia — a symbol of the future unification of Christians in the Balkans. The street axes of the town planned by Cameron were also oriented towards the Gallery. The cathedral in the city's centre according to the first draft of the plans really was reminiscent of the Hagia Sophia of Constantinople. "Architectural library" is a wider notion including both real and



theoretical buildings, the images of which originate from the idea of perfection in the unity of form and meaning. The origins of this ensemble's ideology should be looked for in the royal library.

The idea of the library

On October 27, 1778 the Roman councillor of the Russian court Johann Friedrich Reiffenstein wrote a reply to the letter from Baron Friedrich Melchior von Grimm, in which Grimm spoke about the desire of the Russian Empress to order a copy of the Raphael Loggias. "Upon admiring the beautiful coloured reproductions of the Raphael Loggias [by Volpato and Ottaviani] on a cold autumn day", the

Russian Empress wanted to see the Raphael Loggias in their full size, and ordered them to be constructed at the Hermitage. Upon receiving this order Reiffenstein set to work and decided to develop Catherine's idea, rightfully highlighting the place that the Vatican Raphael Loggias have in the European system of values. He spoke about her idea to his friend, the artist Anton Raphael Mengs. Mengs was already very sick at the time; he had only several months to live. In support of Catherine's desire to acquire the Loggias, the two friends proposed a much more ambitious project: "[Mengs] perfectly understood your idea, sir [Reiffenstein addresses his letter to Grimm, although he knows it will be forwarded to Catherine], that this wonderful gallery or portico [Raphael Loggias] should only be a passage to halls even more beautiful, and containing the most precious artworks. Developing your idea, sir, this portico could not be used in a better way than as a passage from the library to a gallery of paintings or other precious works of fine art. Since it would be difficult to add such a portico to the already existing palace, its proportions not being suitable for the great Raphael Loggias, your idea, sir, could be for the Empress to have a palace where this portico would be appropriate <...>. This idea of building a new palace made us consider other relevant works by Raphael which could be taken into consideration by Her Imperial Majesty. The Raphael Loggias here [in the Vatican] lead, mainly, to the halls where these great works are kept. It may please Her Imperial Majesty to pass through this gallery into a hall where exact copies of these great originals would be presented. Most probably there is no necessity in keeping the layout and shape of the Vatican halls <...>. We think it would be sufficient to have one or two halls where these paintings could be comfortably presented, according to their size and symmetry. What hall could be more suitable for these paintings than the library? The most suitable for it, I think, would be the paintings from the hall where the "School of Athens" was painted. This painting depicts philosophy, mathematics and some of the fine arts; each of the other paintings in this hall relates to Theology, Civil and Ecclesiastic Law, Morality and Poetry, and so corresponds exactly to the subjects of most books in any library. Copies of other Raphael paintings could be presented in other halls at the palace <...>. The Cupid and Psyche story painted on the plafond and the vaults of the small Farnese palace with the Galatea painting, which is also kept there, could be suitable for the plafond of the library or some other adjacent hall. I think that the depth of the aforementioned Raphael works makes them so close to the sciences presented in books that these works could not be in a better place, as they constitute a sort of a library of the arts in themselves".¹



So Reiffenstein proposes to Catherine that a new palace be built next to the Winter Palace and copies of Raphael's works placed there, which would not only decorate its central halls, but also the gallery leading from the library to the pinakotheca. The whole ensemble would constitute a "complete library of the arts" inspired by Raphael. According to Reiffenstein and Mengs, the Empress' vast collections should be organised and classified in accordance with the principles of a universal library that includes complete diversity of motives, forms, subjects and situations. The reference to the Vatican should be seen here not only as a link to the place where Raphael's originals are kept, but also as a reference to the idea of a palace library, which dates back to the *Biblioteca Apostolica Vaticana*, and in a broader sense — to the humanistic concept of a library as a centre of intellectual life: a place where people exchange books, read aloud, discuss and, under the symbol of Christian piety, study the Jewish Old Testament, as well as Hermes Trismegistus and Greek and Latin authors. It was the concept of a universal library that allowed High Renaissance art to combine Greek and Roman antiquity with biblical history. The subject of the frescos *Stanza della Segnatura* — the hall destined for the library of Pope Julius II — corresponded to four main sections of the ideal library: theology, philosophy, poetry and law.² Reiffenstein's project refers to this prototype. It is important to note that Mengs himself artistically re-imagined this prototype in the Vatican museum library in the 1770s by painting the museum's allegory on the vaults of the *Stanza dei Papiri*.³

In order to realise their project, the two friends recommended to Catherine, via Grimm, an architect whose work was also closely related to the idea of the library: "Neither Mengs nor I can think of another architect who could meet your wishes and carry out any subsequent orders of Her Imperial Majesty than your good acquaintance and Parisian neighbour Charles Clérissieu <...>. His style does not correspond to the one prevailing in Paris <...>. And for the last twenty years he has been solely studying and contemplating the beautiful ruins of the past and the most famous works by contemporary masters, which is reflected in his numerous folders [of drawings], making for a genuine architectural library, akin to the library of Italian perspectives and situations compiled by Hackert <...>. He is a philosopher artist".⁴

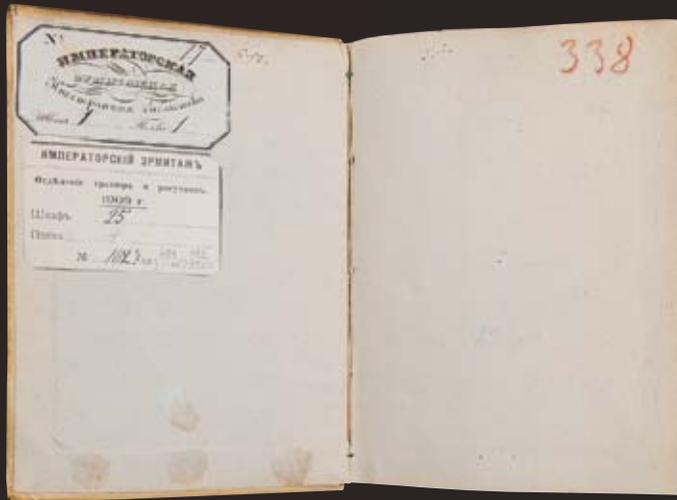
It is remarkable that during the initial discussion about the new building the main question was not the architectural style to be used for Catherine's new palace library, but the intellectual manifesto to be realised in the new northern Rome by this architect, philosopher and connoisseur of the complete diversity of architectural forms. The basis of the palace is not a formalive style, but the quintessence of knowledge — philosophy, which unifies all the sciences that are symbolically represented in the various sections of the library.

As we know, this architectural fantasy was only partly realised. Only the Raphael Loggias were built.⁵ "It looks like they think I am going to live for a hundred years, as after copying the Loggias, which alone will take many years, they plan on copying the other halls of the Vatican, the Farnese Gallery and God knows what else," Catherine wrote to baron Grimm.⁶ But the idea of a palace library somehow influenced the concept behind all the collections of the Hermitage, this encyclopaedic museum, a genuine universal library of the arts. It is significant that for Catherine herself the Hermitage books collection was always an integral part of "her Hermitage" In a letter to Grimm from September 18, 1790, she describes her collections as follows: "My [museum] in the Hermitage, besides paintings and the Raphael Loggias, consists of 38 000 books: four rooms filled with books and reproductions, 10,000 gems, about 10,000 drawings and a suite of natural history in two large halls; all of this is completed by a nice theatre, where you can view and listen to wondrous spectacles, and where you can sit with no fear of draughts. My small promenade measures three thousand steps, through a great many things I like and which give me joy. These winter promenades keep me on my feet and in good health".⁷

Architects and painters of the court were among the most passionate visitors of the Hermitage library. They only had the right to read books and look at the reproductions by royal decree. In his description of the Hermitage collection Florian Gille (1801–1864), who was later in charge of the library for a long period, wrote: "Before [until 1805] the collection of prints was nothing more than a rich depository for imperial use, and the artists working at the court, such as Cameron, Gonzaga, Quarenghi and Reichel, were the only people to have access to it for work on the imperial family's orders".⁸

Despite the great importance of the conception of the library for the history of the Hermitage and the city of Saint Petersburg, built by the court architects of the second half of the eighteenth century, its original location and contents remain a mystery.

4 | **THE RAPHAEL LOGGIAS**
in The Hermitage



5¹



6¹

Location of the library and its catalogues

The Raphael Loggias, which were built next to the Winter Palace and preserved, in a certain sense, the idea of an ideal “library of arts” at the time of Catherine, were located close to the Empress’ own library. Together with the paintings collection they formed the essence of the Hermitage as imagined in its original conception. The German traveller Johann Georgi locates the library in the rooms of the third floor of the Old Hermitage built by Yuri Vellen (Georg Veldten): “On the upper floor Her Imperial Majesty’s Library is located, and there is also some accommodation for the courtiers”.⁹

The Old Hermitage building was finished in the early 1780s, about the time when Quarenghi started to build another building nearby, which was specifically designated to house the Loggias. In the 1790s the main library was transferred to

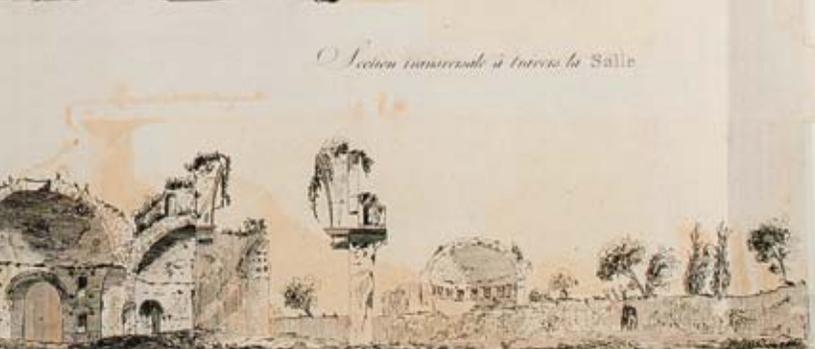
the first floor of the new building: it was located right below the gallery where copies of the Loggias were placed. There is very little information about this early period of the library’s history. Georgi was one of the first to describe it: “The Imperial book repository [i.e. library] in the Hermitage <...> occupies many of its rooms and consists of different sections. They are kept in mahogany cabinet with glass doors, lying on cases with moving drawers, three to four feet high, in which manuscripts, catalogues etc. are kept. The binding in this library is red morocco with yellow edging; the bindings of the books from purchased libraries have not been replaced: thus, amongst books in beautiful French and English bindings one can often see very old books with a leather or parchment covering, and many of them are simply bound. The library, gradually compiled over time by Her Majesty herself, and



Planche XXX
*Vue de la façade des BAINS, au Sud Ouest, tels qu'ils étoient dans
 l'année 1758.*



Vue des longitudes des BAINS, tels qu'ils sont aujourd'hui



Vue générale à travers la Salle

BAINS DE DIOCLETIEN



51 **ANDREA PALLADIO**
*Tratato delle cinque ordini
 d'architettura. Translated
 by P. Le Muel. Paris, 1645.*
 From former Galiani library
 Ink number of Galiani library
 catalogue, sanguine number
 of Luzhkov's catalogue, and 19th
 century ex-libris of Imperial
 Hermitage inside front cover.
 The State Hermitage Museum
 Inv. OG-U-624/1-64

61 **DIOCLETIAN'S BATHS**
 Print from "The Baths
 of the Romans" by Charles
 Cameron. London, 1772.
 The State Hermitage Museum
 Inv. OG-U-317/21

enriched with works sent from abroad, is still located on the main floor of the Hermitage in the Oval Hall gallery in eleven cabinets".¹⁰

The Oval Hall in the Old Hermitage was later replaced by the Soviet Staircase created by Slackenschneider. Only the painted plafond by Gabriel-François Doyen, allegorically depicting Catherine in the image of Minerva surrounded by the arts, remains from its original state as seen by Georgi. Should it be considered one of the main allegories of her collection like the aforementioned work by Mengs, "The Triumph of History over Time" in the vaults of the Valican? The Empress' own library was located in the gallery of the Oval Hall, and according to Georgi consisted of four thousand volumes. It included the collection of Marquis Bernardo Galiani, an antiquarian and one of the last great commentators and translators of Vitruvius.¹¹ Galiani's collection

consisted mostly of books on architecture and engravings. The gallery was linked to the rooms of the upper floor of the Old Hermitage housing the part of the library that was called "Foreign" — to differentiate it from the Russian library (consisting of about four thousand volumes in Russian and located on the lower floor of the same building). According to Georgi, the Foreign library was divided into five parts: Voltaire's library (housed in the hall with a statue of Voltaire and a model of Ferney Castle);¹² Diderot's library (kept near Voltaire's);¹³ Friedrich Nicolai's collection (in five rooms);¹⁴ the knight Shcherbatov's library¹⁵ and finally the books transferred from Oranienbaum (also occupying several rooms).¹⁶ Combined with the Empress' own library and Galiani's library the seven parts of the library according to Georgi included almost 40 thousand volumes.¹⁷ The rooms described by Georgi

were located on the third floor of the Old Hermitage, in the enfilade of rooms looking out onto the Neva river, where the Hermitage Print-room is now located.

I was fortunate to discover that the first systematic catalogue of this library, which was thought to be lost, could be identified with several bundles of papers without a title page, with a note on one of them in Russian and German: “Каталог книг Императорской Эрмитажной Иностранной Библиотеки, замененный другим до 1804 года / Verzeichniße von allen Cataloguen der Bibliothek der Kaiserin Catharina die sich im Jahre 1804 vorgefunden haben” (“A catalogue of the books of the Imperial Hermitage Foreign Library, replaced with another before 1804”). This priceless document is preserved in the Hermitage Archive and consists of five large volumes of manuscript in-folio. Most of the catalogue is written in ink on white and blue paper, in eighteenth century handwriting. Numerous marks and endless corrections on the pages testify to many years of work. Some of the pages have fragments from other documents glued onto them. In 2012 the catalogue was shown at the exhibition dedicated to the anniversary of the Hermitage Library.

The catalogue was compiled by Alexander Luzhkov (1754–1808), who in 1772 was appointed court librarian.¹⁸ He started working on the library catalogues no later than 1775 and compiled two versions: an alphabetical and a systematic one. The alphabetical one was later transferred to the Russian State Archive of Ancient Documents, where, according to the internal records, it is thought to be lost. It may be assumed that it was confiscated from the archive during the Bolsheviks’ museum sell-offs. The nature of the systematic catalogue was also a mystery until this recent discovery. Its structure is remarkable in its division into classes and sub-classes, their names written in French in the following order:

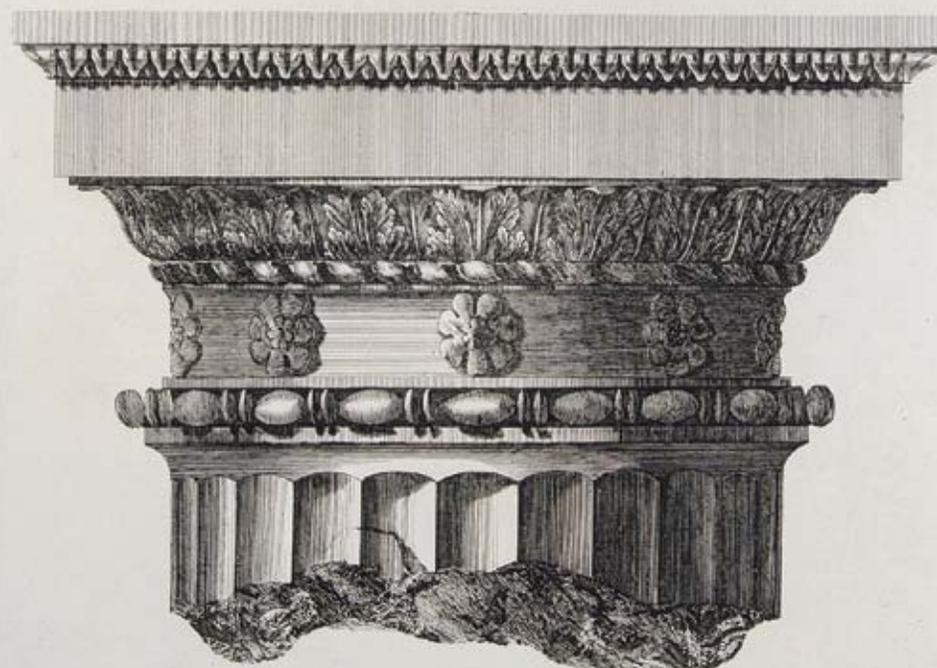
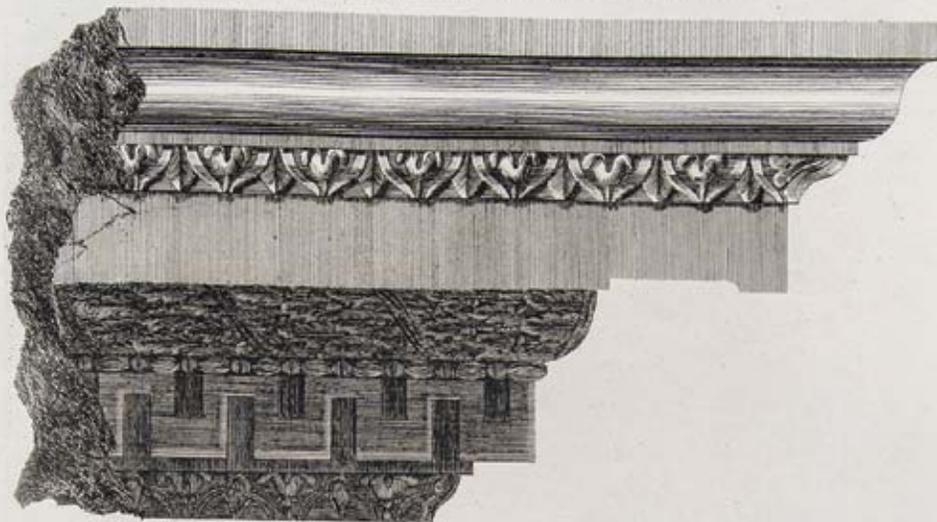
Mathematics, Astronomy, Chronology,
Physics, Optics, Mechanics
Hydraulics and Navigation
Voltaire’s [library]
Theology
Chemistry, Mineralogy and Metallurgy
History of France
Philosophy
Diplomacy (sub-chapters
include Genealogy, and Heraldry)
Law (Politics, Statistics, Trade)
Geography (Atlases and Maps)
Medicine, Surgery and Pharmaceutics
Periodic publications
Travel

Natural history
History of Germany
History of Poland
General history
Historia Germaniae [in Latin in original]
History of England
History of Italy
History of Spain and Portugal
History of the Netherlands and Switzerland
History of Sweden
History of Denmark
History of Turkey
Languages
Antiquities, Mythology, Monuments,
Architecture etc.
Belles-lettres, Poetry, Theatre
Novels
[Works by] academicians
Military science, Tactics, Fortifications,
Artillery etc.
Church books

Within each class books are categorised according to their format: in-folio, in-4°, in-8°. Each format is subdivided according to subject, and within the subjects there is an alphabetical list of authors. In each format the numbers start from one. Comparing the numbers in the catalogue with those in the corresponding books from Catherine’s library preserved in the Hermitage, we can see that the entries in the catalogue correspond to the numbers written in sanguine (rarely in pencil) in the upper right corner on the inside front cover.

Three conclusions can be drawn from this new data. Firstly, we may assume that all the books that have a number in sanguine on the inside front cover come from the main collection of the Hermitage Imperial Foreign Library. Today they can be found in various Hermitage book collections including the Scientific Library, and Print-room, and in the book collections that have received books from the Hermitage — primarily the Russian National Library. The discovery of the complete catalogue allows us to identify these books today. This work is currently being carried out. Secondly, the fact that the numbers in the catalogue start from one for every format explains the repetition of the sanguine numbers which had puzzled researchers. This element should be taken into account in the reconstruction of the library’s contents.

⁷¹ **CAPITAL AND CORNICE
FROM DIOCLETIAN’S BATHS**
Print from “The Baths of the Romans”
by Charles Cameron. London, 1772.
The State Hermitage Museum
Inv. OG-U-317/23



Capital and Cornice of the Doric Order, from the Baths of Diocletian.

Thirdly, we have to reject the hypothesis by O.E. Voltsenburg, repeated in a seminal work by Zh. Pavlova, according to which all the books with sanguine numbers come from Galiani's library.¹⁹ To put a book back in its place, the librarian, it seems, first had to identify the thematic section to which it belonged (there was often a corresponding note in pencil on the left side of the inside front cover), then identify the format of the book and look for its place according to the sanguine number on the right side of its inside front cover.

Where were the books on architecture in this system?

The catalogue that I have discovered shows that books on architecture in the Hermitage were kept on the shelves of the section "Antiquities, Mythology, Monuments, Architecture". It consisted of three sections according to the format of the books, and within each section — of a whole range of sub-sections. Books on architecture were mixed with books on antiquities in general: on ancient sculpture, glyptics and hieroglyphics. The entire section consisted of 1361 books in total (424 books in-folio, 361 books in-4° and 576 books in-8°). It is difficult to isolate books on architecture because the subjects discussed in these books are indeed closely related to each other. It should

8 | **ISRAEL SYLVESTRE**
View of Rome with St. Peter's Basilica
 The State Hermitage Museum. Inv. OG-70876

9 | **GIOVANNI BATTISTA PIRANESI**
*Interior view of one of three sepulchral
 halls of the August Family*
 Print from "Roman Antiquities". Rome, 1756
 The State Hermitage Museum. Inv. OG-U-652/87

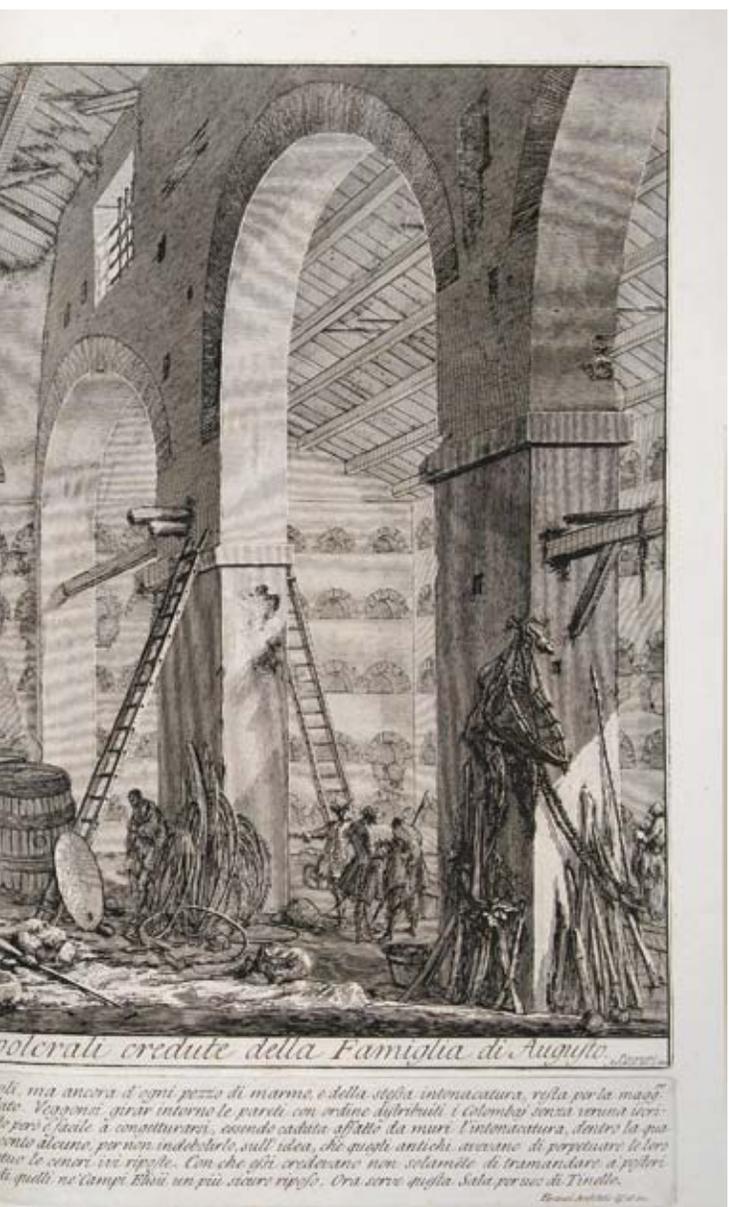
be noted that it is not a professional library, but the book collection of an amateur: a lover of antiquities who tried to create a universal museum which would include all the fields of knowledge and all the arts and would have a systematically organised library as its basis. Architecture in this context indeed fell into the category of antiquities, as most of the theoretical works were based on studies of great examples of architecture of the past. The sub-sections "Collections of architectural monuments", "Theory of architecture" etc. were included in the general section "Antiquities". The classification of books by sections could be called random or inaccurate today, but it shows what the library creator was focused on. Thus, the famous edition "De Obelisco Valicano" (Rome, 1589) was placed among "Monographies", while "The Antiquities of Aquileia" by Giandomenico Bertoli (Venice, 1739) was included in "Antiquities of different peoples of Italy".

Architectural drawings and print editions

Because of its nature and historical location in the Hermitage the architectural part of the library cannot be studied separately from Catherine's collections of drawings and engravings. Together these collections form what could rightfully be called the Empress' "architecture collection".²⁰ Coming back to this subject and to the contents of the collection itself, it should be noted that at the time of Catherine there was no separate room for the engravings in the Hermitage. The collection of prints was located near the library, on the third floor of the Old Hermitage, in the same rooms where the Print-room of the Hermitage Western European Art Department is located nowadays. Georgi writes: "In Her Imperial Majesty's Hermitage there is also a collection of engravings which is notable for its space, number, historical scope, artists and objects, in part most artfully depicted. It is kept in the library, in a number of folders [portefeuilles] of various sizes and is mostly categorised by the subjects which are depicted, for example: portraits, landscapes, views, hunting scenes, battles on sea and land, antiquities, festivities, architectural and other technical objects etc."²¹

Florian Gille affirms that the first catalogue of the print collection was compiled only in the early nineteenth century. This is not quite correct.





The first complete list of all prints with the names of their authors was indeed compiled from 1805 onwards by Franz Labensky. But soon after the list was completed, an order came from the director of the Hermitage, count Tolstoy, to reorganise the print collection using the Heinecken classification, a new system that was published in 1771 and rapidly became popular in Europe. Its idea was, firstly, to separate the work of the inventor from the work of the engraver, and secondly, to divide all the engravings into 12 “classes”, in which a universal print collection would hence be organised. The “classes” were as follows: “Galleries, cabinets and collections”, “Italian school”, “French school”, “Flemish and Dutch schools”, “English engravings”, “German school”, “Portraits in separate drawings and in books”, “Sculpture and architecture”, “Engravings and books on antiques”, “Engravings and books on ceremonies”, “Fine arts books collection”, “Drawings”. Heinecken insisted on paying attention not to the artists and inventors, the authors of a print composition, but to the particular works of the engravers and craftsmen. Such an interest led directly to connoisseurship requiring research in different print states. By the early nineteenth century a whole range of print collections in Europe had been reorganised according to the Heinecken system.

The Hermitage collection was to be reorganised too. It took a quarter of a century. New albums were made, the engravings were glued into them, and a new complete handwritten catalogue was compiled. It is traditionally called the “Noth Catalogue”, using the name of its creator, Antoine Noth, and is considered to be the major historical catalogue of the Hermitage print collection. But in order to learn the contents of the print collection of Catherine’s time one should study the earliest “Inventory of the engravings by different authors, kept in the Imperial Hermitage”, which was compiled in early 1797 by members of the Imperial Academy of Fine Arts Vassili Rotchev and Mikhailo Voinov. This handwritten list of the Hermitage collection includes about 700 print albums and 40 books on architecture.²² It is there that we can find views of Rome and numerous volumes by Piranesi. At the end of the “Inventory” there is a list of architectural drawings made for the most part by the court architects: Cameron, Neelov, Quarenghi, Rinaldi, Starov etc. Architectural drawings at the time of Catherine were thus apparently also kept in the library. This collection also included Clérisseau’s “architectural library” mentioned in Reiffenstein’s letter. After his “antique building project” was rejected, Catherine decided to purchase “all of his numerous folders” of drawings by Clérisseau which are still preserved in the

Hermitage and include 1200 wonderful drawings of ancient monuments. Together with the architecture books and illustrated editions as well as books on subjects related to architecture such as fortifications, hydraulics, and mechanics etc, they composed Catherine's architectural library. How was this collection compiled?

A brief history of the collection

The aforementioned new archive documents allow us to reconstruct the history of Catherine II's "architectural collection" and to identify its four main sources.

Firstly, it should be assumed that part of the books and illustrated editions were brought to Russia by Catherine herself in 1744. Apparently, the Carlo Fontana's edition "Templum Valicanum et ipsius origo" (Rome, 1694) with a dedication from Pope Clement XI to Christian August, Prince of Anhalt-Zerbst (1690–1747), Catherine's father, belongs to this collection.²³ As we know, the Pope was desperately trying to bring the young knight, who was interested in the fine arts, back into the Catholic Church.

Secondly, some of the books were given to the Empress as diplomatic gifts. Thus, on the front page of the book "An Ancient Chronicle of Herculaneum" (Naples, 1762) there is a note in Russian: "Sent to Her Imperial Majesty from the King of Naples on 4 August 1763".²⁴ As we know, this famous edition was only sent out via diplomatic channels and could not be found on sale openly.

Thirdly, a whole range of books and prints was purchased, on Catherine's orders, via negotiators who were in touch with Saint Petersburg and European booksellers. Thus, in April 1773 Catherine requested the "architectural books by Robert and James Adam",²⁵ and one of her handwritten notes received by the Empress' cabinet read: "Raphael's a[rabes]ques or Raphael Loggias in the Valican. Rome, 1772, Marco Pagliarini. They say there are coloured [prints]. I would like to have both coloured and non-coloured ones".²⁶ This is in fact the famous series of engravings by Volpato and Ollaviani of the Raphael Loggias; numerous copies of them were later purchased for Catherine. Whether it was her first order for sending engravings or not, it could probably be related to one of the deliveries of artworks from Rome to Saint Petersburg. Reiffenstein wrote to Grimm: "Today, I saw with my own eyes all the coloured and non-coloured prints that Her Imperial Majesty ordered me to purchase which I found and which were ready [to be shipped]. In this box, which will be given tomorrow to Mr Sanlini for shipping to Saint Petersburg by land [...] to the address of Mr General Bezbarodko, are the following pieces: [...] 6 rolls containing, ac-

ording to the labels, 3 parts with 2 full copies of Raphael Loggias..."²⁷

And finally, the fourth point, just as she purchased entire collections of paintings, Catherine gave orders to purchase collections of engravings and entire libraries. A whole range of architectural prints was added to the collection in 1769 after the purchase of the print collection of the Saxon prime minister Heinrich von Brühl which included over 30 thousand engravings.²⁸ But the most precious purchase is undoubtedly the collection of rare books on architecture by Berardo Galiani who in 1758 compiled and published an annotated edition of "Ten Books on Architecture" by Vitruvius, along with its translation into Italian. The discovery of this collection was a real detective story which should be recounted separately. I will only mention here that after the death of its owner, his brother, Abbot Ferdinando Galiani decided to sell the collection and published its catalogue in-8°, with prices for each volume. This publication is described in detail in the historical and critical study of books on architecture by the bibliographer Angelo Comolli.²⁹ For some mysterious reason, however, there is not a single copy of this catalogue left, despite researchers searching for it in libraries all over the world. The search for this publication in Russian libraries continues, as it is known that Catherine received the catalogue and that it was after studying it that she decided to purchase the Galiani collection for the Hermitage. A conspiratorial study of the ancient notes on the books of the Hermitage and Public libraries, as well as a lot of archive work was necessary to reconstitute the contents of this collection.³⁰

The study showed that the collection consisted of at least 800 items. It is only natural that special attention should be paid to Vitruvius: there were various publications of the "Ten Books" in the collection, including crucial ones from the years 1511, 1521, 1522, 1524, 1536, 1547, 1552, 1556, 1567, 1568, 1618 and 1629, as well as numerous translations and comments. The pages of newly rediscovered books are covered with notes and marginalia by previous owners. Among the important architectural editions there are the "Second Book on Architecture" by Androuel de Cerceau (1615), books by Sebastiano Serlio (1584), Leon Battista Alberti (1565, 1585),

¹⁰¹ B. PASTORINI AFTER R. ADAM

Design of ceiling in Japanese Hall in the King's Palace, 1762.

From "The Works in Architecture of Robert and James Adam". London, 1778.

The State Hermitage Museum. Inv. OG-U-366/8

Pl. I.

Design of a painted Writing executed in the ^{ART.} Province called the Japonnais between the Pucos & Hous.
Plafond peint, avec des figures et des lettres, comme les Japonnois, dans le Palais de la France.

Pl. VII.



Section which shows the round part of the ceiling

coupe que fait avec la partie à rebord du Plafond



St. Louis, 1763

Plafond de la Chapelle de St. Louis

Pl. VII. sup.

Andrea Palladio (1616, 1645), Giovanni Battista Piranesi (1761), Philibert Delorme (1568) and Nicolaus Goldmann (1642). They are accompanied by works on geometry, perspective, hydraulics, fortifications and gardening.

Catherine was eagerly awaiting the shipping of the purchased library, which is reflected in her emotional letters to Grimm. “Abbot Galiani’s letter is nice; receiving his books will be a great pleasure for me, as I love books on architecture; my entire premises are full of them, and I still do not have enough. Piranesi is very popular now. It is a shame he only has fifteen volumes,”³¹ she wrote to Paris. Finally on October 18, 1777 the “Kammer-Furrier journal”, which is usually quite concise and rarely gives details, reads: “On Wednesday, in the early afternoon it was Her Imperial Majesty’s pleasure to come out from the inner rooms to the cavalry room; at the same time Their Imperial Highnesses deigned to arrive. Coming into the pavilion, it was Her

Majesty’s pleasure to order different plans to be brought from the inner rooms and to study them”.³² On October 29, 1777 Catherine wrote to Grimm: “The Galiani library amuses me; you know how I love plans”,³³ and in the next letter, on November 17, she added: “The Abbot Galiani library often amuses me. I visit it an hour before dinner, and there, just like a child, I study the engraved pages to collect honey for my hive. As for the bindings, I never look at them; they do not matter to me”.³⁴

The Hermitage library is a source of information and a place where knowledge is preserved. Its reconstruction project will allow us to analyse the corpus of data that Catherine was in possession of, and that was used by her court architects. This applies not only to separate architectural elements, but also to global planning solutions, notions of the city, of the parks, and of the architectural philosophy of Saint Petersburg and its suburbs.

1. _____ Copies of Reifenslein’s letters, 1778–1793: Russian State Archive of Ancient Documents (RGADA), f. 30, op. 1, d. 10, part 3, fol. 56v – 58. Original in French. About these letters cf. Frank C. L’arte e l’architettura romane nella corrispondenza di Caterina II di Russia // Dal mito al progetto. La cultura architettonica dei maestri italiani e ticinesi nella Russia neoclassica. Mendrisio, 2004, pp. 66–77.
2. _____ Cf. Rowland I. D. The Culture of the High Renaissance: Ancients and Moderns in Sixteenth-Century Rome. Cambridge, 1998, pp. 155–165.
3. _____ Cf. Röllgen S. Das Papyruskabinett von Mengs in der Bibliotheca Valicana. Ein Beitrag zur Idee und Geschichte des Museo Pio-Clementino // Münchner Jahrbuch der bildenden Kunst. 1980. Bd. XXXI. S. 189–245.
4. _____ Russian State Archive of Ancient Documents (RGADA), f. 30, op. 1, d. 10, part 3, fol. 58.
5. _____ Cf. Ozerkov D. Catherine II et les Loges de Volpato // Giovanni Volpato: Les Loges de Raphaël et la Galerie du Palais Farnèse. Milano, 2007, pp. 75–85.
6. _____ Empress Catherine’s letters to Grimm (1774–1796) // SIRIO. 1878. V. 23, p. 120.
7. _____ Ibid, pp. 499–500.
8. _____ [Gille F.] Musée de l’Ermitage Impérial. Saint-Petersbourg, 1860, p. 151.
9. _____ Georgi I. Description of Russian Imperial Capital City of Saint Petersburg and the landmarks in its suburbs, with a plan. St Petersburg, 1996, § 110, p. 89 (in Russian).
10. _____ Ibid. § 700–701, pp. 315–316.
11. _____ Cf.: Villari S. La traduzione di Vitruvio del marchese Berardo Galiani // Vitruvio nella cultura architettonica antica, medievale e moderna. Atti del Convegno internazionale di Genova 5–8 novembre 2001. Vol. II. Genova, 2003, pp. 696–705.
12. _____ Cf.: Karp S. Quand Catherine II acheta la bibliothèque de Voltaire. Ferney-Voltaire, 1999.
13. _____ Cf.: Korolev S.V. La Bibliothèque de Diderot, vers une reconstitution. Ferney-Voltaire, 2014.
14. _____ Cf.: Knopper F. Les ambitions de l’éditeur berlinois Friedrich Nicolai (1733–1811): entre encyclopédie et patriotisme // Les Voyages, Rêves et Réalités: Villes Enlreliens de la Garenne Lemoi (19–23 octobre 2000). Rennes, 2008.
15. _____ Cf.: Berelowitch W. La bibliothèque en langues occidentales de Michail Chitcherbalov: premières approches // Le Siècle des Lumières. I. Espace culturel de l’Europe à l’époque de Catherine II. Moscou, 2006, pp. 282–293.
16. _____ Cf.: Druzhinin P. A. On book marks of the palace libraries (Catherine II, Peter III, the Hermitage library). Moscow, 2014 (in Russian).
17. _____ Cf.: Georgi I. Description of Russian Imperial Capital City of Saint Petersburg... § 701–710, pp. 316–319.
18. _____ Cf.: Russian State Archive of Ancient Documents (RGADA), f. 14, op. 1, d. 244.
19. _____ Cf.: Vollsenburg O.E. The Hermitage library. A short historical description. Leningrad, 1940; Pavlova Zh. The Imperial library of the Hermitage, 1762–1917. Tenafly, 1987, p. 41 (both in Russian).
20. _____ Cf.: Medvedkova O. Collezionare l’architettura. Charles Cameron, Caterina II e le terme Romane // La cultura architettonica italiana in Russia da Caterina II a Alessandro I. Mendrisio, 2008, pp. 69–84.
21. _____ Georgi I. Description of Russian Imperial Capital City of Saint Petersburg... § 720, p. 323.
22. _____ Cf.: Hermitage Museum Archive (AGE), VI. G. 7. On the history of the “Inventory” cf: Petrov P.N. Source book on the history of the Saint Petersburg Imperial Academy of fine Arts during the 100 years of its existence. Vol. I. St Petersburg, 1864. P. 355 (in Russian). At present, a complete annotated edition of this document is in preparation.
23. _____ “Dedit Papa Clemens XI. / Christiano Augusto Pr. Anhallino / Anno 1712 / die 29 Martij” (NBGE. № 170158. Brunel II, 1329).
24. _____ NBGE. № 25873. Brunel I, 314.
25. _____ Grigory Vassilievich Kozilsky’s notes, 1768–1775: Russian State Archive of Ancient Documents (RGADA), f. 11, op. 1, d. 1039, fol. 267.
26. _____ Cabinet of Catherine II. Russian State Archive of Ancient Documents (RGADA), f. 10, op. 2, d. 206, fol. 1. Original in French.
27. _____ Reifenslein’s letters on paintings etc. 1779–1791: Russian State Archive of Ancient Documents (RGADA), f. 17, op. 1, ed. d. 281, fol. 28 v – 29.
28. _____ Cf.: Ozerkov D. Das Grafikkabinett Heinrich von Brühls // Bilder-Wechsel. Sächsisch-russischer Kulturtransfer im Zeitalter der Aufklärung. Köln; Weimar; Wien, 2009. S. 151–220.
29. _____ Cf.: Comolli A. Bibliografia storico-critica dell’architettura civile ed arti subalterne. Vol. I. Roma, 1788, pp. 77–78.
30. _____ Cf.: Ozerkov D.Y., Korolev S.V. On the contents of the Galiani library: Abstract of the speech delivered March 13, 2013 at the conference dedicated to the 250th anniversary of the State Hermitage library “Books have their own destiny”. St Petersburg, 2013 (in Russian).
31. _____ Empress Catherine’s letters to Grimm, p. 53.
32. _____ Kammer-Furrier ceremonial journal, 1777. St Petersburg, 1880, p. 852.
33. _____ Empress Catherine’s letters to Grimm, p. 69.
34. _____ Ibid, p. 70.



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THE POETICS OF

11 VIEW OF THE BAY FROM THE COLONNADE
OF THE FACADE OF THE 'HERMITAGE-VYBORG'
EXHIBITION CENTER

CONTRADICTION

MARIA ELKINA

● PHOTO: ELENA LAPSHINA

THE HERMITAGE'S EXHIBITION CENTRE IN VYBORG HAS BEEN OPEN SINCE 2010. SEVERAL TIMES A YEAR IT HOSTS EXHIBITIONS OF WORKS FROM THE COLLECTIONS OF THE COUNTRY'S MAIN MUSEUM. THE FACT THAT HERMITAGE VYBORG OCCUPIES A BUILDING DESIGNED BY UNO WERNER ULBERG AND BUILT IN 1930 AS AN ARTS SCHOOL IS OF SYMBOLIC IMPORTANCE. ITS RIGHT WING HOUSED THE ARTS SCHOOL ITSELF, WHEREAS THE LEFT WING WAS HOME TO A MUSEUM OF WESTERN EUROPEAN AND FINNISH ART.

The building of the Arts School is traditionally considered the second most important monument to Finnish functionalism in Vyborg after the Alvar Aalto Library. This is true if we are referring to its importance in forming the local architectural landscape. As for the terminology, the word 'functionalism' can even prevent us from understanding the work of Uno Ulberg, who was more of a poet than a creator of forms. The building has more individualism than style: it is more appropriate for a guide book than for an anthology. For a start, the architecture in this case is practically entirely determined by the location.

The main architect and the creator of the city's general plan, Otto-livari Meurman, decided to place the school on the raised Pancerlaks Bastion. At some point it was a part of a large fortress built in the 16th century which served as a defence construction up until the end of the 18th century and was dismantled in the middle of the 19th century. "These constructions, owing to their <...> height and profile, will soar above the city like the Acropolis," said Meurman.

Uno Ulberg made brilliant use of the architectural opportunity he was provided with. In the relatively small and restrained Vyborg he managed to create what several generations of architects had failed to — a marine façade for the city. At the same time he conceived the Arts School as a pagan temple and strove to give the space itself a sacred meaning.

Ulberg's building comprises two wings that meet at an angle and are connected with

bow-shaped passages on both sides. The wide curved façade opens on to the gulf with a classical colonnade and porthole windows above. The gable façade overlooks the city and is only a few hundred metres away from one of its main streets, Kreposnaya (Linnankallu), and the Transfiguration Cathedral. It is obvious that, contrary to representative logic, this is where the entrance should have been. The architect uses the idea of the walk-through passage to emphasize a sense of importance, turning the passage towards the doors of the school into a complete ceremony. A long staircase leads to a high and narrow arch cut into a white blank wall. Having walked through it, students would have found themselves in an open courtyard with a view across the sea. In the 1930s there was a round granite 'spring' (which was actually a basin for rain water) which gave the place an almost mystical halo.

While aspiring to grandeur Ulberg did not lose the connection with the living city and the complexity of its perspectives and moods. He subtly played on asymmetry and adapted the building to the landscape. To begin with, the central axis of the Arts School is not perpendicular to any of the streets. It is visible on the plan: one of the sides of the hill served as the point of reference for its composition and the wing occupied by the school runs parallel to it.

Owing to this, the main façade is partly turned to the southern rampart that lies along the shore (Etalavalli) and completes its perspec-





12-13 | **COPIES OF ANTIQUE SCULPTURES
IN THE 'HERMITAGE-VYBORG'
EXHIBITION CENTER**



The Architect of One City

Some architects invent architecture itself. To an extent where they build is immaterial, all that matters is “what” and “how”. It is they who are later termed revolutionaries, authorities and establishers of the canon. There is, however, another category — those who spend all their lives working in the context of one city, developing and re-inventing it. As a rule, we know a lot less about the latter but they are just as important.

Uno Werner Ulberg (1879–1944) studied at the Polytechnic Institute in Helsinki, the very same place where Eliel Saarinen studied a few years previously and Alvar Aalto 20 years later. Following graduation, Uno Ulberg returned to his hometown where he worked for the next several decades. He also designed buildings for Helsinki, Käkisalmi (now Priozersk) and Imatra, but his professional career is synonymous with a single place — Vyborg, where he was city architect from 1932 to 1936. Working in a partly-developed city had an effect on Uno Ulberg, and as a result he was always more of a creator than a pioneer. The style of Ulberg’s buildings somehow evolved on its own with time, always matching the time and fashion. Yevgeni Levinson in Leningrad was a similar figure: he designed both constructivist buildings and the residence for Lensoveta employees, the style of which resembles European Art Deco, Neo-Classicism and even the Modernist Sovetskaya Hotel. Uno Ulberg worked in an earlier period, however; his stylistic evolution starts with national romanticism in the 1900s and ends with the scanty functionalism of the 1930s.

The Hackman and Co. headquarters designed in collaboration with Axel Hulden with its dark façade and awkward curves imitates traditional architecture. The Bank (1915) at 12 Lenin Avenue, granite-clad at its central part, is consonant with Saarinen’s Art Deco in its austerity. The Karjala Hotel and Publishing House (1929) at 19 Leningradsky Avenue, with its vertical rhythms created by a complex red bricklaying pattern, nearly exactly matches the main Stockmann department store in Helsinki (Sigurd Frosterus, 1930). The Pawnshop (1931) is an example of ‘distilled’ functionalism devoid of the slightest sign of ornament: the latter is replaced with geometrically cold rows of clerestories. The strict symmetry of the Provincial Archives building (1933) is a reaction to the neoclassical trend in the European architecture of the 1930s. The Arts School is undoubtedly the pinnacle of Uno Ulberg’s career. It is unique because it does not fall into any stylistic pattern and subdues all the available architectural means for creating an image. In 1936 Uno Ulberg eventually left for Helsinki where he became the main architect of the Medical Department; however, the majority of his projects from that period remained on paper. After Vyborg was taken by the Finnish army in 1941 he started working on his projects again, but these were not destined to be realised. Uno Ulberg died in Helsinki in 1944. The tombstone on his grave was designed by Alvar Aalto.



14 | **CURVED FACADE WITH
A CLASSICALLY
REGULAR COLONNADE
AND PORTHOLE WINDOWS**
Fragment. 'Hermitage-Vyborg'
exhibition center

Border Architecture

Vyborg is closer to Europe than St. Petersburg, not only in terms of distance to the border but also in terms of architectural landscape. On the one hand, it is actually an old European city that ended up within Russian borders. The first formal projects were made by the Swedes as late as the 17th century, up to that point the city had developed chaotically; even today the way the central part is organised has more to do with expediency than architectural cohesion. Vyborg's medieval legacy comprises a castle, remnants of a fortress, narrow streets, a residential house from the 16th century and later occasional inclusions of various architectural styles. Because Vyborg often changed owners it has architecture not only from different periods but also from different countries: Swedish Baroque rubs shoulders with Russian Classicism and the national Romanticism of Finland. In terms of the history of fine arts, however, the part of the city that was actively developed during the first third of the 20th century, including the short period of time when Viipuri was part of independent Finland and its second most populous city, is of even greater interest. Finnish architectural tradition was at that time going through what is probably its most important and interesting period, giving the world such classics as Eliel Saarinen and Alvar Aalto. It is with Saarinen that a new phase of development started in Viipuri. Soon after the construction of the famous Central railway station in Helsinki was finished, he designed a similar but less imposing building in Vyborg. The station was blown up by Soviet troops in 1941, and later David Goldgor and Sergey Speransky constructed a new building in the imperial style in its place. We can get an idea of what Saarinen's brutal décor was like from one of the two granite bears

that decorated the building and now stands on Pionerskaya Square, opposite Peter and Paul's Cathedral. The area around the station was a centre of business and construction activity at the beginning of the previous century. One can easily get an idea of how Finnish architecture changed from one decade to another walking around this district. It is not even Functionalism itself that is important but the opportunity to trace its origins. Unlike Russian Constructivism, Finnish Functionalism never strove, even on paper, to abandon traditions. Indeed, it was not Eliel Saarinen's daring Art Deco that was the decisive step on the way to Modernism. Before forgoing ornamentation the architecture takes a conservative turn towards Neo-Classicism. This can be seen in the Bank office at 14 Leningradsky Avenue, designed by Paavo Uotila (1930), or in the Provincial Archives by Uno Ulberg. In 1935 the legendary Vyborg library, designed by Alvar Aalto, which incidentally was the earliest of the master's famous constructions and the first manifesto of Functionalism declared by him, was completed. The austere style in which the granite-clad entrance is finished shows that Aalto himself briefly belonged to Neo-Classicism. Of the works of later Functionalism in Vyborg the most important ones are the bread-making complex by Erkki Huttonen (1932), the residential and trade building at 20 Lenina Avenue, designed by Oiva Kallio (1938), and 'The Skyscraper' at 7 Leningrad Motorway, designed by Olli Pöyry (1943). Having ended up on Russian territory, the state of the Finnish buildings deteriorated, of course. However, they do seem somewhat livelier; a certain unkemptness in the Russian landscape lends them a sense of incongruity, giving them shades that Finnish Functionalism so lacks back home.





16 | **'HERMITAGE-VYBORG'**
EXHIBITION CENTER

live. On the other hand, Ulberg saw the lateral facades partly as an entity independent from the composition as a whole, tailoring them to a great extent to the surroundings.

Today the Arts School would have found itself on the border of the central part of the city and the industrial area, and the architect, who was probably quite familiar with the plans for the city's development, was able to foresee this situation.

The wall of the school with its multiple irregularly spaced windows faces the residential districts. There are a lot fewer windows in the exhibition halls, the architect confining himself to the skylight, which allowed him to add a functional extension from the museum side, which somewhat ruins the composition as a whole but is not visible from any other angle. A few years later Uno Ulberg himself constructed the Lutheran church opposite the school wing and an impressive industrial-looking bread-baking complex designed by Erkki Hultonen was finished opposite the 'technical' block.

In the Arts School Uno Ulberg managed to reconcile two opposites: representationism and functionality, the internal structure of the building and the logic of the city, the rigour of the composition and some deviations from the principles of symmetry.

The Arts School was not open for long after construction was finished. The museum collection

was evacuated by the Finns during the Winter War. In 1941 the building suffered a fire, after which the school wing was converted to a residential complex for shipyard workers. In the 1970s both parts were renovated to accommodate the Vyborg branch of the Leningrad Institute of Arts.

The end of the century found the fragile cement construction in quite a miserable state. Thanks to the fact that the left part was subsequently handed over to another arts school in 2003, and that four years later it was decided that a Hermitage exhibition centre should be opened in the right, the building was saved. Everything returned to its original position, or rather, the positions were swapped round: the school now occupies the wing that used to be occupied by the museum and vice versa. Uno Ulberg's building was preserved and regained its status as a landmark and the cultural centre of the city.

The works of the classics of Finnish design and architecture of the 1930–1960s — Alvar Aalto, Eero Aarnio, Viljo Revell and others — will be on display at an exhibition entitled 'The Golden Generation. Modernism in Finnish Architecture and Design' hosted by the Hermitage in November 2015.

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**THE INTERNATIONAL
HERMITAGE
FRIENDS' CLUB**

THE INTERNATIONAL HERMITAGE FRIENDS' CLUB — is a special program of the State Hermitage Museum that for the first time in Russia has united Friends around the museum. Over the years of its successful activity, the Hermitage Friends' Club has already implemented and is carrying out numerous museum development projects with the support of its many Friends all around the world.

The year 2014 marked the 250th anniversary of the Hermitage. The Museum celebrated this date with a burst of cultural events: exhibitions, festivals, ceremonies and receptions, and prepared a special present for all museum visitors, — the opening of new permanent displays and exhibition spaces in the Small Hermitage and the General Staff Building.

Hermitage Friends all around the world participated in the celebration of the anniversary of the beloved museum with an array of generous donations, supporting restoration projects and exhibitions of art masterpieces, and organizing gala receptions which honored the great museum, its contribution to the world of culture, and the work of everyone involved in its activity.

Though the celebrations are over, the Hermitage continues to further cooperation with its patrons, partners and Friends. The number of new Friends continues to grow, and the geography of Hermitage branches and Friends' organizations is steadily expanding, now including Italy and Israel.

For the Hermitage every contribution is important. We are happy to introduce new programs and projects for museum development to our Friends and look forward to their continued support. And the new spaces and exhibitions at the General Staff Building open new exciting opportunities for interesting collaborations.

**THE STATE HERMITAGE MUSEUM INVITES ALL THOSE WHO CARE
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**YOUR PARTICIPATION WILL HELP US PRESERVE THE
HERMITAGE AND ITS TREASURES FOR FUTURE GENERATIONS!**



● PHOTO: NATALIA CHASOVITINA

MATISSE IS LIKE THE BUDDHA

KASPER KÖNIG, CURATOR OF THE EUROPEAN BIENNIAL
OF CONTEMPORARY ART MANIFESTA 10

THE TRANSFER OF THE HERMITAGE
COLLECTION OF MATISSE (ABOUT 300 WORKS
INCLUDING THE FAMOUS 'THE DANCE' AND
'MUSIC') TO A PERMANENT LOCATION AT THE
GENERAL STAFF BUILDING IN THE SUMMER
OF 2014 COINCIDED WITH MANIFESTA AND
WAS A PART OF THE BIENNIAL. MATISSE
LEFT THE WINTER PALACE FOREVER.
GRADUALLY, ALL IMPRESSIONIST WORKS
WILL MOVE TO THE EASTERN WING OF THE
GENERAL STAFF BUILDING. STARTING WITH
THIS ISSUE THE MAGAZINE WILL PUBLISH
PROFESSIONAL REVIEWS OF THE MOST
IMPORTANT EVENT OF THE YEAR.

17 | **HENRI MATISSE**
Game of Bowls (detail), 1908
Oil on canvas
The State Hermitage Museum





● PHOTO: RUSTAM ZAGIDULLIN

I instinctively suggested Malisse¹ because he is very modern and at the same time reveals the nature of beauty. It remains a mystery what exactly the modern generation finds in music, poetry, colour etc. We had a discussion and I remember one of my colleagues asking why Malisse and not Picasso. Intuitively I replied (possibly impressed by the fact that the director of the Hermitage is an expert on Oriental art), “Because Malisse is like the Buddha. He’s very modern, very competitive and very generous. Picasso is more like Jesus and is very aggressive. Malisse brings East and West together”.

Our primary goal was to highlight the General Staff building, to address the viewer — those millions of people who come to the Hermitage in the summer — and make them cross the square and meet some contemporary art that they had no prior interest in because they had come to see the works of the old masters.

I think that Albert Kostenevich,² curator and a distinguished expert not only on Malisse but on all the art of that time, was not particularly happy with our choice. Nevertheless, he did a great job. He decided on the colours, on what needed to be changed and so on. We can now state without doubt that Malisse's soul has been captured here.

Malisse was commissioned to paint 'The Dance' and 'Music' for a private house in Moscow: one each side of a staircase leading upwards. It was the same in Philadelphia.

1. Henri Malisse's works from the State Hermitage Collection became a part of the main exposition of Manifesta 10. They were moved from the main museum building to the General Staff building in June 2014.

2. Albert Kostenevich, doctor of art history, principal research associate of the Western European Fine Art department of the Hermitage.



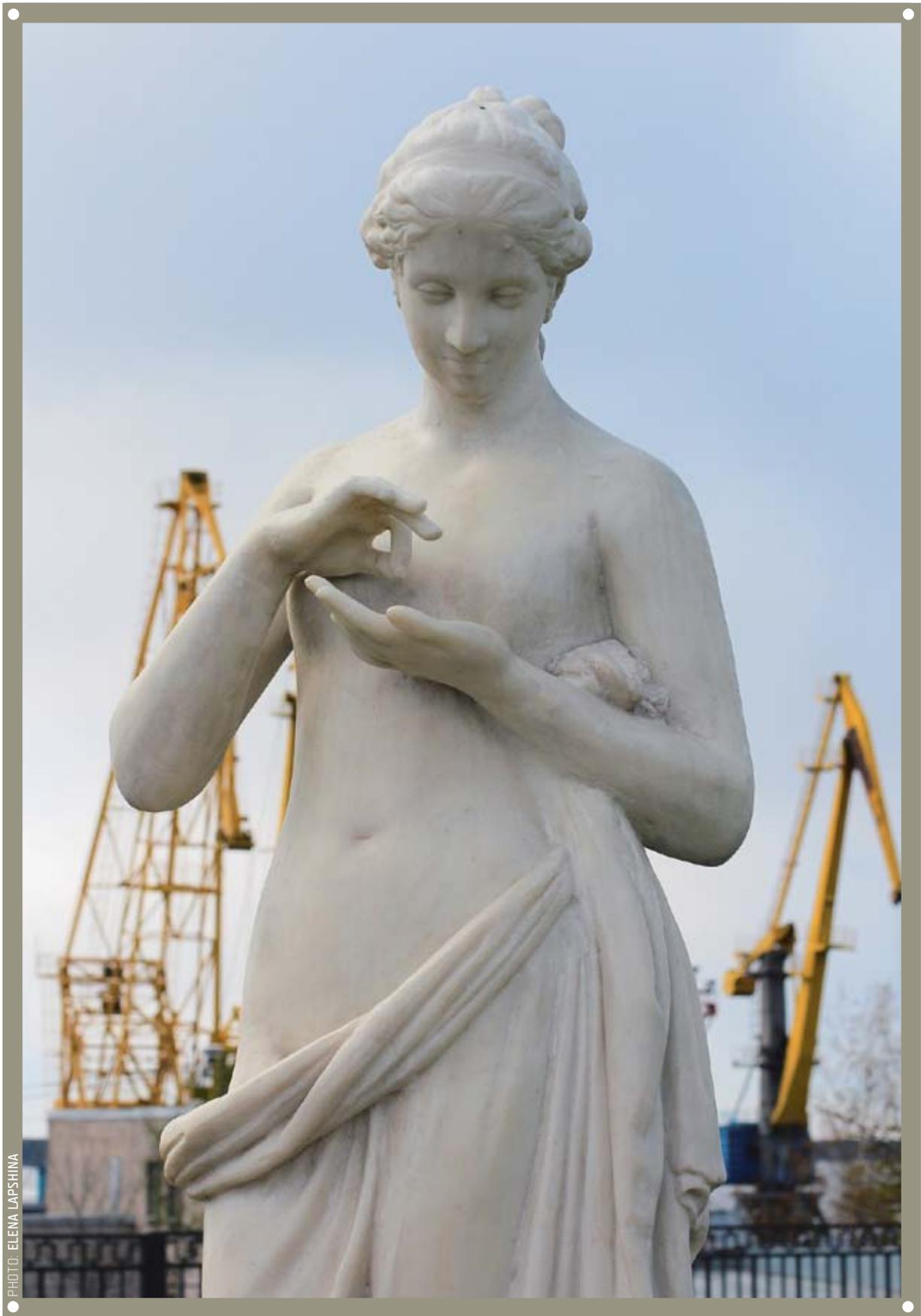
18-19 | **HALLS OF PAINTINGS OF HENRI MATISSE**
The General Staff Building

These two motifs, dance and music, are the two foundations of culture. You only listen to music when it is being performed. Dance is movement and you watch this movement unfold. These are the primary elements of culture, they are collective and associated amongst others with Russia. Although they originated in France, they are closely tied to Russia, as well, and in Matisse's works we also see dance and music. This is like the Alamira Dance Company.³ This is the origin of civilization.

I have never thought of why 'The Dance' and 'Music' cannot be in the same hall. Two canvasses, very different and very similar at the same time. Both huge in size. Congratulations, you have works the likes of which one can find nowhere else in the world. This is why we come here again and again. I am very happy with this juxtaposition. We have five contemporary paintings in a punk style. The colour does not reflect everything; these paintings are awfully jarring. At some point I discovered that the colours on the canvasses are the same as those of Pussy Riot and the colours of the elemental materiality of the world. This is the phenomenon that Matisse used without knowing it. It was only later that he understood how the aforementioned colours work. They are not just red, blue and yellow; they are more like shades of aggression.

Next to that is 'Red Fish'. Matisse creates a line, develops it, adding expression as in traditional African painting.

³ Alamira Dance Company – a modern Maori dance theatre in Aotearoa, New Zealand (Alamira means 'platform for the dead').



● PHOTO: ELENA LAPSHINA

20 | **COPY OF AN ANTIQUE SCULPTURE
IN THE 'HERMITAGE-VYBORG'
EXHIBITION CENTER**

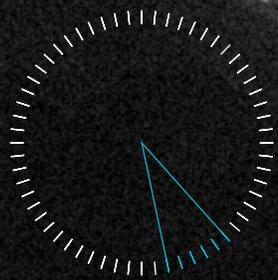
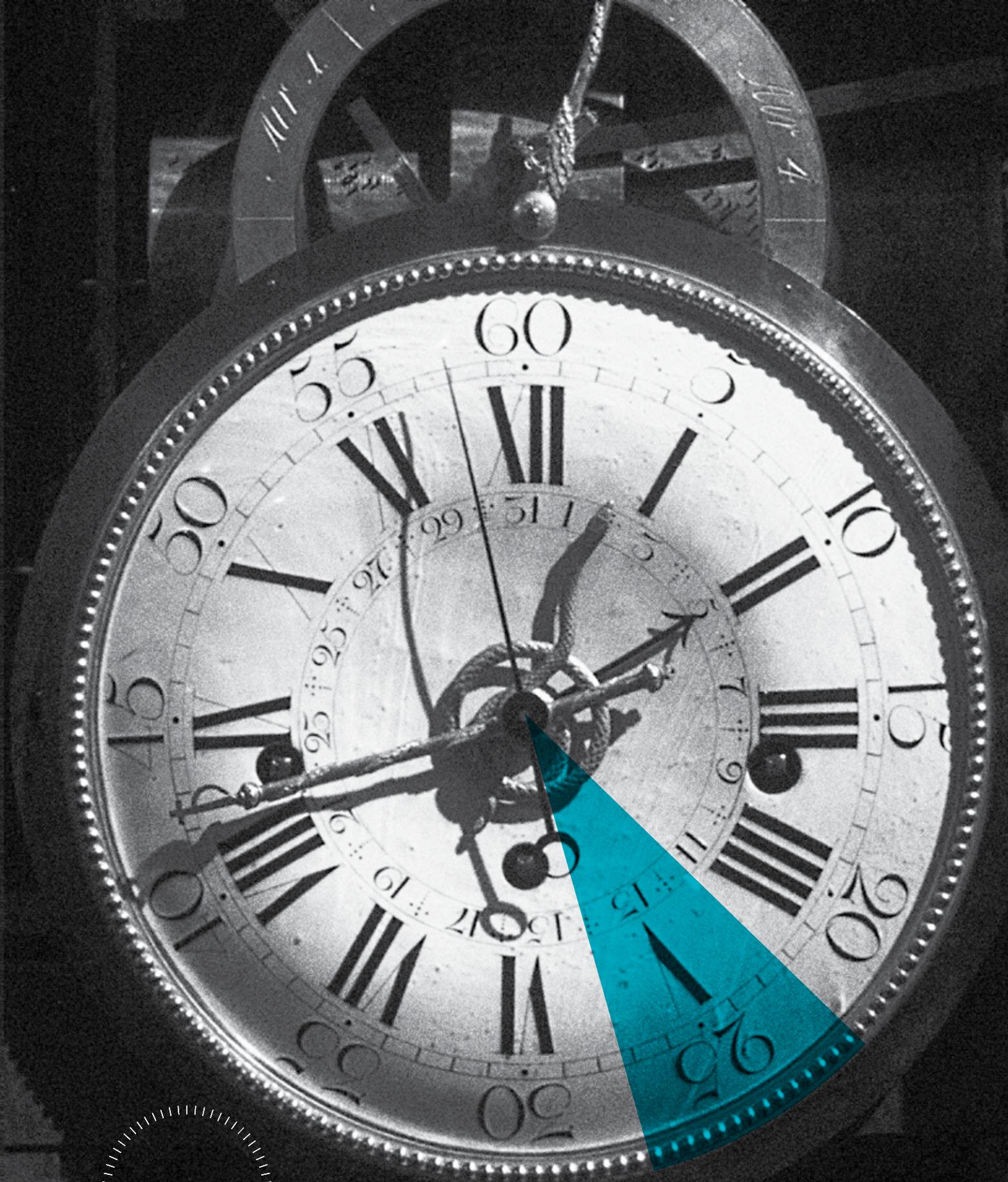


'...YOU DON'T WANT PEACE? CALM YOURSELF — UP TO THIS POINT NO ONE HAS MENTIONED IT. I AGREE WITH YOU THAT PEACE IS A WONDERFUL THING, WHEN WE HAD IT I THOUGHT THAT IT WAS A HAPPINESS NON PLUS ULTRA*, AND YET I HAVE NOW BEEN AT WAR FOR TWO YEARS AND I SEE THAT ONE CAN GET USED TO ANYTHING. IN TRUTH, IT MUST BE SAID THAT WAR HAS ITS FINE MOMENTS. THE MAIN DRAWBACK OF IT IS THAT DURING IT YOU CANNOT LOVE THOSE CLOSE TO YOU AS YOU LOVE YOURSELF. I AM USED TO THINKING THAT IT IS NOT RIGHT TO HARM OTHERS, HOWEVER I CONSOLE MYSELF SOMEWHAT, SAYING TO MUSTAPHA: 'THIS IS WHAT YOU WANTED GEORGE DANDIN! '** AFTER THIS THOUGHT I FEEL JUST AS GOOD AS I DID BEFORE. I HAVE ALWAYS LIKED GREAT EVENTS BUT VICTORIES NEVER APPEALED TO ME. I ALSO DO NOT SEE THAT PEACE IS NEAR. IT'S FUNNY HOW THEY CALM THE TURKS, SAYING THAT WE CAN'T SUPPORT A PROLONGED WAR. IF THEIR FERVOUR HADN'T BLINDED THEM, THEY WOULDN'T HAVE FORGOTTEN THAT PETER THE GREAT FOUGHT FOR THIRTY YEARS, EITHER WITH THOSE VERY TURKS, OR WITH THE SWEDES, POLES AND PERSIANS. AND DID THIS BRING THE EMPIRE TO RUIN? QUITE THE OPPOSITE, OUT OF EVERY WAR IT EMERGED MORE DEVELOPED, AND THESE VERY WARS GAVE A BOOST TO INDUSTRY. EVERY SINGLE WAR HAS GIVEN BIRTH TO SOME NEW SOURCE WHICH HAS ANIMATED OUR TRADE AND INDUSTRY'.

* And no further (Lat.), meaning the furthest limit, the highest level.

** Quotation from the Moliere comedy 'George Dandin, or the Bamboozled husband' (1668).

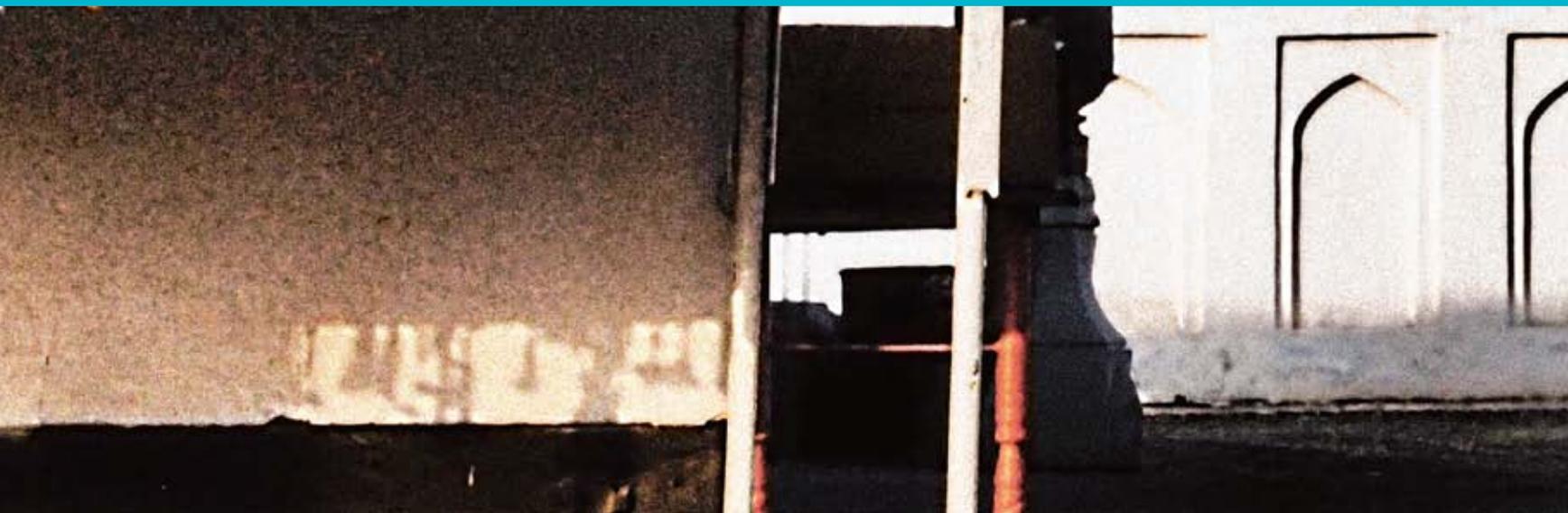




130 Sogdiana
152 Silk Road



MIDDLE ASIAN ARCHAEOLOGY HAS A LONG TRADITION IN THE HERMITAGE. SINCE 1946, TOGETHER WITH THE ACADEMY OF SCIENCES, THE HERMITAGE HAS CONDUCTED ARCHAEOLOGICAL WORK IN PANJAKENT, RESUMED EXCAVATIONS IN PAIKEND AND HAS UNCOVERED A LOT OF MEDIEVAL SOGDIA. WORKS OF THE TWENTIETH CENTURY FOR THE STUDY OF CENTRAL ASIAN MONUMENTS OF THE ANCIENT NOMADS BY M. P. GRYAZNOV AND A. N. BERNSHTAM, THE FERAGANA EXPEDITION OF N. G. GORBUNOVA, EXCAVATIONS OF THE BUDDHIST RELIGIOUS COMPLEX OF KARATEPE NEAR TERMEZ BY E. G. PCHELINA AND B. B. PIOTROVSKY, THE RESEARCH BY T. I. ZEYMAL OF BUDDHIST ARTEFACTS OF THE SECOND TO EIGHTH CENTURIES IN TAJIKISTAN AND THE ANCIENT IRRIGATION OF THE VAKHSH VALLEY, DEVELOPMENTS IN THE HISTORY OF THE KUSHAN EMPIRE FROM THE FIRST TO THE FOURTH CENTURIES BY E. V. ZEYMAL ARE JUST SOME OF THE STUDIES AND ARCHAEOLOGICAL FINDS. SOME OF THEM WERE SHOWN IN AMSTERDAM AT THE 'SILK ROAD' EXHIBITION IN 2014.





Sogdiana (or Sogdia, assumed to mean 'sacred', 'burning' or 'pure') is a historical region in Middle Asia, now divided between Uzbekistan (where the center of Sogdiana, the city of Samarkand is located), part of Tajikistan (the Sughd province) and Turkmenistan (the Lebap region).



EUROPEAN EXPEDITIONS RESEARCHING THE "WESTERN REGIONS" UNCOVERED THE PRE-ISLAMIC PERIOD IN THE HISTORY OF EASTERN TURKESTAN. AT THE END OF THE NINETEENTH CENTURY LITTLE WAS KNOWN ABOUT THIS ERA POLITICAL INTERESTS ON THE ONE HAND AND A FIN DE SIÈCLE¹ CRISIS IN CULTURE ON THE OTHER, TURNED THE ATTENTION OF BOTH RULERS AND THE INTELLIGENTSIA TO THE EAST IN THE LATE 19TH AND EARLY 20TH CENTURIES, AS A CONSEQUENCE, THE STATE INTERESTS OF RUSSIA, GREAT BRITAIN, GERMANY AND JAPAN CLASHED IN THIS REGION. A SERIES OF EXPEDITIONS WAS ORGANISED BY THESE AND OTHER COUNTRIES TO THE NORTH-WESTERN PARTS OF THE CHINESE EMPIRE ONE HUNDRED OR SO YEARS AGO. AS WELL AS SCIENTISTS, ARTISTS, POETS AND SEEKERS OF THE EXOTIC SET OFF TO THE EAST IN SEARCH OF A NEW SPIRITUALITY AND NEW CULTURAL VALUES.

The 1880s and 1890s. The Russian Imperial Geographical Society and the Russian Academy of Sciences organised several expeditions to Central Asia to study its geology, hydrology, meteorology and biology, and to compile maps of the region. Archaeology, however, was almost totally ignored. Then two participants in an expedition to the Turfan oasis, conducted between 1893 and 1895, Vsevolod Roborovsky and Pyotr Kozlov, brought back to Saint Petersburg a bag of fragments of manuscripts in Sanskrit, in Turkic, Chinese and Uighur languages, which they had bought or simply picked up in various places around the oasis. They caused a sensation. In 1898 the Academy of Sciences despatched an expedition to Turfan under Dmitry Klementz, keeper at the Saint Petersburg Museum of Anthropology and Ethnography. They worked at Touyuk-mazar and Ikidutshari (Gaochang), from where they brought back several extremely interesting wall paintings.

EUROPEAN EXPEDITIONS TO EAST TURKESTAN IN THE 19TH AND EARLY 20TH CENTURIES

1880-1890



In 1899 a proposal was put forward at the XII International Congress of Orientalists that an international committee be established for the study of Central Asia. The final decision to form such a committee was taken at the next Congress in 1902, in Hamburg, where an agreement was reached regarding the division between the interested countries of the territories to be studied. In 1903 the Russian Committee for the Historical, Linguistic, Archaeological and Ethnographic Study of Middle and Eastern Asia was set up and was appointed the international coordinating body. This Committee was subordinate to the Ministry of Foreign Affairs, a mark both of the considerable

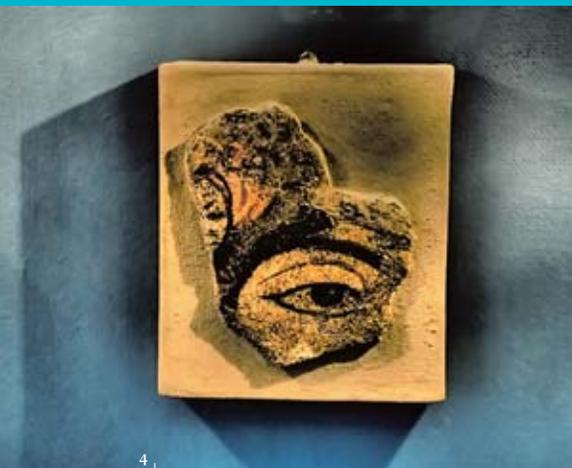
importance attached by the government of the Russian Empire to the study of East Turkestan and of the keen rivalry between the great powers in Central Asia. No money was provided for a major Russian expedition, however, and Russian scholars were pre-empted by Europeans: an expedition was despatched from British India to Central Asia under Aurel Stein, while the leader of the French expedition was Paul Pelliot; the Swedish expedition was led by Sven Hedin, the German expedition by Albert Grünwedel and Albert von Le Coq; the Japanese expedition leader was Count Ôtani Kôzui. All returned home with manuscripts, wall paintings and sculptures.

1905 to 1907. The Russian Committee for the Study of Middle and Eastern Asia was at last able to organise an expedition to the Kucha oasis led by M.M. Berezovsky, who had taken part in fourteen expeditions to Central Asia. The purpose of the expedition was simply preliminary assessment and description, the photographing and copying of the wall paintings at the oasis and the creation of a precise map. But it made valuable finds of fragments of manuscripts in Turkic, Tokharian and Chinese languages. The artist Nikolay Berezovsky copied some of the paintings remaining on the walls and made watercolour sketches in a number of albums. Some of what he drew can be identified among the wall paintings now in the Hermitage, such as *Buddha Tempted by the Demon Mara*. Expedition photographs of the caves with scenes of 'Sermons' from the Kumutra, make clear their poor state of preservation. They were obviously approaching total collapse, with the precipice above the river crumbling, the façade wall before the caves almost entirely missing and the caves open to the winds and storms.

1899

4-6 | **ANCIENT AND MEDIEVAL CERAMIC AND METAL ITEMS** (From the beginning of CE to the 12th century); **FRAGMENTS OF SKELETONS OF AFRASIAB, PAIKEND IN THE MUSEUMS OF UZBEKISTAN**

1905-1907



4



5



6



1907

In 1907 Pyotr Kozlov (1863–1935) set off on an independent journey which made him famous: this was the Mongol-Sichuan expedition of 1907–1909, which led to the discovery of Khara-Khoto (the name means ‘Black city’ in Mongolian), described by Marco Polo under the name Etzin. Just three hundred metres from the north-western corner of the city wall he found a *suburgan* (a mound above a burial or beneath the *stūpa*), which was opened up by workers. It contained a multitude

of artefacts, nearly all of artistic and historical value: paintings on silk, hemp and paper, sculpture of clay and wood, textiles, and manuscripts in Tangut, Chinese, Uighur and Mongol. Kozlov’s name is also linked with the discovery of the burial mounds of Noin-Ula in northern Mongolia during his last expedition, which continued over three seasons between 1923 and 1926. There he found fine silks, felt carpets of the Northern Xiongnu and Near Eastern textiles of the 1st century CE.

1909

In 1909 the Russian Committee financed the first Russian Turkestan Expedition (1909–1910), which worked at Kara-shahr, Turfan and the Kucha oasis. It was led by Academician Sergey Oldenburg (1863–1934), outstanding scholar of Hinduism and Buddhism. The first place he chose to study was Kara-shahr, where the expedition looked at Buddhist ground-level structures and cave complexes. At Turfan Oldenburg concentrated on the town on the Yar, Yarkhoto (Jiaohe), which in his opinion



71 **THE ARCHAEOLOGISTS;**
D. MIRZAKHMEDOV,
B. MARSHAK, M. KAMBAROV,
V. RASPOPOVA, A. BELENITSKY
 In the background — a wall painting
 from Afrasiab

81 **BRICK TOWER**
 Paikend, Uzbekistan

required careful archaeological study, with the taking of plans and conservation of the architecture: all that has now been completed by Chinese specialists and the town itself is under the protection of UNESCO. Many photographs and sketches were made at Old Turfan and Oldenburg looked over the buildings at Touyuk-Mazar and the caves of Bezeklik. In the Kucha oasis Oldenburg spent less than a month, with temperatures as low as -10°C , remaining more or less alone in the winter, since his companions

had already returned to Saint Petersburg. He lived in the town of Kucha itself, travelling to the outlying regions and sometimes even spending a night in the caves to save time on travel. At Min-ten-ata he set about cleaning one of the *stūpas*, excavation of which had been begun by Berezovsky, and removed several sculptural heads. Unfortunately it has not proved possible to link all the finds described in his notes with objects now in the Hermitage collection. At Kyzyl, the most important and today the best

studied of all the monuments, Oldenburg spent just a few days: by the time he arrived, the caves had already been visited twice by German expeditions and most of the wall paintings had been removed.

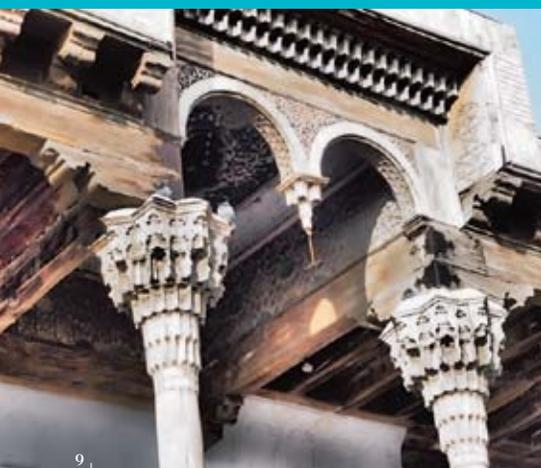
1914-1915. The second Russian Turkestan Expedition also organised by Oldenburg set off for Dunhuang. Naturally Oldenburg knew of the first Russian travellers who had visited Dunhuang in the late 19th century and who had described the Mogao Cave complex nearby, and of the sensational discovery of the 'library' in a walled-up cave, containing some 50,000 objects, and the expeditions of Aurel Stein and Paul Pelliot. Yet Oldenburg's expedition made a significant contribution to the study of Dunhuang: he had a detailed plan drawn up of all the caves and copies were made of some of the wall paintings. A small group of works of art was brought back to Saint Petersburg, along with some of the priceless, unique manuscripts from the 'library' cave.

It was not only Russian expeditions that studied the culture of East Turkestan, Russian diplomats also played their role. There were three Russian consulates on Chinese territory, at Kuldja, Urumchi and Kashgar. The consuls themselves were educated men who assembled their own collections which were later passed on to the Geographical Society and the Academy of Sciences, and they provided support in the organisation of the official expeditions. Particularly important was the contribution made by the consul in Kashgar, Nikolay Petrovsky (1837-1908), whose collection is of the greatest value. The fates of the great Russian researchers of Central Asia were varied. Pyotr Kozlov, who had received numerous awards and honours, and under Soviet

rule was given the sum of one hundred thousand gold roubles for his expedition to northern Mongolia in 1923-1926, died in 1936. Sergey Oldenburg, one of the leading lights of the Academy of Sciences in the 1920s, died in 1935. In October 1937 the founder of modern Tangut studies, author of the first dictionary of the Tangut language and first translator of the Tangut texts brought back by Kozlov from Khara-Khoto, Nikolay Nevsky, died in a Stalinist prison cell.

¹ Fin de siècle (Fr. 'end of the century') signifies the period of European culture from 1890 to 1910. In Russia this period is known as the Silver Age.

1914-1915



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THE ARCHAEOLOGY OF MIDDLE ASIA. IDEOLOGY AND SCIENCE

PAVEL BORISOV

WHERE THERE'S A WILL, SCIENTISTS FIND A WAY TO CARRY OUT IMPORTANT RESEARCH IN ANY IDEOLOGICAL SITUATION. THE SAME IS TRUE WITH THE ARCHAEOLOGICAL STUDY OF MIDDLE ASIA, BE IT THE SEARCH FOR ARYAN ROOTS OR THE LEGACY OF ALEXANDER, MARXISM OR MARRISM, NATIONALISM OR UNIVERSAL HUMAN VALUES. WHATEVER IDEOLOGICAL BASIS IS LAID DOWN BY THE GOVERNMENT OR SOCIETY, ARCHAEOLOGICAL EXCAVATIONS CONTINUE.

Before the conquest of Middle Asia by Russia there was no study of the ancient civilisations of this region to talk of. Historians and orientalists studied ancient Muslim and Chinese documents in which the area of Middle Asia was described in detail, ancient Middle Asian coins would appear on the antiques market and travellers recounted *inter alia*¹ stories of hills and ruins. But that was mainly it.

What drew the Russians into Turkestan? Talk of enlightening and civilising the local inhabitants, in the main, were just words. It was, of course, an effort to expand territory, to secure the southern borders and acquire rich agricultural areas. There was also rivalry with the English, the so called 'Great game' or the 'Tournament of shadows'. However the main goal was to bring the regions of the 'classical' and 'fabulous' Muslim East, with its rich culture and ancient history, under Russian sovereignty.

'Alexander the Great was, according to legend, the first conqueror of Samarkand,² Alexander II was fated to subjugate it for the last time', states the victory communique of 1868.

Although the invaders did not seriously interfere with the local traditions of governance (the mere cessation of feudal strife tremendously improved the welfare of the population) in many places garrisons were stationed. In Tashkent, the capital of the Governorate General, a large new city appeared and European quarters appeared in many other cities. A detailed taxonomy of the new dominions was begun, including the ruins, archaeological sites and ethnography of the Turkestan adherents of other faiths. New businesses appeared, new crops (cotton) were introduced and a railway was built. Some large desert areas were irrigated, which later during the Stolypin reforms were populated with people from Central Russia. Tashkent acquired all the signs of intelligent life common to major Russian cities: a grammar school, a library, a museum and a theater.

extent, local residents contributed to the gathering of artefacts, the Samarkand merchant Mirza Bukharin is worthy of note, bringing the Czar many antique gifts. Orientalists from St. Petersburg were sent to investigate the ancient world. V.A. Zhukovsky described the ruins of Merv, N.I. Veselovsky worked in Samarkand, V.V. Barthold travelled a great deal throughout Turkestan and K.A. Inostransev was perhaps the first to specifically investigate the pre-Islamic past of Middle Asia. A considerable part of the artefacts collected by them went to the Hermitage.

Metropolitan and local intellectuals took a keen interest in the region's past; everything associated with Alexander the Great; the traces of its Christian past, not very numerous, but confirmed by the discovery of the Syrian gravestones in the Semirechie; and of course the fabulous wealth of the East in the first centuries of Islam and the Timurid era. Archaeological surveys refuted fables that a cat could get from Samarkand to Tashkent jumping from roof to roof, but the highest quality of glazed vessels, bronze objects, tiles, silver dirhams were commonplace, as well as a mass of other material proving the former prosperity of the country.

In the intellectual life of Europe and Russia of the nineteenth century a special role was played by representations of the Aryans. At that time the similarity between the languages of India (primarily Sanskrit) and Iran to the languages of most of Europe was discovered. The relatedness of Indo-European languages was explained by the common origin of their speakers. The particular archaic nature of Sanskrit led to the original homeland of the Indo-Europeans being sought somewhere in India or its vicinity. Despite the inaccuracy of this localization being demonstrated from the end of the nineteenth century, the Aryan past of Middle Asia was of interest to many. Moreover, it was known that in an-

12 | RESTORERS AT WORK

Panjkent, 2011

Of course, clubs and societies were organised. A Turkestan circle of archaeological enthusiasts particularly stood out. The aficionados sketched monuments, collected and translated written sources of various cities and events, carried out research and collected coins and antiquities. Gradually a numismatic and antique market was formed, however many did not go to Tashkent, but to British India, such as to the accidentally discovered famous Oxus treasure on the Bukhara-Afghan border.

A lot was described and gathered by officials and employees not stationed in Tashkent but in other cities. A first-class collection, now in the Hermitage, was collected by the communication engineer general B.N. Kaslalsky. To a lesser

liquity and the Middle Ages Iranians formed the basis of the population of this region, that is, Aryan peoples, and the Turks, now dominant in the linguistic map of the region, came later. Even today Iranian peoples, Tajiks and Pamirs, are an important component of ethnic diversity in Middle Asia. The proven link between the languages suggested a connection between the cultures of the Indo-European people (proof of this is more elusive) and a universal Aryan

1. _____ *Inter alia* — 'amongst other things' (lat.).

2. _____ Amongst Ancient Greek writers (Ptolemy, Strabo) it was written as Marakanda, the capital of Sogdiana.

racial type (which has no factual basis). In the blue-eyed and fair-haired inhabitants of Pamira, cut off from the rest of civilisation, were seen either Aryans, who had retained their original type, or descendants of Alexander's warriors (modern science explains this peculiarity by the effects of solar radiation in highly mountainous regions).

Any form of nationalism engenders reactionary responses amongst the 'enemy' population, and there was an Aryan backlash in Middle Asia (which remains to this day) directed primarily towards Turks on linguistic grounds and Mongoloids by racial type. The great linguist and turkologist Wilhelm Radloff called on the Czar's administration to wholly support the nomadic Turkic population of the northern regions of Middle Asia and protect them from the influence of the Tajiks and Sarts settled there. He suggested that the nomadic and uneducated population which had not been strongly influenced by Islam would be incorporated into the Russian imperial system more speedily and with greater ease than the long since Islamified and settled foreigners with their faqihs, ulems and qazis)³ (the level of Russification of Kazakhstan and Kirgizia in comparison with the Russification of Tadzhikistan and Uzbekistan demonstrates that he was right). But this was the view of a German in the service of Russia, albeit the greatest expert on Turkic languages. However the Turkic peoples of Russia themselves sought unification on other grounds, these grounds acquired the name Pan-Turkism.

The newspaper 'Terciman' was published in a semi-artificial language comprehensible to all the Turkic Muslims of Russia; from the Crimean Tatars to the Kyrgyz Kazakhs the national identity of the Turk was complemented by his Muslim faith. Later Pan-Turkism spread to Turkey itself, however, there national identity tended to diminish the role of Islam, as a religion brought by foreigners; Arabs and Persians. It is not

The Revolution of 1917, the Civil War and the fight against Basmachs in Middle Asia that went on for many years, impeded the study of antiquity. Some scientists in Turkestan accepted the new authorities, others emigrated with what was left of the White army, often through Iran. Some Red commanders who fought with the White forces and the Basmachs were impassioned, had learnt the local languages and were convinced of the pre-eminence of the scientific approach. Over time they became the most serious Soviet scholars of Middle Asia.

"Historical materialism", that is to say a multi-stage, according to Marx, understanding of the historical process, and "internationalism" implying equality of the peoples of the USSR, formed the basis of the new ideology. It is not surprising, therefore, that historical research, especially of 'national minorities', was given national importance. In addition to the introduction of new or radically simplified older written forms to the languages in the Soviet Union and the elimination of illiteracy, attention was also paid to the preparation of new national creative and scientific personnel (at the same time a significant part of the old Muslim intelligentsia were liquidated). A university was created in Tashkent, the first scientists appeared, originating from the Middle Asian peoples who were now completely equal with Russians, and ancient monuments were taken under state control.

The theory of Marx and Engels was based almost exclusively on the material of European history. Somewhere the phrase "Asiatic mode of production" slipped into their work, however with little further elaboration. A history of the peoples of the USSR, including the Middle Asian nations needed to be written into Marxist theory. The "Asiatic mode of production" was criticized in the 30s, and the pre-colonial



surprising that the founders of the Turkish national historical school (Zeki Velidi Togan) and the philological school (Rahmeli Aral) came from the Russian Turkic population; Bashkiris and Kazan Tatars, whom the First World War and the Civil war had forced abroad.

As for the archaeological excavations in Russian Turkestan, they were from the modern point of view, random, methodologically imperfect and often amateurish in nature. V.L. Vyalkin for many years conducted excavations in Samarkand, but they were concerned, primarily, with the layers of the Muslim era. It wasn't just Russians carrying out archaeological work in Middle Asia; the early agricultural settlement Anau was excavated by an American expedition led by Raphael Pumpelly.

past in Middle Asia had to be interpreted through the stages of savagery, slavery and feudalism. The time phases to which these stages were related, has been the subject of lively debate. As a result, the view prevails that the border between savagery and slavery lies in the Achaemenid era, and between slavery and feudalism, somewhere in the middle of the first

3. Faqih, Ulem are Islamic preachers and lawmakers; Qazi are judges, Koran scholars.



13 | **FRAGMENTS
OF MEDIEVAL CERAMIC
ARCHITECTURAL DÉCOR,
CARVED GLAZED TILES**
Samarkand, Bukhara



millennium of the Common Era, roughly synchronous with the same boundary in Roman history. For all the fragility and artificiality of such a concept we must recognize that the technical terms "Antiquity" applied to Middle Asia from the sixth century BCE to the fourth century CE, and "early Middle Ages" for the fifth to the eighth century (until the Muslim conquest) were convenient and are still used today. In addition, Soviet historians were forced to seek evidence of popular uprisings, so favoured by Marx in Middle Asia before Islam, although the sources barely mention any.

An important part of the ideological work in the Soviet Union was the struggle with religion, in the Middle Asian context with Islam. In the Soviet Union, especially in recent years, the same line was used, as that by Atatürk in Turkey and the Pahlavi dynasty in Iran: the glory of the ancient, pre-Islamic past was extolled to show the backwardness of Islam and its rigidity. Archaeological excavations of antiquities were very useful for this. To this day there is a clear distinction among the local intelligentsia of adherents of religion and the supporters of a secular apparatus that make reference to pre-Islamic experience. In general, excavations, from an Islamic perspective, are reprehensible activities. To disturb the remains of a Muslim is considered sinful (according to normative Islam, 30 years must have passed since the funeral before you can begin to cultivate the land, in folk Islam there is no stipulated time). It is also considered to be dangerous; there is still a widespread belief that the Great Patriotic War began as a result of the opening by archaeologists of the tomb of Tamerlane, the bloody conqueror and law-abiding Muslim.

A product of early Soviet ideology was a "new theory of language", or the "Japhetic theory", by the Academic N.Y. Marr. According to this theory, the diversity of languages is

not based on the genetic tree, but on the stages of development related to the progress of society and human thinking. Indo-European languages, according to Marr, did not possess commonality, but were the stage, through which the Turkic and Caucasian languages had passed. The proto-language, which was common to all mankind, had in its arsenal four words: SAL, BER, YON and ROSH, and for a long time, was the secret knowledge of priests, however, a revolution that occurred during the Neolithic period made it the property of mankind. For all the wildness of Marr's theory, it paid considerable attention to the history of peoples, of things and of words, topics directly related to archaeological explorations (Marr himself before the invention of the Japhetic theory was actively engaged in archaeology, and for many years had studied Ani in the Kars region). In 1950, in 'Pravda' under Stalin's signature an article was published, 'Marxism and the problems of linguistics', which was a rebuke to the theory of the long deceased Marr, proclaiming that a return to Indo-European linguistics and, more broadly, comparative and historical linguistics would be considered bourgeois. After that, of course, Japhetic theory was no longer referenced, but one of its postulates seems to have taken root in the notions of Soviet historians: migrations are nothing more than waves over the array of the native population, who in themselves do not change, and even if the language changes 'the essence' of the population of the territory remains the same. Based on this logic the present inhabitants of Egypt are the same ancient Egyptians and not Arabs, Armenians are none other than modern descendants of Urartu and the Ukrainians are the descendants of the Scythians and Sarmatians.

In the 1920s and 1930s the Middle Asian national republics were formed and included as component parts of the So-



viet Union: Uzbekistan, Turkmenistan, Tajikistan, Kazakhstan and Kyrgyzstan. It is clear that with the intermingling of the population of Middle Asia and the blurring of ethnic identity that resulted from this separation, many felt resentful. National resentment for the time being was kept under wraps, but it manifested itself in historical claims to a particular heritage of antiquity: who were heirs to the Parthians and who were heirs to the Sogdians?

Stalin's article in "Pravda" was an important step towards a tacit revision of the Soviet ideology which had begun in the Great Patriotic War. In place of internationalism and planetary solidarity came chauvinism and the closure of the country in its present borders. 'Cosmopolitanism' and 'grov-



15



14 | AIR AND LAND FLEET
XORAZM ARCHAEOLOGICAL
AND ETHNOGRAPHIC
EXPEDITION, 1950s

15 | AERIAL PHOTO
OF THE SITE
OF PANJAKENT, 1970s

elling before the West' were declared terrible ideological crimes. Following Russian nationalism the national identity of other nations of the USSR was forged. They all wanted to prove their antiquity and former greatness. The method for providing such evidence was primarily archaeology. However, not everyone was allowed to do this. In 1951, there was a wave of accusations of Pan-Turkism; one of the 'Pan-Turkists' who had proved the progressive nature of the Hunnish period in history, was the archaeologist Alexander Nalanovich Bernshlam, another was the historian Zelik Iosifich Vampolsky. Although at this time official criticism did not mean the physical liquidation of the person criticized, Bernshlam was still removed from many posts.

Aside from the theoretical background the surge in the development of archaeology of Middle Asia after World War II, also had a practical basis. All the agricultural economy of the region is based on artificial irrigation. It originated in the Neolithic period and the network of dams and canals has evolved throughout history, periodically decreasing under the influence of natural disasters and wars or due to simple negligence. At the time of the Russian conquest it was clearly not in the best condition. In the desert regions of Xorazm, Bukhara and Merv many dried up canals and fields and deserted ancient or medieval riverside settlements could be seen. The extensive development of agriculture in the Soviet Union, especially strategically important cotton, required the



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16 | **FRAGMENT OF A WALL PAINTING FROM "THE BLUE HALL" OF PANJAKENT. RUSTAM**
The State Hermitage Museum



17 | **THE LOWER PART OF A RHYTON IN THE FORM OF A BULL**
Sogdia (?), 6th–8th century
Clay, 14 × 10.5 cm
Provenance: Middle Asia, 1917
The State Hermitage Museum
Inv. A-1120

development of new land for crops. Consequently the primarily archaeological study of the territories and structures of ancient irrigation networks proved to be important for economic planning. The now flooded land on the right bank of Xorazm, for example, matches the reconstructed 1960s map of irrigation of the period of 'slavery'.

But it must not be forgotten that brilliant discoveries in any one single place buoy up archaeology in the region as a whole. The first such discovery was part of a sandstone frieze from a Buddhist monastery, discovered in 1932, in the riverbed of the Amu Darya; thanks to the excavations in Ayratam, other details from this frieze were also uncovered. Then documents and artefacts were accidentally discovered in a

small castle on Mount Mug in Tajikistan. This was followed by excavation of the castle (1932–1933). Sogdian documents from Mount Mug still form the most important collection of pre-Islamic texts from Middle Asia. Archaeological expeditions in the region (Termez, Zarafshan, Ferghana and others) stopped in 1941. Many archaeologists went to the front, others were evacuated.

The capital's organizations, including academic institutions, were evacuated to Tashkent and other cities of Middle Asia and operated from there until 1945–1946, but after their return to Leningrad and Moscow some elements of the infrastructure were left, which allowed local academies to be strengthened.

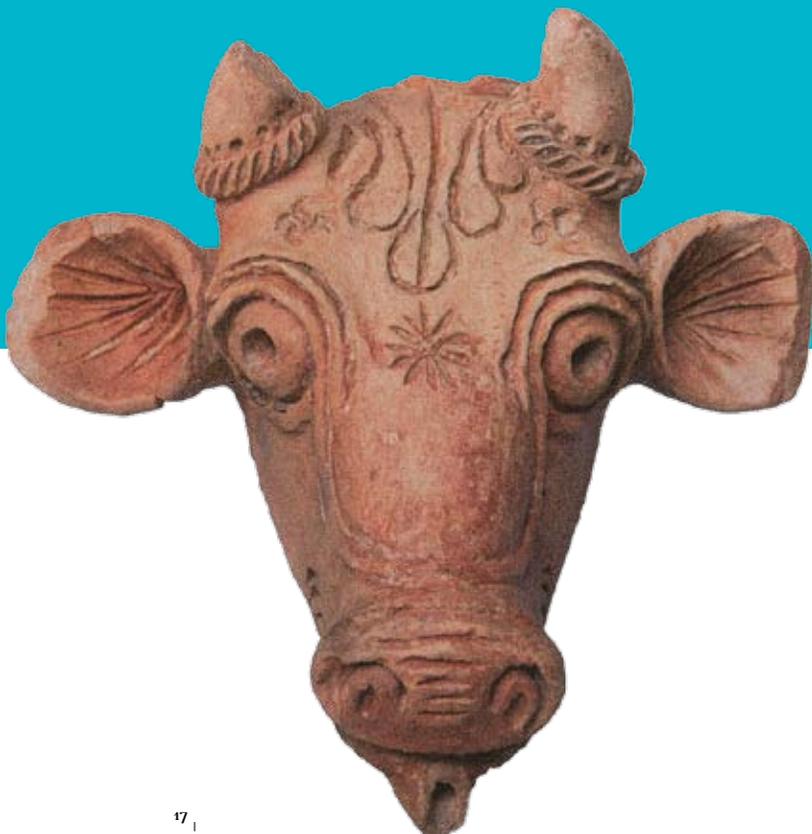


The post-war period in the archaeology of Middle Asia was an era of big expeditions, that achieved great and sensational results.

Already in 1937, a Xorazm archeological and ethnographic expedition was organized, led by S.P. Tolstov. This was preceded by research, which showed tremendous untouched ruins in the then lifeless vicinities of the Xorazm oasis. The work of the Moscow Institute of Ethnography of the Academy of Sciences reached an unprecedented scale. It was the largest expedition of the USSR, with hundreds of workers, vehicles, boats, automated conveyors to remove excavated earth and a fleet of aircraft. Artefacts of all eras, from the Neolithic to the late Middle Ages, were studied and the results accurately and quickly published.

Particularly large-scale were the excavations of the sanctuaries of Koi Krylgan Kala, a huge ancient mausoleum; the settlement of Toprak-Kala, the capital and the royal palace in Xorazm from the second to the third centuries, as well as studies into the cultures of the lower reaches of Syr-Darya and the study of Uzboi, the riverbed, on which during certain periods Amu Darya water was directed into the Caspian Sea.

The headquarters of the South Turkmen archaeological expedition under the direction of M. E. Masson was located at Tashkent University. Perhaps the most significant site among the many studied by it was the settlement of Old Nisa near Ashgabal, one of the capitals of the Parthian empire in the last centuries BCE, from where the Parthian archive of the wine depository and rhytons made from ivory originate. In the Semirechie, South Kazakhstan and Kyrgyzstan from the 1930s the Seven Rivers or Tien Shan expedition of A. N. Bernshtam (The Leningrad Institute of History of Material Culture), started work to investigate both the nomadic cultures and the towns of this border region.



A Sogdian-Tajik archaeological expedition was organized in 1946 under the direction of A. Y. Yakubovsky (State Hermitage).

The main object of the study was the ancient settlement of Panjakent. The documents from the mountain Mug indicated that the site belonged to Devashlich, governor of Panch-Panjakent, who was executed in 722. No significant texts were found in Panjakent to speak of, but wall paintings of outstanding quality and state of preservation were almost immediately found, following them carved wooden decor. Then the problem of the removal and restoration of the paintings and wooden decor was successfully resolved by the restorers of the State Hermitage.



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In 1939, paintings were found in the settlement of Varakhsha in the Bukhara oasis (in excavations by the Samarkand archaeologist VA Shishkin), but only from 1949, did large-scale archaeological and restoration work start, which led to the discovery of the Red Hall and other works of art.

Representative groups of artefacts from different expeditions were brought to the Hermitage, as the main museum of the country, although the found material was divided between local and central museums. The Hermitage became the major restoration center.

After Stalin's death the renowned democratization even touched archaeological research. Numerous expeditions on a smaller scale were formed and units of centralized expeditions became increasingly independent research units. Geography of research centers expanded. In the capitals of the republics, archaeological research units with their own programs were organized, in Samarkand the large Institute of Archeology of Academy of Sciences of the Uzbek SSR was created. A series of archaeological reports in the republics were launched and numerous conferences were held, including international ones. New research centers actively competed for the most important findings from their excavations.

A wave of excavations began related to the anniversary. In 1969 the 2500th anniversary of Samarkand was richly celebrated, witnessed by the discovery of the Achaemenid layers, then followed the anniversaries of Leninabad, Tashkent, Bukhara, Khiva and other cities. The further one goes, the more difficult to ascertain and the more obscure the dates become. In 2007 Samarkand celebrated its 2750 anniversary, in Afrasiab pottery was found dating back to the pre-Achaemenid period.

The Hermitage (together with local organisations) continues its work in Panjakent and also in the Buddhist cave mon-



19 |

18 | **'LEADER'S KAFTAN' OF ADYGEE-ALAN TRIBES.**
Moshchevaya Balka. Kaftan: local production, 9th century; Slitched: Syria, 8th-9th century. Silk, linen cloth; Max. L 140 cm, W (along the bottom edge) 180 cm. Provenance: Partly found by local students, 1970; partially excavated by a Hermitage expedition (led by A. A. Yerusalmiskaya), 1974. The State Hermitage Museum. Inv. Kz-6584

19 | **DISH WITH A DEER**
Sogdia, 8th-9th century
Silver Engraved
D 35 cm
Provenance: Central Museum of the Tatar Autonomous Soviet Republic, 1933; found in the Repjevka in Voronezh Province, 1900. The State Hermitage Museum Inv. S-304

astery of Karatepe in old Termez, in the settlement of Paikend near Bukhara and in the monastery of Adjina-Tepe in southern Tadjikistan. From the 1980s onwards the study of Middle Asia stopped being the monopoly of Soviet archaeologists; the worsening situation in Afganistan after the deployment of Russian troops and the beginning of the Jihad made the further activity of the French archaeological delegation in Afganistan impossible and many of its colleagues started work in Samarkand. They brought with them new methods and ideas that gained success in tandem with the skills of mud-brick archaeology which the local specialists had no shortage of.

After the collapse of the Soviet Union longstanding scientific links were under threat. All together the worsen-



ing economical situation, the instability and the civil war in Tadjikistan did not allow funds to be spent on such a 'luxury' as archaeology. Many projects were frozen. But at the same time the gates were opened for researchers from the whole world wanting to work on the antiquities of the newly independent republics. Many expeditions from France, Italy, Germany, Britain, Japan and other countries work fruitfully on the archaeological sites of Middle Asia in partnership with local scientists. The Hermitage remains the only organization in Russia that regularly carries out excavations in Middle Asia; in Panjakent, Paikend and the settlements of the Seven Rivers.

Surely now, in the absence of imposed ideologies, we can concentrate solely on science? Not entirely. In the archaeological circles of the Middle Asian republics there is a strong nationalist theme and a desire to prove the nation's ancient roots and exclusiveness. History is a battleground between the Pan-Turkists and the Pan-Iranists. In Tajikistan, the year of Aryan civilization was celebrated, and the official ideology of Turkmenistan argues that the Turkmen invented wheat, the wheel, the wagon and metal casting! It is remarkable, and a shame, that this nationalist hysteria is supported by most of the population. The gala of jubilees continues. Karshi (Uzbekistan) celebrated 2750 years, Osh (Kyrgyzstan) — three thousand years, Panjakent (Tajikistan) — five and a half thousand years in all. During anniversaries funds are allocated for the excavations of cities (which bring interesting results) for the construction and renovation of museums and on scientific conferences. Significant sums of money are being spent on the restoration of monuments of architecture and archaeology. Newly-built constructions shining under the southern sun

interculturality and interreligiosity as a means of advancing peace and understanding, taking into account the new logic of international cooperation "and other high-sounding nonsense. Of course, your humble servant immediately wrote a letter of support. I know this colleague well and bunked with him in a hut in the mountains of Tajikistan, he is a renowned expert on Iran and Middle Asia, an excellent historian of religions and ethnographer and his team are first-class archaeologists. May the gentlefolk from UNESCO provide money for research, but the trained mind of a scholar could present the results as interculturality and multilingualism.

So human values come and go, but we remain. What is next in the queue, Islamic fundamentalism? Initially, of course, fanatics commit indescribably horrific crimes with cultural heritage, it is impossible to look at the footage of the destruction of Assyrian sculpture in ISIS controlled Mosul, without a shudder (there's not much consolation, even in the fact that the majority of the exhibits are reproductions, there are old exhibits among them). The same feelings were prompted by the destruction of the giant Buddhas of Bamiyan by the Taliban (by the way, because of this, previously hidden caves with paintings and manuscripts were disclosed). They are comparable to the colossal losses in the cultural heritage of Europe and the Soviet Union during World War II, which had no ideological or religious motives. With time the glow of fundamentalism cools and a more rational view of history comes to replace it. Fifteen years ago in Iran a slogan hung over the cash register at the open-air museum in Persepolis: "The Islamic Revolution (1979 — Present day) is a continuation of the work of Cyrus and Darius." I suppose that in the new caliphate there will be archaeology by public



21 | HISORAK. A FRAGMENT OF CARVED WOOD IN THE PROCESS OF BEING CLEANED

with their modern materials and colors, do not feature heavily in most cities with a preserved historical centre.

But these are the challenges that you face only within the region. Now what of foreign expedition organizers, maybe they are far from rigid axioms? Recently a decent Italian colleague asked me to write a letter in support of the establishing of a UNESCO faculty at his university, under the title "Interculturality and the preservation of material and non-material ethnic and cultural heritage." Following this gobbledygook came a research topic no less divorced from reality: "Multilingualism as a fundamental part of the protection and promotion of cultural heritage, including the related protection of human rights, especially of ethnic, cultural and ethno-religious minorities ...

order, and the research will be couched, for example, in empty words about the monotheism of the ancient inhabitants of the region.

In the meantime, in conversations with archaeologists and intellectuals, and ordinary people in Middle Asia, we constantly hear regret voiced about the collapse of the Union, about the distancing of the republics from each other and from Russia, about the loss of cultural relations that have existed for decades and about the loss of centralized state research funding. "It was good in the Union" — what is this? Is this really what people think? Or simply a manifestation of Middle Asian hospitality, a desire to say something nice to guests?

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22

LARISA KULAKOVA

THE ART OF SOGDIANA: MONUMENTAL PAINTINGS FROM PANJAKENT

PANJAKENT'S WALL PAINTINGS HAVE BROUGHT IT WORLDWIDE FAME. FRAGMENTS OF MONUMENTAL WALL PAINTING SURVIVE AT MANY SITES OF ANCIENT SOGDIANA, BUT IT IS THE MATERIAL FROM PANJAKENT THAT GIVES THE FULLEST PICTURE OF THE SOGDIANS' VIEW OF THE WORLD AND THE LEVEL ACHIEVED BY THEIR ART. NUMEROUS WALL PAINTINGS WERE DISCOVERED IN PALACES AND TEMPLES, BUT THE MAJORITY WERE FOUND IN THE HOMES OF ORDINARY CITIZENS.

The abundance of images and the variety of their subjects make Panjakent comparable to Pompeii. One characteristic feature of the art of Panjakent is the predominance of secular subjects.

Relatively few early paintings of the 5th and 6th centuries survive. The best known are two compositions showing female deities and donors from Temple II, the earliest of which (late 5th century) includes Hellenistic devices alongside Kushan-Sasanian elements. In the 6th century the influence of Indian art made itself felt, for instance in the iconography of a four-armed goddess seated upon a fantastical sea monster known as a makara. Thereafter multi-figure mythological compositions made their appearance.

Most of the painted halls or reception rooms in the private houses of Panjakent date from the period of the town's greatest prosperity, the early 8th century, or the time of its restoration after being taken by the Arabs in 740.

The artists of Panjakent developed their own visual system in which colour and contour and the interrelationship of figures and objects unfolding on the flat surface played specific roles. There is no spatial depth and a sense of space is created by depicting figures and objects from different viewpoints. Boris Marshak, leading specialist in Sogdian culture and in the paintings of Panjakent in particular, noted "The world of Sogdian painting consists of two emphatically separate parts: the combined interaction of the figures and the totally unrelated background".

While the techniques used for Sogdian wall paintings are similar to those employed throughout East Turkestan, the ground was different. At Panjakent artists used plaster with an admixture of calcite, contrasting with the use of a loess ground in the cave temples of the Western Regions. Sogdian painting used plenty of black and a white and was built

up of the highest and middle levels the artist paid much more attention to the relationship between areas of colour and to the nature of the lines. Even within a single figure the colour of the contour lines might alter from black to reddish-brown, the latter used mainly for the faces and hands where it created a softer effect when combined with the pinkish-ochre of the skin. A similar device is found in some wall paintings of East Turkestan. The thickness of the lines also changes all the time: thicker lines serve to emphasise a specific object or figure, finer lines indicate details of objects or attire, such as the ornament on silk textiles. Artists were virtuoso masters of their tools, whether brushes, reed pens or slicks; they applied their lines easily and with a confident hand, altering the pressure as required.

Such is the nature of glue-based paintings on plaster that once uncovered by excavation they are in considerable danger of rapid disintegration: the mineral salts of the soil, dissolved in ground waters, crystallise on the surface under the effects of the atmosphere. It is therefore important that they be removed from the walls, placed on a new support and transferred to museum conditions. In the 1940s and early 1950s a leading member of the Hermitage's conservation team, Pavel Kostrov, developed a method of successfully doing this and the Laboratory for the Scientific Restoration of Monumental Painting was set up specifically to work with the wall paintings of Middle Asia. Kostrov's method, updated and improved over time, remains in use within the Hermitage for the conservation of Sogdian and Central Asian wall paintings by a group of professional art restorers of a very high level.

²² **B. I. MARSHAK (AND GRANDSON) AND G. I. TER-OHANIAN CLEANING LION SCULPTURE.** Panjakent, 1980s.

²³ **SIEGE TOWER.** Sogdia, Panjakent, citadel, room 5, 711-721. Wall painting, 78 × 63 cm. Provenance: Hermitage archaeological expedition in Panjakent, 1971. The State Hermitage Museum. Inv. SA-16227.

up of a combination of shades of red, brown, yellow and blue, but there was a notable and almost total lack of green. Marshak saw here a conscious rejection of the colour, since it made it more difficult to preserve colour harmonies (particularly bearing in mind the already limited range of pigments available to the artists of Panjakent). Grass and leaves are painted using different colours, but the departure from 'truth to life' is compensated by the tranquil harmony of the colour relationships.

Painterly devices and the visual system employed depended on the tier in which the image featured. If paintings in the lowest tier used a minimal range of colours and the contours of all images were identical in quality, in composi-



²³



silk

● PHOTO: © THE ISRAEL MUSEUM, JERUSALEM, BY MAURO MAGLIANI
FROM THE JEWISH WARDROBE, THE ISRAEL MUSEUM, JERUSALEM, 2012.

'THE SILK ROAD' IS A CONVENTIONAL TERM, SILK WAS JUST ONE, ALBEIT THE PRIMARY, OF THE GOODS THAT WERE MOVED ACROSS THE EXPANSES OF EURASIA. THE TRADING PROCESS WAS A MUTUAL ONE FROM THE OUTSET. FROM CHINA TO THE WEST, ALONGSIDE SILK, LACQUERS, CERAMICS AND PORCELAIN WERE TRANSPORTED, FROM SIBERIA — FURS, FROM THE MEDITERRANEAN TO THE EAST SEVENTEEN TYPES OF FABRIC, INITIALLY TAPESTRIES AND LATER BYZANTINE SILK, ALSO GLASSWARE WHICH WAS HIGHLY PRIZED AND ENDED UP IN THE TREASURIES OF THE CHINESE EMPERORS. FROM INDIA AND SOUTH-EAST ASIA INCENSE, HENNA, TOPAZ AND DIAMONDS AND EXOTIC ANIMALS WERE FURNISHED. ASIDE FROM THIS, HORSE TRADING AND OBJECTS OF GOLD AND SILVER WERE OF GREAT IMPORTANCE.

For centuries silk had been considered equivalent to gold in worth and had acquired currency as a universal standard of value. Silk was used to buy off enemies (accordingly Rome bought off the besieging Vandals with silk tunics) and also to win friends (one of many examples, the Persian monarch Shapur III gave a silk tent to the Armenian queen Zarmanduh). Silk was a mandatory part of high level diplomatic gifts; silk from Mauzac (The Lyon Fabric Museum) for example, was given to Pepin the Short by the Byzantine emperor, Constantine V. The Vatican's pontifical inventory lists donations to the church in the form of pieces of silk.

Towards the fourth and fifth centuries silk weaving appeared in the Mediterranean and the Middle East, nevertheless silk maintained its high status as the principal privilege of the higher echelons of society. The situation remained unchanged at least until the tenth century, this is confirmed by documents of Byzantine legislation; Maritime Law (of the tenth century) had a provision for special compensation for lost goods in the case of silk and gold.

The technology of silk production is a laborious process, consisting of various stages. Silk thread is naturally produced by the Domesticated Silkworm (*Bombyx mori*). The adult butterfly lays up to 500 eggs that turn into caterpillars — silkworms. The caterpillars are fed on the leaves of mulberry trees, eating a huge number of them. The developing silkworms produce up to a few hundred meters of the thinnest of adhesive threads, and form it into a cocoon. In order to obtain silk thread from the cocoons, before the caterpillars turn into butterflies, the whole sticky mass, including the grub, is separated by boiling and the thread is unwound. The threads are spun and dyed, and the twisted yarns are woven on looms, weaving the thread in various sequences of warp and weave to create the fin-

²⁴ **WOMAN'S COAT [KALTACHAK]**
Uzbekistan (former Khanate of Bukhara),
Late 19th century. Brocaded silk, satin
weave, metallic yarns and strips
(made in Russia); lining: ikat-dyed, silk
and cotton weave, trimming ribbon,
card- or finger-woven, hand sewn
(made in Bukhara), L 140 cm, W 196 cm
The Israel Museum, Jerusalem

est cloth of smooth, patterned, plain and coloured silks. The silk is additionally embroidered with coloured and even gold threads, using a variety of techniques and methods. Thanks to the different structure of looms, sometimes Chinese silk can be distinguished from Sogdian or Byzantine by the weft of the fabric.

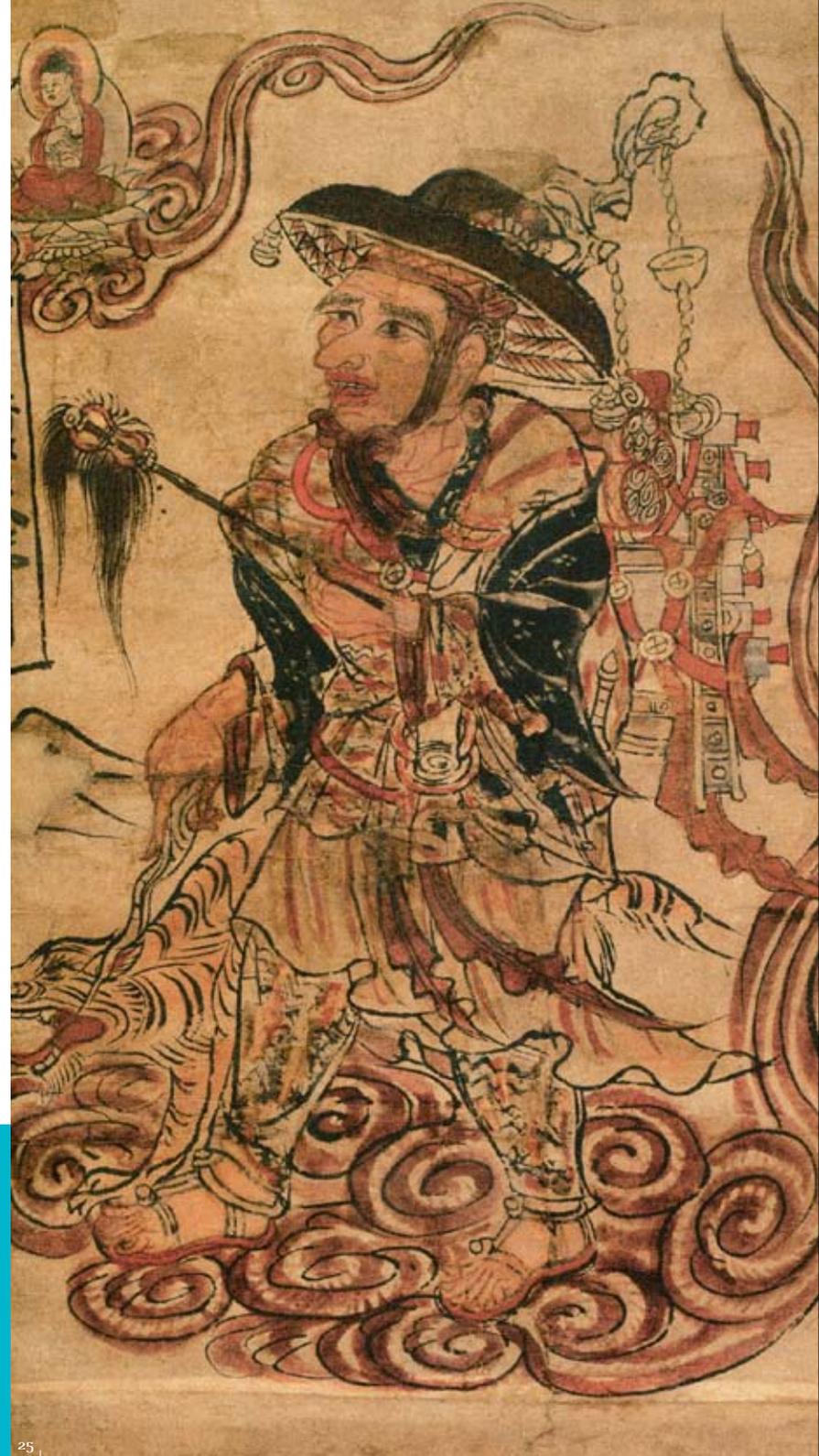
FROM MATERIAL BY
A.A. YERUSALEMSKAYA, P.B. LURIE, M.L. MENSHIKOVAYA.

'JOURNEY TO THE WEST' SOUNDS PARADOXICAL FOR A EUROPEAN VIEWER. A EUROPEAN PERSON HAS TO TAKE A MENTAL JOURNEY FROM WEST TO EAST, IN ORDER TO REACH THOSE REGIONS THAT FIGURE IN THE EXHIBITION "EXPEDITION. THE SILK ROAD. MASTERPIECES FROM THE HERMITAGE", SHOWN IN AMSTERDAM.

PAVEL LURIE, KIRA SAMOSIUK

JOURNEY TO THE WEST

The name of the exhibition has been taken from the famous Chinese novel of the sixteenth century by Wu Cheng'en, based on the artistic writings of 'Great Tang records on the Western Regions' (the dynasty ruled in China from 618 – 907). The 'Records' belong to the pen of the celebrated Buddhist monk Xuanzang, who in search of holy texts and burning with a desire to pay homage to the sites connected with the life of the Buddha Shakyamuni, made a great pilgrimage to India from 629 to 645. Xuanzang described the majority of lands, oases, principalities and smaller states of the Western regions and Central Asia which he visited on his journey to India and on his return to his homeland. It is to these territories that the exhibition is dedicated.



By ancient Chinese tradition, all the territories that lie to the West of the country's border are called the Western regions. With a light flourish of his pen the German geographer Ferdinand von Richthofen in 1877 created the title 'The Great Silk Road', which became the common term used to describe the trade between the Far East and the western world that passed through these lands.

The term 'Central Asia' is often applied to these regions, this, however, is not entirely accurate. We understand it to mean, firstly, the north-western part of the People's Republic of China (Xinjiang, Gansu Province, Ningxia, Qinghai and Inner Mongolia), and secondly – the former Soviet Central Asia (modern Uzbekistan, Tajikistan, Turkmenistan, Kyrgyzstan and Kazakhstan, the lands called in Russian tradition "Middle Asia"), as well as

the adjoining territory of Afghanistan north of the Hindu Kush. The geographical position of Central Asia is such that it was between the great civilizations of antiquity and the Middle Ages: India, Iran and China to the north it is bordered with the population of the nomadic steppe.

Journey to the West is a fascinating experience, but this is not the main goal of the exhibition. Its main goal is to demonstrate the multi-ethnicity and the unusual diversity of the culture of Central Asia. The migration of the populations of Eastern and Central Asia that continued unabated from ancient times, the waves of conquest, the shifts of ethnic groups, religions, states and rulers and exposure to external influence, all these processes are reflected in the material culture and art and can be easily traced in the artefacts demonstrated at the exhibition.

In recent years, in various museums around the world many exhibitions have been organized, on some aspect of the history, culture and art of the Silk Road. The uniqueness of our show is, first of all, in the breadth of its geographical scope, the collection of the Hermitage allows us to equally represent the eastern and western parts of Central Asia, separated by impassable deserts and the mountains of Tien Shan and Pamir. The artefacts from these two regions are very different: in the eastern (Chinese) part it is almost exclusively Buddhist art, in the western (former Soviet) — secular, with Zoroastrian connotations. The history of study and the selection of sources also differ; in Northwest China they are the results of expeditions of the early twentieth century, objects of art and ancient manuscripts, in Central Asia — the results of the systematic work of Soviet expeditions of a later period that didn't so much reveal written sources, but carried out in-depth study of masses of archaeological material, coins and tokens.

ered; its anthropological look suggests that he is "Western" and not of Chinese origin. The representations of pilgrims of Chinese type (which can be cautiously identified with Xuanzang) were found in the same cave by European and Japanese expeditions.

The second artefact, opening the exhibition is a small statue of a merchant made of wood, in all probability, Sogdian. He is dressed in winter fur clothes and trimmed animal tails. He has leather boots and a tall pointed hat. He has "round" eyes, a big nose (as Chinese sources usually describe foreigners) and a full beard.

The merchants on the Silk Road are its main characters, the reason and the result of its existence. As early as in the second century BC the great Chinese historian Sima Qian writes about traffic on the trade routes: "One caravan will not let another out of its sight." Mainly the Sogdians travelled from Central Asia to China. The mural from Panjakent, "The Feasting Merchants" is a wonderful example of the customs of the wealthy Sogdians, dressed in luxurious silk, and creates a mood of celebration and a special joy of perceiving the world unique to Sogdiana. Sogdians founded numerous colonies in the oases along the Silk Road, in Dunhuang and the territory of China proper. In the essay 'Research into the foreign surnames of the Northern Dynasties era', it is written: "No sooner had the young marakandets (i.e. from Samarkand) turned twenty, than he was sent to foreign countries (to trade). He made it to China, using his lime here very profitably. Indeed, there was no place that they could not get to".¹

In addition to the Sogdians, along the caravan roads of the Western region, caravans of Indian and Persian merchants would travel, cultivated nomadic Turks also took part in the sale of goods, and equally in the looting of the rich caravans. As a rule, the road was divided into separate sections and trade was the intermediary: it was a rare merchant that would leave



26 |

25 | **PILGRIM.** Dunhuang, Cave 17, 9th century.
Paper, ink, paint, 51.8 × 29.8 cm
Provenance: the second Russian
Turkistan expedition, 1914–1915.
The State Hermitage Museum. Inv. Dh-320

26 | **MONKEY IN WESTERN-STYLE
CLOTHING ("SUN WUKONG")**
Khara-Khoto, 8th–14th centuries
Clay, wood, painting, H 44 cm (with stand)
Provenance: P.K. Kozlov expedition, 1907–1909.
The State Hermitage Museum. Inv. Kh-2146

The chronological framework of the exhibition covers the period from the early centuries of the Christian era to the thirteenth century. In fact, the exhibition brings together several cultures, historical destinies, religions, ethnic groups, unconnected, at first glance, but linked not only by the fact that they existed at the same time, but also because at times they experienced a common political history and were connected by the Silk Road trails.

The main idea of the exhibition, in our view, is illustrated by three works on display. These are the image of a pilgrim, a Buddhist preacher with a sutra box on his shoulders, found in the walled in 17th cave of Dunhuang; the figure of the Sogdian merchant from Kuchē and 'The Feasting Merchants' mural from Panjakent. The pilgrim is not Xuanzang, as is sometimes consid-

the Chinese capital and get as far as the shores of the Black Sea. But that very rare event is recorded in the Hermitage collection of artefacts from Moshchevaya Balka in the North Caucasus.

Returning to the novel by Wu Cheng'en "Journey to the West", its main character is not Xuanzang, who is no more than a sidekick to the monkey leader, Sun Wukong, who is on a search for the Buddha's teachings. Therefore, another key object in the exhibition is a small sculpture of a monkey in a Central Asian robe, originating from Khara-Khoto.

¹ Xiao Wei Yuan, Bei Xiao Husin Kao [Research into the foreign surnames of the Northern Dynasties era]. Peking, 1958. Quot from: Lisevich, I. S. Mosaics of Ancient Chinese Culture. Moscow, 2010. p. 86.



EXPEDITION. THE SILK ROAD. MASTERPIECES FROM THE HERMITAGE

SVETLANA DATSENKO

THE TITLE OF THE EXHIBITION WHICH THE HERMITAGE SHOWED IN SPRING AND SUMMER IN AMSTERDAM ALMOST SOUNDS LIKE THE NAME OF A JAMES BOND FILM. THE STORY OF THE LARGEST SYSTEM OF TRADE ROUTES AND CENTRES IN THE HISTORY OF MANKIND, THAT RECEIVED ITS NAME IN 1877 THANKS TO THE GERMAN GEOGRAPHER FERDINAND VON RICHTHOFEN WAS INDEED THRILLING.

It must be admitted that the European, particularly Dutch, museum visitor is well prepared for the experience of art with the help of modern teaching tools. He is able to read maps (in the case of this exhibition such a skill was essential in order to experience the whole exhibition), carefully read the accompanying notes to the exhibited works of art (writing such notes is an entire genre of exhibition preparation in itself) and is happy to spend time watching the video materials.

Again and again the State Hermitage displays its encyclopaedic museum collection in Amsterdam. This time, replacing the French painters of the end of the nineteenth century, Gauguin, Bonnard and Denis¹, is a subject that has its roots in the early centuries of the Common Era.



HERMITAGE-AMSTERDAM EXHIBITION CENTER
1 MARCH – 5 SEPTEMBER 2014

27 | VIEW OF THE LARGE HALL
AT THE EXHIBITION "EXPEDITION.
THE SILK ROAD. MASTERPIECES
FROM THE HERMITAGE"

28 | SPEECH BY THE DIRECTOR
OF THE STATE HERMITAGE,
MIKHAIL PIOTROVSKY, AT THE
OPENING OF THE EXHIBITION
IN AMSTERDAM

At the end of the nineteenth century the political interests of the European governments turned to the East. A number of expeditions to China and Central Asian countries were organised, the conquest of which also fell to the Russian Empire in the second half of the nineteenth century. At the beginning the expedition was of a mainly geographical nature, focused on geology, meteorology, biology and mapping. Soon, however, the study of the East turned into an archaeological survey. In 1899, the International Committee for the Study of Central Asia was established and as a result areas of activity between countries were delineated by the participants in the research. Russian scientists were left behind by the Europeans, who had returned from the first ex-

peditions with manuscripts, wall paintings and sculptures. Only at the beginning of the twentieth century did Russia organize an expedition to explore Central Asia, East Turkestan, Dunhuang and Mongolia.

After the 1917 revolution archaeological activity continued. From 1930 onwards it is possible to talk of the formation of a Soviet school of archaeology. The State Hermitage has always taken an active part in excavations on the territory of the Soviet republics. After the collapse of the USSR, the independent states; Tajikistan, Uzbekistan and Kyrgyzstan continue research which invariably involves scientists from the Hermitage.

The State Hermitage has brought to the exhibition in Amsterdam the best examples of archaeological research

of the entire period discussed, from items of the expeditions organized in the pre-revolutionary era, to the objects found in excavations in the Soviet era.

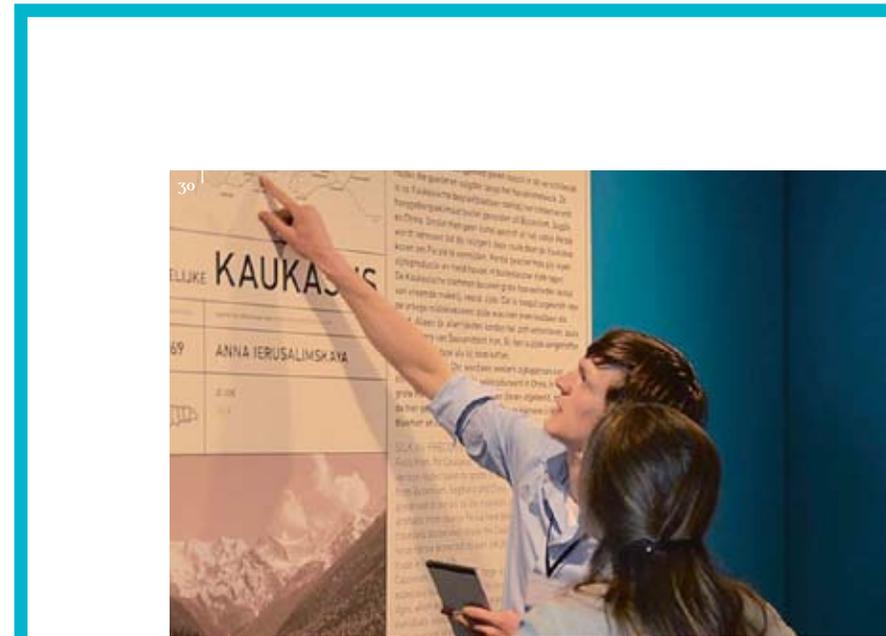
The most spectacular exhibits in Amsterdam were numerous monumental wall paintings. Among them was a 10-meter painting found in 1939 during excavations in the village of Varakhsha in the Bukhara oasis (Uzbekistan), from the VII-VIII centuries "A battle scene between the deity and predators" of the so-called Red Hall of the Palace of the rulers of Bukhara. After coming to the Hermitage in 1955, this

monument was not restored. Friends of the Hermitage Foundation in the Netherlands paid for a large-scale restoration of paintings specifically for the exhibition, so that this unique artefact appeared before the public completely transformed. The exhibition was visited by more than 175,000 people.

1. The Exhibition 'Gauguin, Bonnard, Denis. A Russian taste for French art' which took place in the exhibition centre 'Hermitage-Amsterdam' from 14 September 2013 to 28 February 2014.



29 | **HEAD OF A MONK**
 Khara-Khelo, 13th–14th century
 Clay, paint, 15 × 10.5 cm
 Provenance: P.K. Kozlov
 expedition, 1926
 The State Hermitage Museum
 Inv. Kh-2119



Archaeology is perhaps one of the most romantic of the sciences. To confirm this, 'Hermitage Amsterdam' together with Leiden University organized a student expedition to the archaeological centers on the Silk Road. Six students in the space of a month drove more than two thousand kilometers across Central Asia, taking part in excavations and familiarising themselves with the culture of the modern East. With the assistance of the latest communication tools on the Internet, you can follow the adventures of the Dutch students in Uzbekistan, Kazakhstan and Kyrgyzstan.



HERMITAGE AMSTERDAM

ALEXANDER NAPOLEON & JOSÉPHINE

**A Story of Friendship, War & Art
from the Hermitage**
28 March | 8 November 2015

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© State Hermitage Museum, St Petersburg
Design: UNA designers, Amsterdam
ADVERTISING



32 | **BUKHARA WOMEN'S DRESSES**
Uzbekistan, early 20th century
Silk, raw silk, labby and salin weave,
ikal dyed, L ca. 130 cm, W ca. 220 cm
The Israel Museum, Jerusalem



'...THE TRUTH LIES IN THE FACT THAT WE ARE RACING AHEAD OF OUR TIMES. ARCHAEOLOGY IS THE SCIENCE OF THE FUTURE. EACH OLD IBM THAT IS THROWN ON THE SCRAPHEAP BECOMES AN ARTEFACT. ARTEFACTS ARE THE MAIN PRODUCTS OF OUR CIVILISATION. WHEN ALL THE COMPUTER GENIUSES BECOME UNEMPLOYED, WE'LL HAVE ENOUGH WORK TO LAST US A MILLION YEARS. IN THIS LIES THE FUNDAMENTAL PARADOX OF ARCHAEOLOGY. OUR SCIENCE WILL REACH ITS APOTHEOSIS WHEN THE WORLD ENDS'.

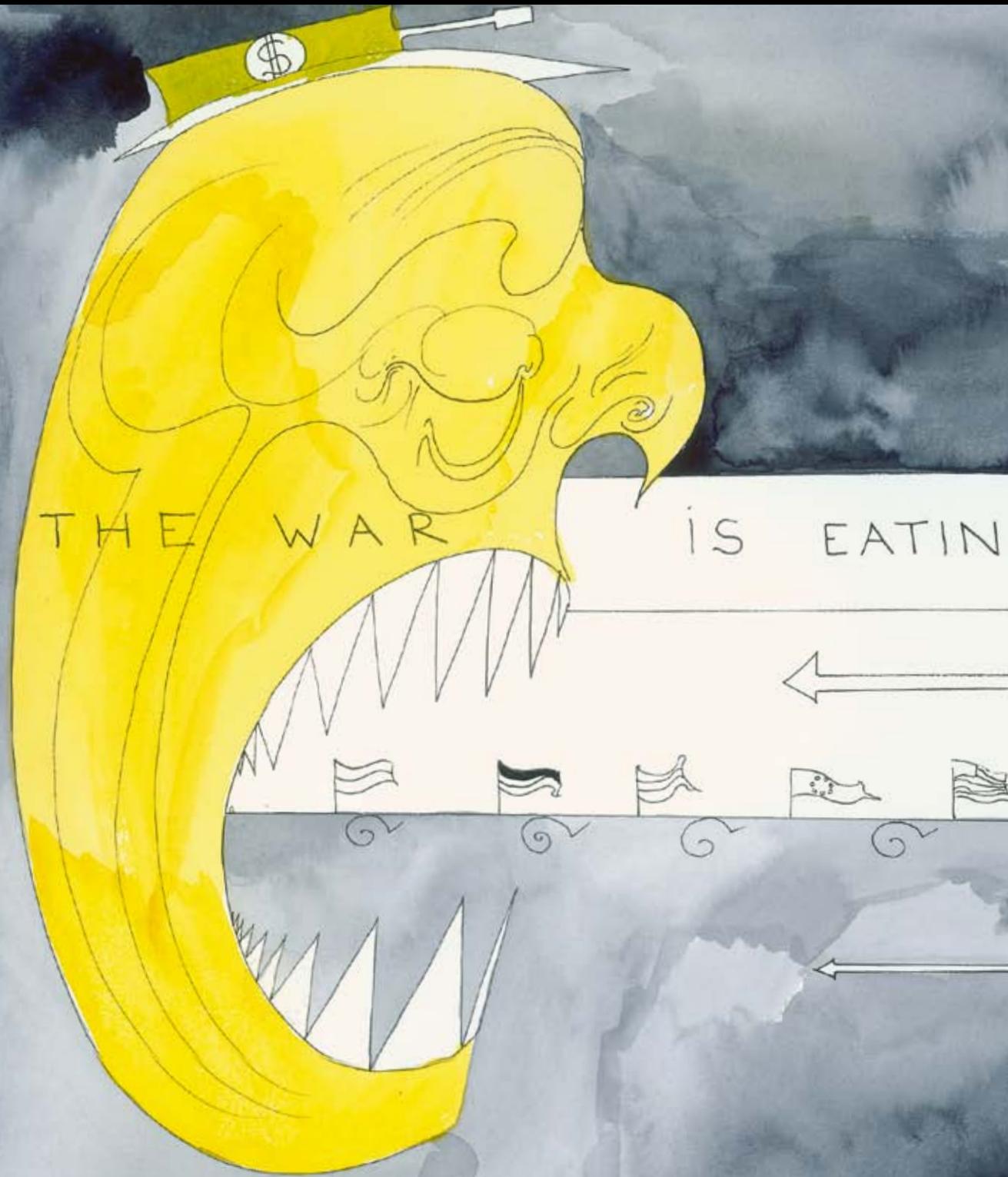




162 World Wars
174 Manifesta
184 Morimura

11 DAVEL PEPPERSTEIN

The War is Eating Nations, 2014
Watercolour and ink on paper, 30 x 40 cm
Especially for the Hermitage Magazine

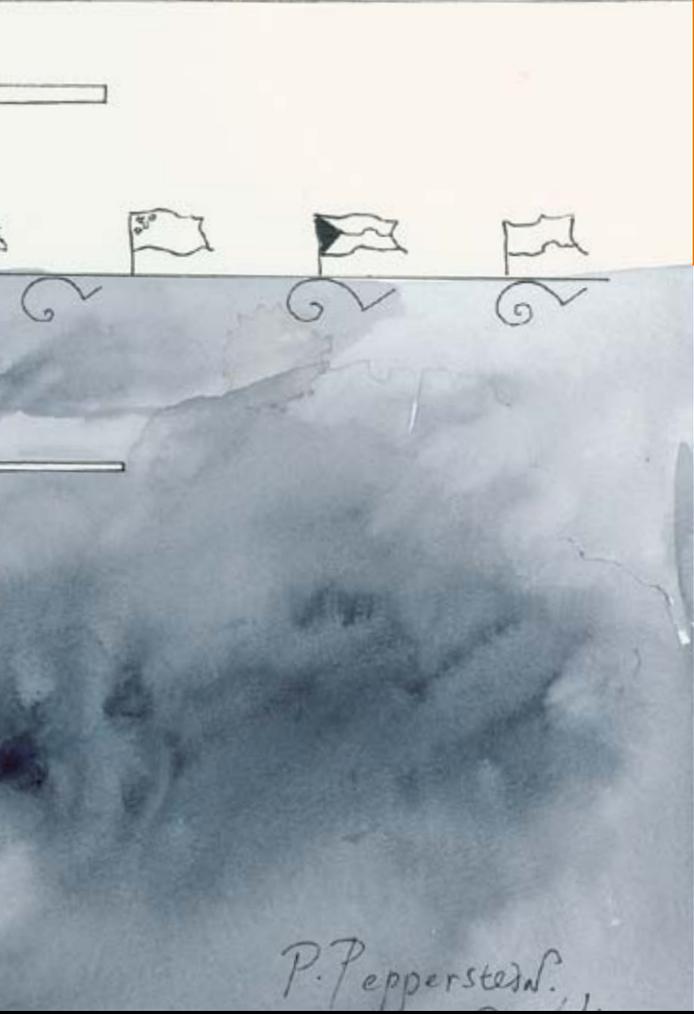


THE FEAR OF D

THE CONVERSATION BETWEEN ARTIST PEPPERSTEIN AND PHILOSOPHER VELMINSKY ABOUT WORLD WARS AND, PRIMARILY, THE FIRST WORLD WAR, TOOK PLACE IN THE SUMMER OF 2014, 100 YEARS AFTER THE EVENTS, IN ZURICH, AMAZINGLY COINCIDING GEOGRAPHICALLY WITH OTHER EVENTS OF 1914 MENTIONED IN PASSING OR NOT MENTIONED AT ALL.



g NATIONS



PAVEL PEPPERSTEIN
A RUSSIAN ARTIST, WRITER, CRITIC, THEORIST OF ARTS, FOUNDER OF "INSPECTION MEDICAL HERMENEUTICS" ART-GROUP. PARTICIPANT OF THE MAIN PROGRAMME OF THE EUROPEAN BIENNIAL OF CONTEMPORARY ART MANIFESTA 10 (2014, SAINT PETERSBURG)

VLADIMIR VELMINSKY
PHD IN PHILOSOPHY, STUDIES TECHNICAL COMPONENTS OF CULTURE (MEDIA, LITERATURE, ARTS, PHILOSOPHY, SCIENCES AND CINEMA) AT SWISS FEDERAL INSTITUTE OF TECHNOLOGY IN ZURICH

WORLD WARS

OPPEL GAN GER

P.P. We cannot avoid the analogies between what was happening 100 years ago and what we have today. The First World War was not only geopolitical but generally a pivotal moment; this was clear to all cultural figures who were involved in the war all across the world and spoke about this war, even beforehand. They expressed this feeling of the unbearable, the sense of stuffiness and inescapability that preceded the beginning of the war. Our school text books described this war as an Imperialistic one, a rapacious feud between large predators who were, as the following rapid escalation demonstrated, in a moribund state. The war resulted in the downfall of the three most powerful conglomerates involved in it: the Austro-Hungarian, Russian and German Empires. The British Empire survived, on the other hand, as well as France, which was not an empire.

All the stuffiness and the strange atmosphere described by so many people did not dissolve and nothing resolved, unlike at the end of the Second World War. It was a lot more atrocious, slaughterous and catastrophic but it also ended with a certain catharsis, everyone felt that something had been resolved. And indeed, something was resolved and this resolution of a global deadlock lasted by all accounts until the current moment, until the situation that we are all witnessing now, which is the end of the after-effects of the Second World War. The end of the train of this cathartic resolution, of a period when something was settled.

The Cuban Missile Crisis, the War in Vietnam and many other catastrophic events happened during that period, yet everyone was certain that they lived in modern times. We have none of this certainty now, everyone is convinced that we are living in the past. What's more, it turns out that this past has multiple horrifying modern components in addition, which further aggravate the whole situation.

V.V. I don't fully agree with you, I think that period ended with the 9/11 attacks on the U.S. There was a feeling that it put an end to the post-war atmosphere of the Second World War, post-modern times, and another era started. The difference between what is happening now and what happened on 11 September is in the perception of the enemy. After 9/11 the enemy was clear but impossible to localise, which led to obscure hysterical reactions in America. As for now, the enemies have been determined, they can be localised and all aggression is rather explicit. This is comparable to what was happening before and during the First World War. It should be noted, that these aggressions started developing quite a while ago, they have been noticeable both in the east and in the west over the last ten years. The current situation in Ukraine is an outburst that made the way things are visible and provided an exit to the ex-

isting aggression. This is exactly the same as Franz Ferdinand's assassination in Sarajevo: the pinnacle of aggression followed by reactions from mutually hostile countries.

I agree with what you said regarding the fall of the empires but the German Empire did not collapse, it transformed into The Weimar Republic, which led to a gradual surge of nationalism, also in Italy. Nationalism is quite relevant even today and for all parties. It is both chilling and interesting from the historical point of view in order to understand how such things happen and how pointless everyone's actions are.

P.P. Analogies also arise because Europe, again, is at the centre of these events. This aspect is unexpected, especially if we relate the current situation to 11 September, when the previous era ended (and, I think, the second world stopped existing, leaving behind only the first and the third that immediately clashed),¹ but it seemed to have given birth to new transcendent political illusions.

First of all, it looked like these global political conflicts were no longer hardwired to Europe. Secondly, it seemed that they would not be transnational and in this new historical phase the states that by now have seemingly civilised on the one hand, and become more of a notional category on the other hand, would no longer have conflicts between each other but with savage illegal formations, such as Al-Qaeda and others that seemed to have a strong potential.

It seemed that the states that had entered the cold phase would collide with these heated, highly provocative elements which are perilous, among other things, because of the impossibility to localise them, for the lack of attachment to any particular territories and their nomadic character. It was rumoured that Al-Qaeda was some sort of nebulous cave network of Afghanistan and Saudi Arabia — spy games and all part of a new global game.

What is happening now is peculiar because there is a sense of returning to an old, long-forgotten game but in very harsh and radical forms. This generally rapidly changes our view of the past. Everything that seemed to be way back in the past suddenly got closer and it became apparent that getting rid of the past completely is impossible. Direct ties to Europe are tangible and emphasized by everything that is happening, namely, by the fact that the conflict originated in Ukraine, at the geographical centre of Europe² (the town of Rahkiv in Western Ukraine is the central point of the geofomation called Europe).

If we chose to be turgid in our terms we could logically refer to Ukraine as the place of the 'Decline of the West', of the 'European project'. We can also observe something else which makes the situation reminiscent of the First World War and distinguishes it from the Second World War: the two sides of the conflict are actually

not at all different from each other. Essentially, it is a duel between Tweedledum and Tweedledee,³ two twins.

This reiterates the First World War, when not only were the countries at war totally identical in their political organisation, virtually a mirror image of each other, but even the monarchs in command were close relatives, which was described in detail in Solzhenitsyn's Red Wheel novels. Historical documents give evidence that Willy⁴ and Nicky,⁵ two cousins, kept to their friendly correspondence throughout the war. Photographs show two identical moustached men, in identical uniforms, and it is clear that they did not differ in their minds either. With all his Russian nationalism, Nicky was as German as Willy.

I actually get the impression that throughout the war these two kept peacefully drinking tea together while their armies and peoples were going through severe pain, fighting each other. They both were cruelly amerced by history and crumbled into abyss. It must have been their punishment for such informality, for the lack of distinction. It all contributed to an atmosphere of heavy delirium, surreal and futile.

Today's situation also evokes the feeling that all this is unnecessary. This was not the case during the Second World War, despite all the monstrosity of what was happening. The First World War was nowhere nearly as catastrophic as the second one. And yet it did not feel stuffy, it was a war of concepts. There were three clear global positions that clashed in a military conflict, which was ideological, philosophical, economic etc.

Three ideologies — fascist, communist and western capitalist — entered a battle but, paradoxically, the fascist block was initially seen by the western world as a defence against communism. To begin with, the western world strongly encouraged both Hitler and fascists. It was followed by a phase when Stalin started supporting Hitler and the fascist regimes, seeing them, again, as a safety barrier between the USSR and the West. The shield in the meantime turned out to be so powerful, mighty and extremist in its intentions that it acted as a party in the conflict.

As a result, to everyone's surprise, the capitalist western side and the communist side suddenly found themselves in alliance. As if two people were at each other's throat and at some point hired the same killer to get rid of the enemy but the killer suddenly attacked both of them, thus bringing them together. The killer ends up killing their animosity.

Hitler unintentionally acted as the healer of the world, of this tiring horrendous enmity, and the enmity was preserved but also took a ritualised form affected by the memory of this alliance.

It is quite symbolic that the union was officially established in Crimea, at the Yalta conference. This is the only tie to Crimea western people have, apart from the Crimean war, a charge of the light brigade.⁶

When asked what they know about Crimea and what associations their mind stumbles upon at the mention of the name, western people can only think of two things.

The first association is very obsolete and vague albeit very painful memories of the Crimean War of the 19th century (V.V.: Essentially, it was the first such media war). It was a very important, innovative war, Russia lost it but later, thanks to Germany, somewhat even won it retrospectively, but not with its own hands but with German hands. The extent of the soreness from these memories is demonstrated by an English film that is quite important for this context, The Charge of the Light Brigade,⁷ which shows a total bloodbath. Not long ago I read a book on the Crimean War, which said that not only did people kill each other but it looked as though the circumstances themselves tried to get as many killed as possible. There were constant storms that sunk ships on all sides, epidemics caused more casualties than military actions; everyone who was in command also strangely died. It was clear that the war was not approved by anyone and unseen forces also condemned it.

The second association is peaceful but is also related to war: the Yalta conference, this moment that brought along this paradoxical trinity. The image of this trinity became imprinted in everyone's mind but has dissolved by now. In the photographs from this conference the figures of Churchill, Roosevelt and Stalin sitting together somewhat blend into one, which is of high importance as it looks like they are sitting on three different chairs but then form some sort of a three-headed creature which startles the collective mind by the mere fact that these three creatures cannot be one!

The principal chasm between the different government systems and leaders nearly justified this war which was like a peculiar philosophical debate.

The current situation is a lot closer to the First World War, and Putin, who is hated in the West, is its identical twin and its mirror image, he is no different from Western leaders, as Nicky was no different from Willy. This profound resemblance, the same systems, ideology, means and attitudes, generally speaking, make this situation thoroughly unnecessary. Everyone is forced to choose between two identical options.

V.V. Perhaps, this is where the fear lies: the West approaches its reflection which it probably was not even aware of as such, and it results in the current situation.

P.P. You are right. Here we have the ancient fear of twins, doppelgangers and reflections, the fear of similitude. In this respect it would be interesting to study the well-known phenomenon of Russophobia in the West, made visible by the current aggravation.





In many aspects it resembles the anti-Semitism of the 20th century. I remember reading one of Hitler's letters where he says that it came as a shock that Jews could also be fair-haired, blue-eyed and have straight noses. While he thought that they are very specific people in kippahs, with long payot and beards, while he thought that they are easily distinguishable, he didn't mind them. But when he realised that the distinction could be questioned, he had an impulse of ill feeling: the desire to exterminate them manifested itself, first and foremost, in the desire to mark them, to set them apart and draw a line. Everything started with obliging all the Jews to wear a yellow star. The fear of similitude is a fear of losing one's own identity, as once we are unable to distinguish ourselves from others, we are no longer ourselves.

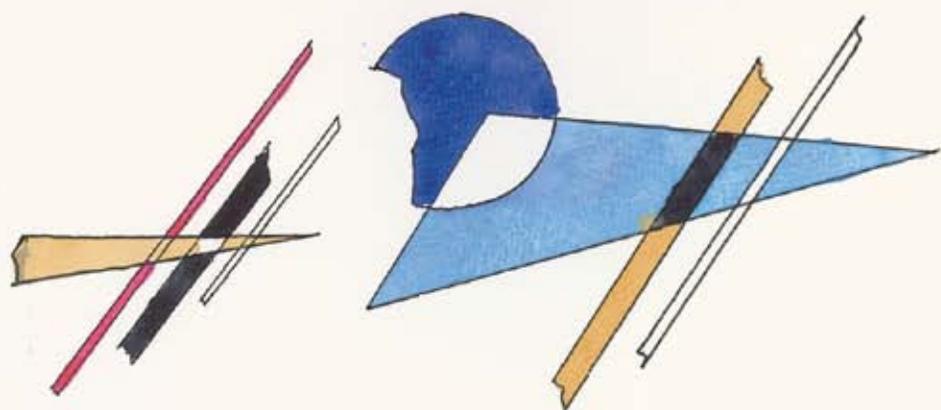
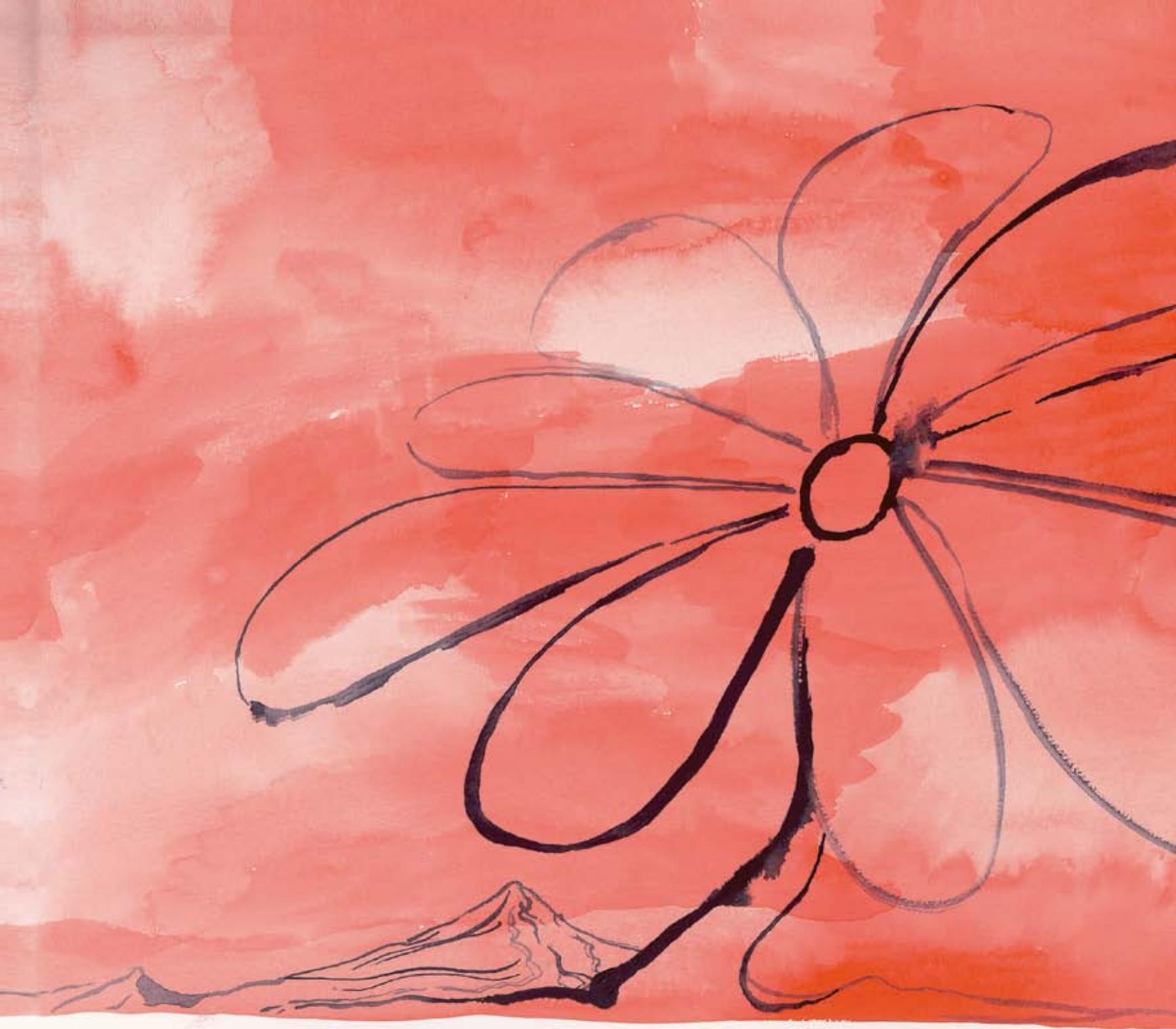
Hitler was obsessed with the Jews. I saw a large photo album published in the Third Reich, dedicated to identifying a Jew. This enormous photo album had various pictures — Eskimos, Chinese, Norwegians — accompanied with explanations involving refined elements and texts saying that these people are still not quite Norwegian, Eskimos, Chinese or African, that Jews can transform into anyone.

V.V. It reminds me of the tool for identifying ethnicity created by Leonid Sokov⁸ [P.P.: "Nos-es!"]: you put it next to a nose and it will define the ethnicity.⁹

P.P. The whole horror of the rise of fascism starts when this device fails. This partly explains why conflict is unfolding on European soil again: participants have to be indistinguishable in their looks, this is a key factor. Conflicts with Arabs and China seemed probable but the Orient absorbs such controversies with its dissimilitude — it is announced straight away: we are different and in case you are still in doubt we even look completely different. In the current situation Russians are partly replacing the Jews in the anti-Semitism scenario; acute neurosis related to the Jews, as one cannot hate them now, and it is undoubtedly Hitler's achievement. By radicalising his programme of nationalism towards the Jews he set a veto on this option.

Someone has to play this role though. Russians are conveniently well-suited for it: as Jews, they are the most amorphous, the most washed out, looking anything, present anywhere, and not different from western people on the outside or on the inside. The mechanics of the fear of the doppelganger, of the inability to dif-

²¹ **PAVEL PEPPERSTEIN**
Untitled (With Balloons and Soldiers), 2014
Watercolour and ink on paper, 30 × 40 cm
Especially for the *Hermilage Magazine*



ferentiate work perfectly. What failed with Bin Laden and did not work with Gaddafi suddenly works absolutely fine, like in the old days. It turns out that old recipes work better than new ones.

In this retrospective it becomes clear why so many old symbols have been revived. In Ukraine, for example, that started a revolution, half of the population is using Nazi symbols, whereas the other half, which is in opposition, is using Soviet symbols, realising on an intuitive level that the Russian flag would not work unlike the Soviet red one. This is key intuition and it is very important, but on the rational level they know that the Russia they place their hopes on cannot stand communist symbols and refuses to have anything to do with this symbolic paradigm and this past. And yet they grab the Soviet and not the Russian flag.

V.V. Another important aspect of the post-war period is physical suffering, it gave birth to a new medical and cultural project called *prosthesis*. Prosthetic devices were used to reconstruct injured bodies, and the Russian avant-garde borrowed this concept and started treating the Russian people as totally crippled and needing artificial limbs for recovery. Today prosthetic devices as such exist on a symbolic level: they are artificial computer networks, uncontrolled and going beyond corporeity, boundless.

P.P. Yeah, it reminds me of the Wrong Trousers from the Wallace and Gromit series, where Wallace invents mechanical trousers, and a lonely nasty penguin creeps into his favour. To begin with, Wallace is really keen on the trousers, they are comfortable, they make him run fast, and he can even walk on the ceiling in them.¹⁰ The problem is that when Wallace falls asleep the trousers, controlled by the evil penguin, use him as a dummy and take him to a bank. The penguin is a baddy from the very start although he looks very sweet.

All these networks of today, this electronic revolution that announces that the future has come, a new century has started, and that people can now chaotically speak to each other on a certain plane of the whole world, all this provokes a rapid archaism of the situation. This collapse into the past is the consequence of the cyber revolution.

Earlier the world was controlled by television, and everything was rather distilled, all officials, civil servants and heads of state, as well as official journalists, who worked on TV and for the official press, underwent a certain modernisation — they were revamped figures

³¹ **PAVEL PEPPERSTEIN**
Untilled (With a Flower and a Soldier), 2014
Watercolour and ink on paper, 30 × 40 cm
Especially for the Hermitage Magazine



— Леминн это Лунный Серп! Леминн
— То и дело восклицала морская



это Небесный Боксёр! —
публика.

and exercised the exclusive right to provide information to the public in one way or another.

Now, with the rise of the Internet, the masses have started informing themselves or rather, mostly 'disinforming' themselves, because, as it turns out, people disinform each other a lot more than any authorities.

This enormous surge or archaism is also due to the fact that the masses, unlike political leaders, journalists, professionals and certain other delegates from the caste, have not undergone any modernisation. They still live in that very past that has officially been declared gone and cancelled; for them it is a lot more relevant than it used to be believed. Now this past has got a way out and all levels and layers of this aggressive past are now gushing through the web, in the absence of the caste filter that used to work.

Everything to do with modern times used to come from the authorities. The system has now collapsed and this discourse has also collapsed, also in the hands of the authorities. First and foremost, it was a discourse characterised by raised caution. The authorities demonstrated their competence unlike the masses, the general public and some savage organisations; it manifested itself also in them being a lot more cautious and delicate towards each other. Thus they demonstrated to the world that they are the people who are aware that everything is happening on a tinder box and one careless movement, one strike of a match can lead to a total explosion and collapse. All the trust and legitimacy of the authorities were not due to the electoral system but due to this extra care they demonstrated. And now, all of a sudden, this cautiousness collapsed before our eyes: they have started behaving like the tinder box does not exist, as it did not exist during the First World War.

But it does. And this is the most important point in relation to the Second World War — the most important thing that happened and what put an end to it is the bombings of Hiroshima and Nagasaki. They symbolised the transition to a new, entirely different level and the start of a change.

Now the promise based on these bombings has vanished and has been replaced with the realisation that even if the entire world perished in a nuclear explosion it would still be outdated and mouldy history repeating itself.

There is no longer any delicacy or caution, that used to be the cornerstone. Once again I feel like remembering Heidegger and giving him credit for warning against the development of cyber technologies¹¹ soon after the Second World War, and he was absolutely right. This is

⁴¹ **PAVEL PEPPERSTEIN**
Lenin Is a Crescent Moon! Lenin Is a Heavenly Boxer! — Exclaimed the Sea Public, 2014
Watercolour and ink on paper, 24 × 32 cm
Especially for the Hermitage Magazine

where the worst danger lies: not in the atomic bomb, unbridled imperialism, predation of states or the incompetence of authorities but simply in the people inhabiting the earth. People present the worst danger, they are the most wretched creatures in the world, no one else.

No monster of a dictator can be worse than an ordinary normal person who does not seem to be bad at all but who is potentially a thousand times as dangerous as all odious characters. When this ordinary person gets access, or rather an illusion of participation in everything, this is when the situation becomes truly frightening. There is no more observation, the masses no longer think that they cannot affect anything, which was the most valuable achievement of the Second World War, its most positive outcome.

Now everyone believes that they can have an impact, and immediately everyone gets involved in the interaction. And a very difficult question: how can this develop and are there any potential scientific or technological countermeasures? Can there be a certain counterrevolution which would respond to the cyber revolution that turned out to be so dangerous for humanity?..

This conflict [on the informational level] is to an extent a conflict between the web and television. An interesting fact comes up: television has not lost its potential. What's more, in certain situations, for certain models

it works more effectively. Television essentially means targeted vision, or, in other words, centralised vision. The Web, on the other hand, is decentralised vision, with multiple screens.

As regards the vectors of ideological development of humanity, it is not improbable that we would consider returning to the old forms of centralised media. An image needs to be focused. No matter which way you look at it, the primary problem of the Earth and humanity is ecology, no matter how hard we try to conceal it with military conflicts; this problem can only be resolved with a very strict, anti-human control, because a human being, as a psychosomatic organism, has no ecological impulses. On the contrary, all our impulses are quite the opposite. A resolution of this global problem requires an assault of all people and depriving them of the freedom of communication on the Internet that they currently have. Otherwise they will definitely destroy the planet and themselves.

V.V. It may be worth locking all politicians in a cinema and making them watch the new *Godzilla*,¹² it would be a very Tarantino-like approach.

P.P. It has to be done immediately. Only after watching such a film for many hours, one can be allowed to have any access power.

1. According to the mythological model of the world that P.P. is probably referring to, the first world is the real (human) one, the second one is magical (a world of games and magic) and the third world is transcendental. The characters of 'Mythogenic love of castles', a novel by S. Anufriev and P. Pepperstein (1999, 2002), live in the three
2. The location of the geographical centre of Europe depends on the methods we use to define it and the borders we use as a reference point, whether we include remote islands or not. Rakhiv is the administrative centre of Rakhiv district of Zakarpattia province. Rakhiv is an ancient name, it can be translated as 'the hidden sun' or 'the sun's hiding place': Ra means *the sun*, and khiv comes from the Ukrainian verb to *hide*.
3. Tweedledum and Tweedledee are fictional characters in an English nursery rhyme: Tweedledum and Tweedledee // Agreed to have a battle; // For Tweedledum said Tweedledee // Had spoiled his nice new rattle.
4. Wilhelm II.
5. Nicholas II.
6. The Charge of the Light Brigade was a charge of British light cavalry led by Lord Cardigan against Russian forces during the Battle of Balaclava on 25 October 1854 in the Crimean War which resulted in many casualties. The events are best remembered as the subject of the poem "The Charge of the Light Brigade" by Alfred, Lord Tennyson.
7. The Charge of the Light Brigade, a 1968 British war film directed by Tony Richardson; released on 11 April 1968.
8. Leonid Sokov – a Russian artist, a famous representative of Soviet Pop Art.
9. Leonid Sokov. The Tool for identifying ethnicity. 1977. Private collection.
10. The Wrong Trousers is a 1993 stop-motion animated short film directed by Nick Park at Aardman Animations, featuring his characters Wallace and Gromit. It was his second half-hour short featuring the eccentric inventor Wallace and his silent but intelligent dog Gromit.
11. "The atomic bomb had exploded in Parmenides's poems..." – from an interview of Martin Heidegger to *L'Express*, 1969. "Careful with cybernetics. Soon people will understand that things are more complicated than it seems".
12. They are referring to a 2014 American science fiction monster film directed by Gareth Edwards. It is the 29th film about Godzilla and the second American reboot of the Godzilla film franchise after the 1998 version by Roland Emmerich. The film was first shown in Russia in May 2014.

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THE STAGING OF THE 'MANIFESTA' EXHIBITION IN THE HERMITAGE WAS A NATURAL CHAIN IN THE LOGIC OF DEVELOPMENT OF EXHIBITIONS OF CONTEMPORARY ART. AFTER TAKING PART IN THE ARCO AT MADRID AND THE VENICE BIENNALE WE DREAMED OF CONDUCTING A BIENNIAL OF CONTEMPORARY ART IN ST. PETERSBURG. 'MANIFESTA' WAS THAT EVENT (JUNE-OCTOBER 2014.)





CROSSES OVER MANIFESTA
MIKHAIL PIOTROVSKY

Fifty years ago the Hermitage hosted an exhibition of contemporary artists not intended for the eyes of outsiders. It was organized by employees of the Hermitage for employees of the Hermitage. It was not open to the public. But a handful of young artists who were working as art handlers for the exhibition — and whose work provocatively went beyond the official rules, and only later won fame and success — invited others. Delighted by the unexpected “crack in the wall” of the official control of art, the artists and their friends made it a sensation around the city. Hundreds of representatives of the middle class of the time queued up at the Hermitage’s service entrance. People talked about the exhibition, they discussed it, they circulated manuscripts with handwritten reviews. It was a political scandal. The authorities ordered that the exhibition be closed. The director of the Hermitage was fired, and for the next few years the museum’s activity was strictly controlled.

5 | **THOMAS HIRSCHHORN**
Abschlag, 2014
 Installation
 General Slaff Building

In 2013 the Chapman brothers once again caused a scandal, but this time it wasn't the authorities who were scandalized, it was the public. Masses of people, provoked by an online news source, wrote letters of protest claiming that their feelings had been insulted, that they identified political extremism in the dark jokes about Nazism and violence, especially in the crucified figure of Ronald McDonald. Complaints were sent to the prosecutor's office. The prosecutor examined the exhibition but did not find any extremism. More visitors came, and the director of the Hermitage brought bodyguards to his lectures.



CROSSES OVER MANIFESTA
 MIKHAIL PIOTROVSKY



In the late 1950s the Hermitage was visited by a special commission of the Academy of Fine Arts of the USSR. Its task was to shut down the permanent exhibition that had just opened — a gallery of Impressionists, Matisse, Picasso, and the like. At the time, the art of early modernism was considered extremely reactionary and provocative. The ban did not hold, however. Part of what stopped it was an order signed by Lenin about the nationalization of the famous collections that these paintings had come from.

A particular cultural phenomenon thus appeared — the third floor of the Hermitage. In the 1950s and 1960s the temporary and permanent exhibitions constantly drew crowds of people — students, artists, young physicists and engineers, poets and architects. Everyone fought about art. New ideas were born, and new acquaintances were struck up. Today, the crowds of argumentative viewers have been replaced by crowds of tourists. There's nothing to argue about now. All the "revolutionaries" have become classics.

6 | **GERHARD RICHTER**
Ema, Akt auf einer Treppe (Ema, Nude on a Staircase), 1966
 Oil on canvas, 200 × 130 cm
 Collection of Museum Ludwig, Cologne
 Apollo Hall, Winter Palace

7 | **APARTMENT ART AS DOMESTIC RESISTANCE**
 Manifesta 10 Public Program



IN PARTNERSHIP **WITH NOVATEK**



NOVATEK



MANIFESTA 10
EUROPEAN BIENNALE OF
CONTEMPORARY ART

St. Petersburg
THE STATE HERMITAGE MUSEUM



8 | **TATZU NISHI**
Living Room, 2014
Installation. Winter Palace

Even before that, in 1919, the Winter Palace hosted the first state-sponsored free exhibition of works of art. The ceremonial halls displayed paintings of artists working in various genres, including twenty-three paintings by Pavel Filonov under the collective title *Entry into World Flowering*. The exhibition was moderately successful. Some of the paintings were purchased by the state.

In 1987, during an exhibition of Yves Saint-Laurent, activists marched on Palace Square to protest the profanation of the museum's sanctuary with commercial art.

9 | **PAVEL PEPPERSTEIN**. *The Convict*, 2013
Acryl on canvas, 150 × 200 cm
Nahodka Arts & Place, London. Winter Palace



10 | **KATHARINA FRITSCH**. *Frau mit Hund*
(*Woman with Dog*), 2004. Polyester, metal,
wood, H 176 cm, D 134 cm. Collection Stefan
Edlis and Gael Neeson. Winter Palace

Today, displaying contemporary art alongside the classics is a common occurrence. What Manifesta offers is significantly more complex. On the one hand, it continues the story about the evolution of art, the transformation of a novelty into a classic, of the diminishing of social conflict and scandal as they are absorbed by anthologies and history books. In this sense it was important for Manifesta to include names that combine contemporaneity with past stages of international art history.

Furthermore, Manifesta establishes connections not only between contemporary art and the museum's collection, but also to the whole environment of the Hermitage — its buildings, the sculptures on the facades, the square, the rivers, the staircases, the Alexander Column, and all of St. Petersburg with its imperial, revolutionary, and military history.

11 | **KARLA BLACK. *Nature Does The Easiest Thing*, 2014.**

Plaster powder, powder paint, cellophane, sellotape, paint, polythene, thread
Twelve Column Hall, New Hermitage



13 | **JOËLLE TIERLINCKX. *The (Red) Room*, 2014.** An adaptation of 'A Stretch Museum Scale 1:1' (2002)
General Staff Building

We have the experience of struggle and defense (albeit not always positive). Throughout the entire twentieth century, when almost all the crosses on buildings were torn down by militant atheists or knocked off by bombs, an angel defeating his foe with a cross proudly soared on the Alexander Column over Palace Square, and the golden cross on the dome of the Great Church of Winter Palace shone. This is a symbol and a lesson. They remind us of the background for today's seemingly urgent and yet ultimately ephemeral conflicts. In their shadow a beautiful new art is born.



12 | **ERIK VAN LIESHOUT. *Basement (working lille)*, 2014.**
Mixed media installation
HD, color, sound
General Staff Building

To conceive of new art in the broadest context possible is an old tradition for the Hermitage. It began with the collecting practices of Catherine the Great and Nicholas I, and continues today with the project Hermitage 20/21. We are thrilled to have Manifesta as a guest of the Hermitage and to reinvigorate the memory of our walls as part of a new artistic phenomenon that is equally addressed to the future as to the past. The memory of these walls carries the tradition of defending the territory of art from wars and revolutions, from the whims of rulers and the destructive force of the mob, from forced evacuations, auctions and private sales. Today this territory is impinged on one side by the proponents of censorship and political control, and on the other by adherents of political activism and provocation. Art has its own, special tasks, which can be seen with the help of the broad context of the Hermitage, both as a collection and as a monument to Russian culture.





AN OPEN WINDOW. DIMITRI OZERKOV

Manifesta at the Hermitage is the logical next step of the contemporary art department's growth. After participating in ARCO in Madrid and the Venice Biennale, we dreamed of organizing a biennial of contemporary art in St. Petersburg. Manifesta was this event.

14 | **LOUISE BOURGEOIS**
The Inlilule, 2002
 Silver, 30.5 × 70.5 × 46.4 cm
 Steel, glass, mirrors and wood
 vitrine, 177.8 × 101.6 × 60.9 cm
 New Hermitage

Every native of St. Petersburg has felt the pressure of art since childhood. It exerts itself from the facades of buildings and in the proportions of streets, from the walls of museums and stages of theaters. The force of art in St. Petersburg, as in Rome or Venice, sets expectations for moral norms and personal dignity. The center of art's force is the Hermitage, the source of the most decisive moments for the history of art in Russia. The Hermitage's position is authoritative, but it is this "authoritarianism" in questions of aesthetics, as in questions of morals, that saves society from the impoverishment of the soul and degeneration. In St. Petersburg we say that the Hermitage grafts a taste for art onto the city's people. The same word is used in horticulture, when speaking of grafting a tree to optimize its fruits.

15 | **GLUKLYA (NATALIA PETSHINA-YAKIMANSKAYA)**. *Debates on Division: When the Private Becomes Public*, 2014. Performance
 Manifesta 10 Public Program



16 | **MARLENE DUMAS**. *The Mediator*, 2006
 Oil on canvas, 130 × 110 cm
 General Staff Building

After the fall of the Soviet Union the museum could show the new classics of the twentieth century — Jackson Pollock and Andy Warhol. The Central Nicholas Hall of the Winter Palace has hosted exhibitions of Fernando Botero and Pierre Soulages. The return of Ilya and Emilia Kabakov to Russia in 2004 heralded the beginning of a new wave of contemporary art at the museum, culminating in the Hermitage 20/21 Project for Contemporary Art in 2007. And Kabakov's Red Wagon in the permanent collection of the General Staff Building has come to symbolize the contemporary art collection.

17 | **DOMINIQUE GONZALEZ-FOERSTER**
The Handkerchief's Opera, 2014.
Mixed media
General Slaff Building



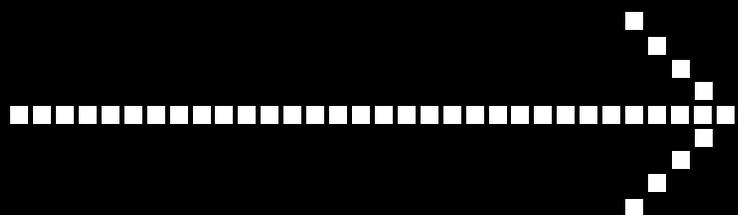
18 | **HANS-PETER FELDMANN**
Medici Venus, 2014.
General Slaff Building

19 | **UNLOOPED-KINO**
Manifesta 10
public program

Manifesta in St. Petersburg enters history as a new phase in the role of contemporary art at the Hermitage and as the first international event in Russia on this scale. Built by Italian, French, and German architects, St. Petersburg is a slice of Europe in Russia — a window through which Russia looks at Europe, as Pushkin wrote, citing Francesco Algarotti. For Manifesta we chose a European curator and asked him to show us his vision of art today. This event will undoubtedly allow St. Petersburg to experience a new turn in art's development and once again feel like a part of Europe. Perhaps only as a window, but as an open one.



19





REM KOOLHAAS AT A PRESS CONFERENCE
AT THE MAIN OFFICE IN OCTOBER 201.

"Manifesta is staged every two years in different places, many are perhaps disappointed that the next venue will be Zurich. I am very impressed with the work of Kasper König in St. Petersburg, using the Hermitage with its power and weight for Manifesta was a wonderful pretext to mix things up, to give a new perspective on the Winter Palace, to give a uniqueness and internal tempo to the exhibition and to those complex and ambitious challenges that have been resolved jointly by European and Russian artists."

20 | **THOMAS HIRSCHHORN**
Abschlag, 2014. Installation
General Staff Building

THE WORD 'ABSCHLAG' IS NOT ONLY THE TITLE OF HIRSCHHORN'S INSTALLATION; IT ALSO DESCRIBES ITS FORM. AN ESSENTIAL PART OF THIS FORM HAS BEEN CUT AWAY. THE ABSENT FAÇADE OF THE BUILDING ALSO SERVES AS A METAPHOR FOR HISTORY. HISTORY, FORGOTTEN AND AGAIN VISIBLE, APPEARS HERE AS A HOMMAGE TO THE REPRESENTATIVES OF THE RUSSIAN REVOLUTIONARY AVANTGUARD.

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THE HERMITAGE 1941–2014

YASUMASA MORIMURA



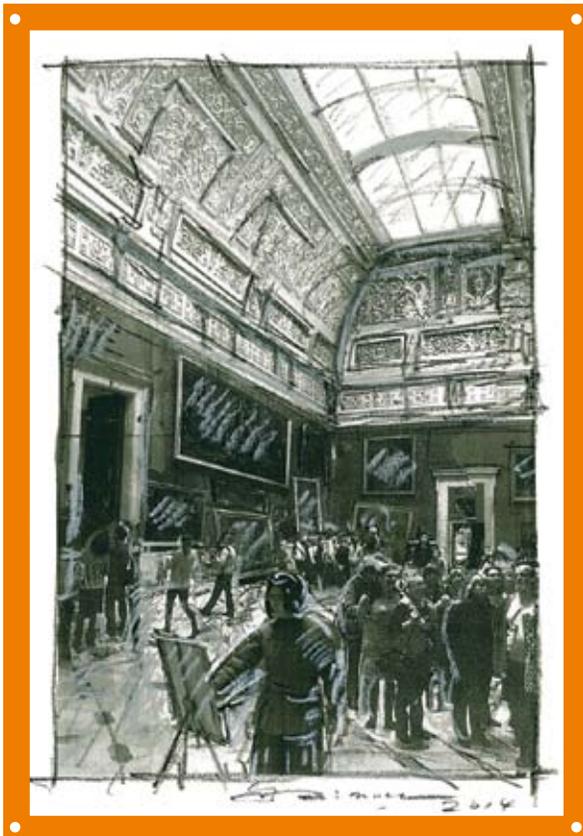




22 | **YASUMASA MORIMURA**
The Hermitage 1941–2014, 2014
Black and white photograph
Courtesy of the artist

YASUMASA MORIMURA WAS BORN IN 1951 IN OSAKA WHERE HE LIVES AND WORKS TO THIS DAY. THE PROJECT 'THE HERMITAGE 1941-2014' WAS PREPARED SPECIALLY FOR THE MAIN PROGRAMME OF THE EUROPEAN BIENNIAL OF CONTEMPORARY ART MANIFESTA 10 (THE STATE HERMITAGE, JUNE – OCTOBER 2014). IT IS BASED ON DRAWINGS MADE IN THE HERMITAGE DURING THE BLOCKADE BY VERA MILIUTINA AND VASILY KUCHUMOV. SOON AFTER THE BEGINNING OF THE GREAT PATRIOTIC WAR MORE THAN A MILLION WORKS FROM THE HERMITAGE COLLECTION WERE EVACUATED. THE DRAWINGS OF MILIUTINA AND KUCHUMOV CAPTURED THE APPEARANCE OF THE MUSEUM BEREFT OF ITS EXHIBITS. YASUMASA MORIMURA DECIDED TO REPRODUCE SOME OF THEM THROUGH THE MEDIUM OF PHOTOGRAPHY. HE HIMSELF ENTERED THE FRAME, DRESSED THE SAME AS HIS HEROES – ARTISTS OF THE BLOCKADE YEARS, AND REWORKED THE PRINTS, SHOT IN THE CONTEMPORARY HERMITAGE, TAKING PAINTINGS OUT OF THEIR FRAMES THAT WOULDN'T HAVE BEEN THERE DURING THE WAR YEARS. THE PHOTO PROJECT SHOWS THE HERMITAGE OF TODAY AND THAT OF THE BLOCKADE OF 1941. ALL SIX PHOTOGRAPHS ARE EXHIBITED IN THE SAME HALLS THAT WERE RENDERED IN THE DRAWINGS OF MILIUTINA AND KUCHUMOV. IN ADDITION TO THE MAIN PROJECT THE ARTIST PRESENTED A SERIES OF PHOTOGRAPHS AND COLLAGES MADE DURING THE PROCESS OF PREPARATION. THEY WERE EXHIBITED ALONGSIDE THE ORIGINAL BLOCKADE DRAWINGS FROM THE HERMITAGE COLLECTION IN ONE OF THE HALLS OF THE GENERAL STAFF BUILDING. THE PROJECT HAS BEEN PASSED ON BY THE ARTIST TO THE COLLECTION OF THE STATE HERMITAGE.

23 | **YASUMASA MORIMURA.** Sketch I from the project 'The Hermitage 1941-2014', 2014.
Paper, mixed media, 27 × 18 cm
Courtesy of the artist



24 | **VERA MILIUTINA.** *Clearing Up the Hermitage Halls. A series 'The Hermitage During the Blockade'*, 1942.
Paper, pencil. The State Hermitage Museum





25 | **YASUMASA MORIMURA**
The Hermitage 1941-2014, 2014
Black and white photograph
Courtesy of the artist

Outline

This time I have taken as my subject drawings done by the artists Vera Miliulina and Vasily Kuchumov. During World War II some one-and-a-half-million artworks were removed from the Hermitage for safekeeping; through the drawings of Vera and Vasily we have a record of what the museum looked like without any of its art on display. I have selected six of these drawings, which I have tried to reproduce through photography. Of course, this isn't simply a matter of converting their drawings into photographs. My project team and I first went to the rooms in the museum that Vera and Vasily had drawn. We spared no effort in trying to find angles that were as close as possible to their original compositions, and then we set up the camera.

After that, I dressed up as a wartime artist (lending Vera and Vasily an impression of anonymity), posed in the rooms of the Hermitage and had myself photographed. Visitors who just happened to be at the museum at the same time also appear in the photograph.

After the photo shoot I manipulated the image, erasing the paintings from their frames to make the photograph appear to have been taken during the war. In this way, my photograph simultaneously captures both the present-day museum and the wartime museum, rendering the image a complex mix of present and past.

The “visible” and the “invisible”

After the war, the artworks were returned from safekeeping. This was a massive endeavor that was carried out over many years. In the modern reconstructed Hermitage it is difficult to grasp the “art crisis” that the museum faced in the early 1940s. However, my idea was to daringly reinvoke, in the present Hermitage, the painful memory of the tragedy that occurred there in the past. One thing that is crucially important to appreciating the artworks in the Hermitage, and which laid the foundations of the modern Hermitage, is the “art crisis” that happened here. By crisis, I mean the time when the artworks were removed from the museum. In appreciating the artworks today, we can become acutely aware of what happened here. And so, when we are in the modern museum, we can imagine ourselves to have slipped back in time to the old museum, where the paintings have disappeared, leaving only their empty frames hanging before us on the walls. Although this happened in the past, we feel as if the paintings were still missing in the present.

Within what is visible (that is, the Hermitage of 2014), we can discern the invisible (that is, the wartime Hermitage), as though we were looking at an X-ray image. And at the same time, in the invisible — by which I mean the wartime Hermitage where empty frames hang on the walls — the missing paintings float into view like a hallucination. This is like a dream of a future when the artworks will once again be returned to the museum for exhibition. Through these photographs I have sought to pose a philosophical question about the relationship between the “visible” and the “invisible.”

The art crisis

What exactly was the art crisis? I have used the expression “art crisis” several times when talking about the state of the Hermitage during the war. Nevertheless, while the artworks were gone from 1941 to 1944, becoming the “invisible,” a genuine struggle between life and death was going on in the Hermitage. People were able to believe in the power of art more than ever before, and there were more artistic discoveries. In this sense, could we not say that the arts gave strength to many people?

We can definitely say that this crisis period shows just how resilient the arts are.

According to my research into the history of the Hermitage in the period from 1941 to 1944, there is a paradoxical relationship between crises in the arts and those in wider society.

But what was that period actually like?

Seeing as I didn't experience that time myself,

I'm not qualified to answer this question...

THIS TIME I HAVE TAKEN AS MY SUBJECT DRAWINGS DONE BY THE ARTISTS VERA MILIUTINA AND VASILY KUCHUMOV. DURING WORLD WAR II SOME ONE-AND-A-HALF-MILLION ARTWORKS WERE REMOVED FROM THE HERMITAGE FOR SAFEKEEPING; THROUGH THE DRAWINGS OF VERA AND VASILY WE HAVE A RECORD OF WHAT THE MUSEUM LOOKED LIKE WITHOUT ANY OF ITS ART ON DISPLAY.



26 | **YASUMASA MORIMURA**
The Hermitage 1941–2014, 2014
Black and white photograph
Courtesy of the artist

START

special project
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Supports young artists
Organizes exhibition programme
Platform for discussion
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• *WE DISCOVER NEW NAMES* •

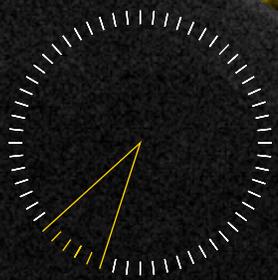


PHOTO: TASS



'THE PEOPLE WHO WERE BORN DURING THE FIRST WORLD WAR AND CELEBRATED THEIR TWENTIETH BIRTHDAYS AT THE MOMENT OF HITLER'S RISE TO POWER AND, SIMULTANEOUSLY, THE FIRST REVOLUTIONARY PROCESSES AND, TO COMPLETE THEIR EDUCATION, WERE FORCED INTO THE NIGHTMARES OF THE SPANISH CIVIL WAR AND WORLD WAR TWO, INTO THE HELL OF THE CONCENTRATION CAMPS, TO A EUROPE OF TORTURE AND IMPRISONMENT, TODAY HAVE TO RAISE THEIR CHILDREN AND UPHOLD VALUES IN A WORLD UNDER THREAT OF NUCLEAR HOLOCAUST. CONSEQUENTLY NOBODY HAS THE RIGHT TO EXPECT OPTIMISM FROM THEM. I AM EVEN OF THE OPINION THAT WE HAVE TO UNDERSTAND, AT THE SAME TIME NOT CEASING TO STRUGGLE AGAINST THESE PHENOMENA, THE MISTAKE OF THOSE UNABLE TO BEAR THE BURDEN OF DESPAIR, WHO RESERVED FOR THEMSELVES THE RIGHT OF DISHONOUR AND DISAPPEARED INTO THE ABYSS OF CONTEMPORARY NIHILISM. BUT THE FACT REMAINS THAT THE MAJORITY OF US, BOTH IN MY COUNTRY AND IN EUROPE AS A WHOLE, HAVE REPUDIATED THIS NIHILISM AND HAVE MOVED ON TO THE SEARCH FOR A NEW MEANING TO LIFE. THEY HAD TO ACQUIRE THE ART OF LIVING IN TIMES OF GLOBAL CATASTROPHE SO THAT RISING ANEW THEY WERE ABLE TO START A FIERCE STRUGGLE AGAINST THE INSTINCT OF DEATH THAT IS ASCENDANT IN OUR HISTORY.'





194 Kids
200 Log
206 The Israel Museum
212 Nicolas Iljine

Kids

LOSITSY. THREE MEETINGS



THESE MEETINGS STARTED WITH A LETTER FROM MOTHER VENIAMINA WHO WAS ASKING FOR HELP TO CREATE A REGIONAL HISTORY MUSEUM IN LOSITSY, A VILLAGE FIRST MENTIONED IN A LATE 15TH CENTURY CADASTRAL REGISTER. SHE FELT THIS WAS NECESSARY FOR MORAL EDUCATION AND TO NURTURE LOVE FOR THE MOTHERLAND IN THE PUPILS OF THE MONASTERY'S CHILDREN'S HOME IN THE VILLAGE.



The monastery is hidden away in the Plyussky district in the Pskov oblast, several hours by car from Saint Petersburg. State Hermitage staff members met three times with the Lositsy children over the course of a year (from spring 2013 to spring 2014).

Behind the bookshelf glass in my study is a souvenir from one of our trips to Lositsy, an issue of their local wall newspaper “Losi trubyal” (*The Moose Bellow*), No.568, in a book-like format unusual for a wall newspaper. During our first visit to Lositsy in the spring of 2013, we — a small group of Hermitage employees — besides learning about the centuries-old history of the churchyard, meeting with the inhabitants and the pupils in the monastery, part of the Milrofan Voronezhsky church, and visiting the school built in 1915 thanks to the work of father Pavel Romansky, also saw the trust and responsibility that defines the relationship between the “older” and the “younger” generations.

We, city dwellers, were amazed by many aspects of the lifestyle of the Lositsy community (today about 20 people live there, both children and adults), first and foremost by the mature attitude of the pupils to their everyday tasks, both seasonal and all year-round: haymaking, field and garden work, chopping firewood, tending to animals, milking, working in the kitchen and taking care of the elderly in the monastery. And besides that, attending school, music school and dance classes



(for everyone). A bus was purchased by the monastery to take the children to school in the village of Lyady and to the music school in the town of Gdov. There are also daily prayers and services in the church, many pilgrimages across Russia, and trips to Saint Petersburg museums or to the seaside. Most of all, however, we were impressed by the stories about the military and patriotic games taking place in Lositsy, with up to 150 participants. Both boys and girls learn to defend their motherland. They are used to 20 and 40 km skiing hikes. The young skiers are headed by mother Veniamina.

During our first visit to Lositsy we also visited the memorial house and literary museum of Al. Al-
laev in the village of Log (administratively part of Lositsy), which is a branch of the Pskov State History, Architecture and Art museum. Pupils from the monastery often come to this wonderfully warm and welcoming house.

Hermitage staff members came to Lositsy once more several months later. One of the goals of the trip was to examine the former school building, which had served as a local club for a long time, in more detail. We had tea with the children on the terrace of the Al. Allaev museum and discussed our educational project entitled "Lositsy. The hope and heart of Russia in every corner". The children had come to the monastery from different walks of life. For some of them their coming to Lositsy is a chance to change their attitude to life, an attempt at taking their destiny into their own hands. Many children, boys and girls alike, try to use this chance; they are educated in the ways of patience and love: love of their neighbours, love of Russia. The Lositsy children do not look like goody two shoes, but all are helped to find their talents and skills. They are united in prayer, study, games, and respectable individual interests: this is how a personality is nurtured.

Our trips to Lositsy surprisingly coincided with a publication announcing the assignment by the Russian President of his envoys to create departments for social projects aimed at patriotic education, spiritual and moral education and partnerships with non-profit organisations. The project at the monastery in Lositsy is undoubtedly a possible version of such work.

1-2 | **KIDS FROM
LOSITSY ON A TRIP
TO THE STATE
HERMITAGE MUSEUM, 2014.**



PHOTO: ELENA LAPSHINA



Mother Veniamina

We always come to the Allaev museum on Saint Olga day. It is our first cultural education venue. When we arrived here, we were not entirely like Mowgli, but the children, for example, had a saying: "Take off your shoes before going to bed". The question was not whether to take off your t-shirt or not; it was the shoes. All of our cultural education, all our songs are here; the concerts, the events with our guests. After Christmas we stay up till 2 o'clock and sing here, with a guitar and a piano which is more than 150 years old. At first the children just watched; they had a different life before, they did not sing in their "other" childhood, they were shy when there were guests. But then they changed, and started to sing; it is so beautiful and so interesting.



4



5



6

● PHOTO: D. MELEZHKINA

Mother Veniamina: "We create because we live. Whatever happens, no matter what catastrophes, we have to create all the time. The point of our entire life is to create and give, to create and sacrifice. In this sense, it is important that our children learn not for entertainment, but with a readiness to transmit. That is why we do these theatre performances by the older children for the younger. We live on the Lositsy land because it vibrates with the memory of the new martyrs, this succession is continuing, and will go on, if it's God's will. This is what Russia is alive with: it is not that we'll invent something here that will be interesting for everyone, but rather these simple, even primitive sacrifices; creating to sacrifice and sacrificing to give. There are interesting stories about the fathers: father Pavel etc., who left big cities to come and live here. We tell the children: he worked here, painted, wrote, and we are going to try to do the same thing now. We are alive, so we have to sing and dance and teach our future children to do the same. We say to the older children: you may not want to dance or to play the accordion yourself, but you are now acquiring the knowledge you can later pass to your grandchildren. We go to our hospital and give the old ladies the gingerbread we bake; we are speaking about what we are doing and we are moving all the time, we are inspired and transmit this to our children, and we want them to transmit it further. This is eternity, there is no forlornness here."

On 28 February 2014 the Hermitage Day was held in the Lyady village middle school. Hermitage employees Vladimir Matveev and Evgeniya Suslova spoke about the 250th anniversary of the Hermitage, Andrey Mazukrevitch about an archaeological expedition in Pskov oblast, and a Saint Petersburg State University student, Maria Timofeeva, presented the department of museology and monument preservation, headed by the State Hermitage director general, Mikhail Piotrovsky. The meeting at the school ended with a concert of a music group led by Arseniy Sokolov, an employee of one of the museum departments.

The last part of the Hermitage Day took place in Lositsy village. After a meal and discussion all the participants headed to the Al. Altaev memorial house and literary museum, where they had a guided tour (including the new exhibition about Artur Felice's work, prepared with the help of the "Hermitage XXI century" fund and the "Hermitage" review), and then in the reception room folk and church songs were performed by the guests from Saint Petersburg and children from the Lositsy monastery.



● DRAWING BY LENA ZAGIOLLINA

Al. Altaev Literary Memorial House

AL. ALTAEV IS THE LITERARY PSEUDONYM OF THE WRITER M.V. YAMSHCHIKOVA (1872-1959), WHOSE LIFE WAS CLOSELY TIED TO THE PSKOV LAND FOR MORE THAN 60 YEARS. SHE CAME HERE MANY TIMES BETWEEN 1895 AND 1958. THE MUSEUM COMPRISES A HOUSE BUILT IN THE FIRST HALF OF THE 19TH CENTURY WHICH IS A LISTED BUILDING, A PAVILION AND PARTS OF THE FORMER LOG PARK ESTATE.





● PHOTO: NATALIA CHASOVITINA

TATIANA STEPANOVA*

● PHOTO: NATALIA CHASOVITINA

The two-centuries-old house stands on the high bank of the Pskov river Plyussa. It is surrounded by old lime and fir trees, oaks, lilac and acacia bushes, lovingly planted a long time ago by the owners of this estate given the name Log. From the west the estate is fenced in by a deep ravine with huge boulders at the bottom, and a cold, fast-flowing stream runs through it before entering the Plyussa.

One of the owners at the end of the 19th century wanted to rename Log and call it Lyalino, and decorated the southern façade of the house in the austere empire style, with carved "Olonets" window frames. But the new name did not take on. Log, which is mentioned in the Novgorod chronicles of the 16th century, and recalls its numerous inhabitants who fought for their motherland in battles against the Swedes, the French and the Turks, kept its ancient name. These inhabitants' names — Nelyadinsky, Trofimof, Zinoviev, Bulovitch, Shchelinin, Remmer — do not say much today even to the most informed historian. Their decorations and other insignia are common for officers who retired from the office of lieutenant-colonel, colonel or major-general.

For 100 years the house belonged to noble military families. Local peasants first interrupted this succession when they bought the estate, which was mortgaged at a land bank in 1884 by Lieutenant Colonel Wilhelm von Remmer. Then, upon leaving the Log estate, the brave lieutenant-colonel, who had served for 35 years in the Caucasus, sank the bronze mortar guns taken from the enemy during one of the Turkey campaigns in the Plyussa. They had been placed at the main entrance of the house and announced the arrival of guests or a family celebration. For indeed, why would the peasants need mortars?

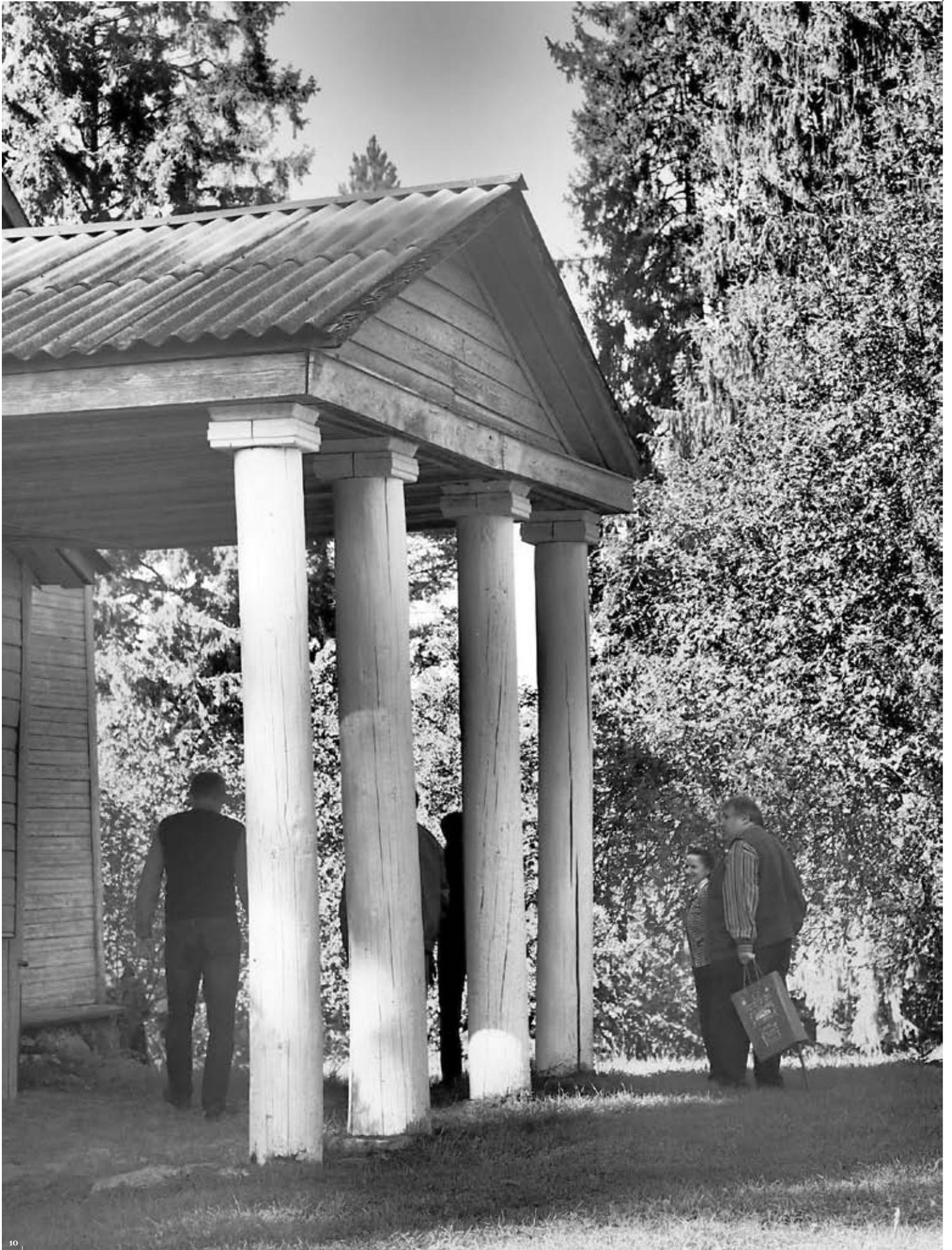
The house with the columns was put on lease. In the beginning of the 1890s it was bought, along with the garden and part of the auxiliary buildings, by the Pisarev family who wanted to spend summers there. The Log house would become a cherished haven for their younger daughter, Olga Gorinevskaya (1889–1978). The former noblewoman, student of the French Benedictine Saint Thomas monastery, the wife of the Tsar's architect S.Y. Sidorchuk who emigrated to Poland at the beginning of the revolution, would become a teacher in a village school and live in Log from 1917 to 1967. After Nicolas II and the whole Imperial family were exiled, she left Tsarskoye Selo forever and came to live at her parents' summerhouse. This house would hide her during the Civil War, collectivization, the dekulakization and subsequent repressions. During World War II, under occupation she would hide partisans in her basement. Later, when leaving for far-off America to join her daughters she bequeathed the house with the columns to the state, for the creation of a new museum to the memory of her close friend Margarita Vladimirovna Yamshchikova, one of the oldest Russian authors of children's literature, (1872–1959), known in literature under her male pseudonym Al.Allaev.

Today's young readers have barely heard of this name, but Allaev is the author of more than a hundred short stories, fairytales and historical and biographical novels. The list of Allaev's works, started by the author herself in 1946, contains 144 books, most of them published before 1917. Al. Allaev wrote books about Galileo, Giordano Bruno, Carl Linnaeus, Gutenberg, Raphael, Michelangelo, Leonardo da Vinci, Beethoven, Schiller, Andersen, Cervantes, Zhukovsky, Turgenev, Lermontov, Agin, Repin, Shchepkin, Lin-



7-10 | **AL. ALTAEV LITERARY
MEMORIAL HOUSE**
Losilsy, Pskov Region, 2014.

*
T. N. Stepanova,
Head of Conservation
for the Log Museum-Estate



coln, Columbus, Luther, Garibaldi and many others — books of which the Al. Allaev literary memorial house museum, a branch of the Pskov State Historical, Architectural and Art Museum, does not have copies.

Nonetheless, the museum was fortunate with the house, or perhaps the house was fortunate to host the museum. Nowadays you can rarely find a house where the old wooden floors recall the footfalls of one who fought at Borodino, or the high-ceilinged dry cellars — the low whisper of Soviet partisans settling for the night.

There are also “singing” doors in the museum, which look like they were taken from the hinges of a house of Gogol’s Old World landowners and the attic which reminded its owners of an ancient Viking ship.

What is the link with Al. Allaev here? Well she also loved this house, she loved Log; she wrote about it in her memoirs and came here almost every summer from 1895 to 1958. In 1926 M. Yamshchikova, born Rokotova, bought the estate pavilion built in 1910 by A. Konevsky, but when it became too cold and lonely there, she moved to the old estate house with Olga. “I live in an old estate house, surprisingly well-preserved,” Allaev wrote in 1955 to her friend, professor N.Y. Berkovsky. “The house is built in the empire style, with a mixed but old interior; there is some Karelian birch furniture from the time of Paul I. This house belongs to a friend of mine, almost a second daughter, a teacher, and I bought the pavilion. It is a village of teachers and a veterinarian; only six houses, and such vast spaces that the nurse who accompanied me sunbathed on the lawn by the terrace. There are wolves walking freely around the house. Three lynxes were shot here this year. I have known this land for 60 years now and I have been chronicling it since the very first day, when boot polish was used as a remedy for back pain, when there was an old man who walked 75 verst for 20 kopecks, and a villager put a Saint Nikolas icon in his field to scare bears away, beating the icon with a bell when it did not help. I wrote down everything because I had a special relationship and friendship with the peasants, because they had never heard of a doctor before, and would put grubs (May beetle larva) on a new-born’s belly. I was, for the villagers, a “sore-throat optician” (I gave them mouthwash for throat infections), and they said “May God help you” as a salutation while working, and they greeted those who were doing the laundry in the river with the phrase, “May it be white”. My friend and saviour, the doctor, knows that only there can I feel so well; the editor who came to visit this summer said he had been to Mikhailovskoye and was delighted, but that it was nothing compared to the beauty of our home, and he did not want to leave... I have written a lot in Log over these years, and this year I was writing at this old table, where I wrote Michelangelo in 1898, now for a book ordered by “Detgiz”. Now I am in Moscow, writing about Leonardo, and in the spring I will rewrite my Raphael. My eyes are bothering me though. It is hard to write, and I write very small, as you can see, and it is really hard to reread what I write. Moreover there is no optician in Moscow who can give me anything or prescribe the glasses I need, and I have searched endlessly among the doctors here! It’s really killing me. I was so cosy writing in the summer in my room, with a Sistine Madonna engraving above my desk. I almost needed to be physically carried to see it at the Dresden exhibition before I left... How can you describe everything you feel?”

One can only agree with Margarita Vladimirovna here.

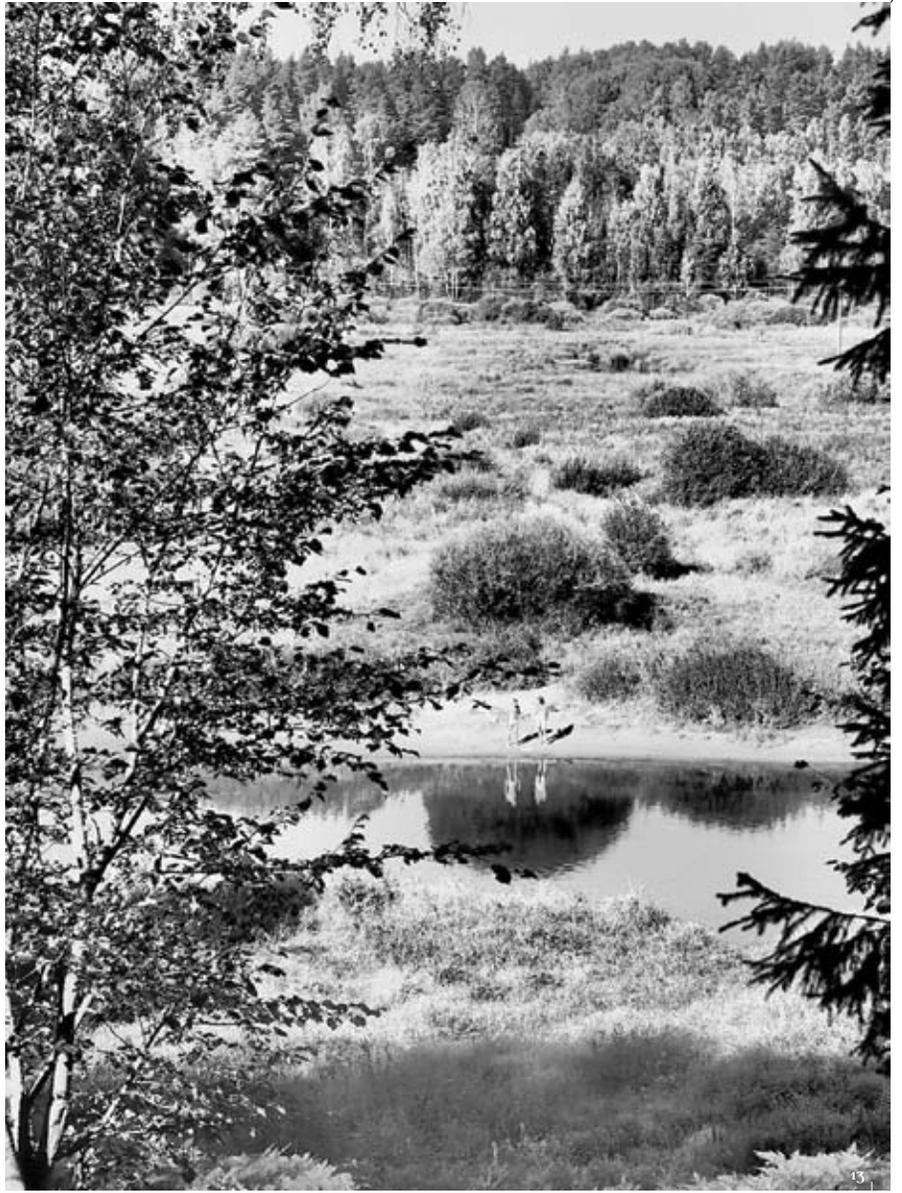
Maybe one should consider coming to Log, to walk into the estate house and wander around its rooms, where the faces of people long gone look at you from the walls, to listen to the old cabinet piano standing on crystal balls or look at the embroidery on the cushions, to hear the fire crackle in winter behind the cast iron doors of the stoves and drink tea on the terrace in summer, remembering with gratitude everyone who once lived in the house with the columns.

11-15 | **AL. ALTAEV LITERARY
MEMORIAL HOUSE.
INTERIORS AND LOCATIONS**
Lositsy, Pskov Region, 2014





12



13



14



15

ON THE ISRAEL MUSEUM, THE MASTERPIECES OF SURREALISM, CONTEMPORARY ART, AND BEAUTY

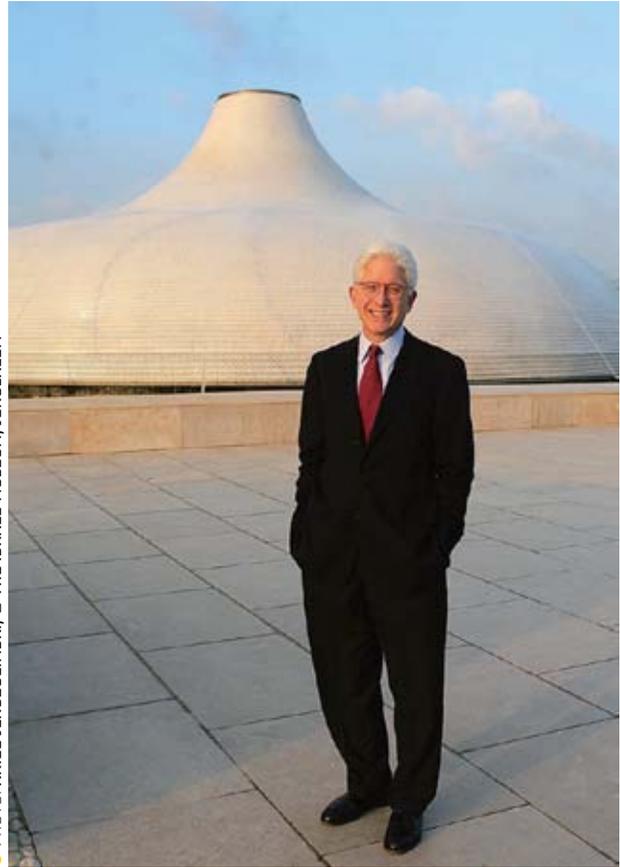


● PHOTO: TIM HURSLEY, © THE ISRAEL MUSEUM, JERUSALEM

16 | NIGHTTIME VIEW
OF THE RENOVATED
ISRAEL MUSEUM, LOOKING
UP CARTER PROMENADE

JAMES SNYDER,
DIRECTOR OF THE ISRAEL MUSEUM

● PHOTO: ARIEL JEROZOLIMSKI, © THE ISRAEL MUSEUM, JERUSALEM



JAMES S. SNYDER, THE ISRAEL MUSEUM DIRECTOR, IS PROUD OF HIS 25-YEAR LONG FRIENDSHIP WITH MIKHAIL PIOTROVSKY. HE HAS FOND MEMORIES OF HIS FIRST VISIT TO THE FROSTY, AND THEREFORE ALL THE MORE MYSTERIOUS, LENINGRAD DURING PREPARATIONS FOR TWO IMPORTANT MATISSE EXHIBITIONS FOR WHICH THE HERMITAGE COLLABORATED WITH THE MUSEUM OF MODERN ART, WHERE HE WAS THEN DEPUTY DIRECTOR. HE THINKS THAT THE STATE HERMITAGE AND THE ISRAEL MUSEUM, PERHAPS THE TWO MOST SIGNIFICANT ENCYCLOPEDIA MUSEUMS IN THE "EAST," HAVE MUCH IN COMMON AND UNDERSTAND EACH OTHER WELL, DESPITE THE 200-YEAR GAP IN THEIR AGES, AND BOTH ARE VERY OPEN TO JOINT PROJECTS.



PHOTO: RUSTAM ZAGIDULLIN

ON CONTEMPORARY ART

Looking at new art is challenging, it is true. You need to have the capacity to see the past from which it emerges and to absorb it in this context. You need to make an intellectual effort for all of this to become part of a museum which also has a long collecting history. With its new initiatives in modern and contemporary art, the Hermitage is at the very beginning of its journey. If you look at the art of your time, you have to do so with a wide perspective. Only then can you begin to discern what really is high quality and reflects its time.

I do not think that the situation now is more challenging than before regarding contemporary art. I think that what we see today needs to be 'tested against time,' if I can put it like that. Someone told me this morning that it was very hard to look at Manifesta here¹ and to form a view about it. In this context, I replied that it was a genuinely smart move to host our "Dada and Surrealism"² exhibition at the Hermitage, just now and after Manifesta. Exactly 100 years ago, Dada made an attempt to understand how the world, in the wake of World War I, was disintegrating, and to originate an artistic language reflective of that chaos and confusion. The present exhibition allows us to look at what was happening 100 years ago, at a time which was very complicated for art. And it is important to realize that art can help society find the means to understand the value of art in its time, both historically and in the present day. We have to look at exhibitions and study how the public reacts to them. Of course, the reaction 100 years ago was mostly negative and perplexing. Present day art gets this same reac-

tion — perplexity and even rejection — if we do not think about its potential for offering perspectives on our own time. Looking at contemporary art is an educational process. If you make an effort to explore it, it offers a new educational path for you. Maybe what you need to do is to study art from 1915 onward, beginning 100 years ago: the critics of artistic phenomena over every 10 years, the movements themselves, the reactions to them, both then and now. Look at Pop Art in the 1960s, which at the time was greeted with incomprehension, and now is considered to be a landmark, 50 years later.

ON DADA AND SURREALIST MASTERWORKS

Among the works shown at the exhibition are some real masterpieces. I think you know there are probably three museums in the world with the strongest concentrations of work from the Dada and Surrealist movements: the Georges Pompidou Centre in Paris, The Museum of Modern Art (MoMA) in New York, and the Israel Museum in Jerusalem. We were very lucky: our collection started with donations from collectors from all over the world, in part recognizing that European avant-garde art from the period after World War I became one of the foundations for modern visual culture in Israel. The current Hermitage exhibition includes less than 10 percent of what we hold and includes some really great works which set the stage for developments throughout the 20th century and into our own time. An exhibition like this offers a platform on which you can build an entire program for a better understanding of social development through visual culture, of everything that has happened over the last 100 years.



PHOTO: TIM HURSLEY, © THE ISRAEL MUSEUM, JERUSALEM

- 17 | **OPENING OF THE EXHIBITION “DADA AND SURREALISM FROM THE COLLECTION OF THE ISRAEL MUSEUM”**
The General Staff Building
November 2014
- 18 | **THE RENOVATED GALLERIES FOR MODERN ART IN THE EDMOND AND LILY SAFRA FINE ARTS WING**
at the Israel Museum, Jerusalem

ON BEAUTY

I concentrate on emotions triggered by beauty. And, in any sphere and at any time, I can be genuinely touched by an object — a work of art — if it is exceptionally beautiful. I cannot grasp contemporary art in its entirety. My own academic background dealt with the changes in the middle of the 19th century that created the platform for modernism. Impressionism, post-impressionism, and the avant-garde movements of the early 20th century all absorbed influences from the art that existed several centuries before them. When I look at a work of art, I rely on my own instinctive response to it: when it is beautiful I feel a sense of tranquillity and of equilibrium — a feeling of being lifted up. It is not a question of love of a particular period of art; it is about what art can produce that is exquisite and unique in any period of time.

ON MUSEUM TECHNOLOGY

I think that high-resolution imagery is a very important new development, because it means you can disseminate images through websites or other available channels all across the world. Our work now is not about protecting images, which can be shared as widely as possible,

but about protecting objects. Images should circulate as widely as possible; I am convinced this is the most important thing.

A second important point, I think, is about the potential of social media participation. Whether it is good or bad, social media is a way to deliver content of any sort to a younger and wider audience. I strongly believe in these technologies. Israel is a small country. Our population is less than that of New York City, and if the public educational process slows down (including in the field of arts), we feel the disruption immediately. Today at the museum we teach more than one hundred thousand students each year and over seven thousand teachers, so that they know how to teach art and art history to their students, from nursery school to high school. That is a lot. For teachers and students, access to images via social media is a new way to access museum content, and it provides a great opportunity for the development of future generations. Technology is developing, too, and soon we will have many more ways to access what we now call high brow content — without coming to the Hermitage or to the Israel Museum. The function of the museum as a mediator in this aspect is changing right before our eyes.

1. _____ Manifesta 10 at the State Hermitage (June – October 2014).
2. _____ The “Dada and Surrealism from the Collection of the Israel Museum” exhibition opened at the State Hermitage in November 2014.

THE HERMITAGE MUSEUM FOUNDATION ISRAEL — M. T. ABRAHAM FOUNDATION

THE HERMITAGE MUSEUM FOUNDATION ISRAEL WAS CREATED BY AMIR G. KABIRI WITH THE SUPPORT OF THE DIRECTOR OF THE HERMITAGE MIKHAIL PIOTROVSKY, AND THANKS TO THE HELP AND ADVICE OF NIC ILJINE. THE MAIN MISSION OF THE FOUNDATION IS TO ASSIST THE STATE HERMITAGE IN ITS ARTISTIC, SCIENTIFIC, CULTURAL AND EDUCATIONAL ACTIVITIES AND TO DEVELOP EXHIBITION EXCHANGES BETWEEN MAJOR ISRAELI MUSEUMS AND THE HERMITAGE.



JILL GOLDFY

Amir Gross Kabiri, an art collector who is president of the Hermitage Museum Foundation Israel and the M. T. Abraham Foundation, has been supporting fine arts since his grandfather Mansur Tamir Abraham showed him the measureless beauty and fascinating history of cultural heritage. A major part of the M. T. Abraham Foundation's collections includes paintings by European artists, with a special emphasis on Russian modernism. The collection comprises some artworks by well-known artists who worked between the early 1900s and the 1940s, such as Kazimir Malevich, Natalia Goncharova, El Lissitzky and others which are less known in the west. The Foundation's activities aim at developing a deeper understanding of fine art and supporting curator projects all over the world.

The Foundation supports scientific research activity on art, sponsors publications on art history, biographic books on artists and exhibition catalogues. The Foundation's publishing department encourages charity and educational projects within the framework of scientific research on European and Russian modernistic art.

In May 2012, with the participation of the M. T. Abraham Foundation and support from the Hermitage Museum Foundation Israel, an international colloquium "Posthumous Bronzes in Law and Art History" was held at the State Hermitage. Heads of well-known museums, art historians and lawyers focused on the legal, aesthetical and curatorial issues related to reproductions and replicas of bronze artworks made after the authors' death.

The Foundation's publications are "The White City. Bauhaus Architecture in Tel Aviv", "Lissitzky — Kabakov, Utopia and Reality", "A Glance at Russian Modernism: from Avant-garde to Modern Installations", "Edgar Degas: Figure in Motion".¹ In 2013 the book "Selling Rus-

sia's Treasures" was published — it describes a major cultural tragedy of the 20th century, when the Soviet government sold treasures of art, collected over several centuries by the Russian court, the aristocracy and the church, and nationalized after the October revolution.

In 2015, with the support of the Lissitzky Foundation and the Van Abbe museum in Eindhoven, a monograph will be published on El Lissitzky's "Jewish period".

In May 2014 in Israel Mikhail Piotrovsky and Amir Kabiri, together with Suzanne Landau, the director of the Tel Aviv Museum of Art, announced the first step in the cooperation between the Tel Aviv Museum of Art and the State Hermitage Museum. The Museum of Art will lend its entire Alexander Archipenko collection to the Hermitage for the exhibition lasting until September 2015, and the Hermitage will lend a selection of its Henri Matisse collection for exhibition at the Tel Aviv Museum of Art.

In November 2014, upon the initiative, and with the support, of the Foundation, the Israel Museum lent to the Hermitage the exhibition "Dada and Surrealism" — the Vera and Arturo Schwartz collection, including amazing artworks by Duchamp, Man Ray and others.

On 21 December, at the Tel Aviv Museum of Art a gala banquet was held in honour of the State Hermitage Museum's 250th Anniversary.

¹_____The publications are dedicated to the exhibitions held at the State Hermitage Museum in 2013–2014 with the support of the M. T. Abraham Foundation and the Hermitage Museum Foundation Israel.



19 | **NATASHA KUZNETSOVA**
Amir, 2014
 Acyl on MDF (medium-density
 fiberboard), 140 × 120 cm
 Private collection

**Amir Gross Kabiri, President
 of the Hermitage Museum Foundation
 Israel and the M. T. Abraham Foundation:**

"I try to make sure that our collections are constantly within sight of the public, for example via an active exchange programme which allows for organisation of artwork exhibitions in different places all over the world. One of the focuses of our activity is providing artwork from our collection to organisations which do not have the resources to realise exhibition projects on their own. Many of the projects that we support include educational programmes and events with the participation of or led by artists. These are family seminars, workshops for children, where teachers and specialists in art history help the participants to better understand fine art and its place in everyday life. These programmes are purposely designed by our Educational Department to attract an audience of all ages, regardless of their ethnic or religious background or their social or economic status. Historical connections between Israel and Russia date back to the late 19th — early 20th century, when many Russian Jews representing the cultural and political circles in which they moved had much influence on the creation of the bases of the future state

of Israel. There is a close relationship between the peoples of both countries, which is confirmed by the arrival of more than a million Russian Jews to Israel over the last 30 years."

James S. Snyder, Director of the Israel

Museum: "Understanding that the aim of the Hermitage Museum Foundation Israel is stimulating cultural exchange between the State Hermitage and museums and other cultural organisations all over Israel, I can only emphasise the importance of such an initiative."

**Nicolas V. Ilijine, Educational Programmes
 Councillor at the M. T. Abraham Foundation
 and Chairman of the Advisory Board of the
 Hermitage Museum Foundation Israel:**

"The Hermitage Museum Foundation Israel has a promising outlook; it contributes to the strengthening of intercultural cooperation and is supported by the State Hermitage, including exchange of publications, art exhibitions and other cultural events between Russia and Israel."

**Marc Scheps, Chairman of the Board of
 Trustees of the Hermitage Museum Foundation
 Israel:**

"With this foundation we are creating long-term relations between our countries in the development of programmes with a strong potential — for a perpetual cultural exchange in different art domains, beyond state political initiatives. The main goal of the foundation is bringing a deeper understanding of Russian culture and the State Hermitage to Israeli society and showing the most important role that its rich and unique collections play in international cultural life."

**Rafi Gamzou, Deputy Director General for
 Culture and Science at the Israeli Ministry
 of Foreign Affairs:**

"Creation of the Foundation in Israel will strengthen cultural exchange between Israel and Russia, which has worldwide cultural and diplomatic authority. During our meetings with the State Hermitage Director Mikhail Piotrovsky we discussed various ideas, and several projects are already in progress. There is no need to emphasise the importance of close relations between Israel and this great museum or to describe the opportunities that are opening up to us. Besides that, all Israeli society will benefit from discovering the Hermitage treasures, from the possibility to see its rich collections and its educational publications."

PHOTO: RUSTAM ZAGIDULLIN



20 | **NIC ILJINE BY MARCEL DUCHAMP'S
WORK "BICYCLE WHEEL"
(1913, REPLICA 1964)
AT THE "DADA AND SURREALISM
FROM THE COLLECTION OF THE
ISRAEL MUSEUM" EXHIBITION
The General Staff Building, December 2014.**

BIG NIC

IN MAY 2014 THE UNVEILING OF THE HERMITAGE MUSEUM FOUNDATION ISRAEL TOOK PLACE IN TEL AVIV. THE FOUNDATION IS A NEW INSTITUTION BROADENING THE HERMITAGE TERRITORY IN THE MEDITERRANEAN AREA. THE CHAIRMAN OF THE ADVISORY BOARD OF THE FOUNDATION IS NICOLAS (NIC, NIKOLAY VLADIMIROVITCH) ILJINE, A MAN WHO HAS BEEN CLOSELY RELATED TO THE HERMITAGE FOR A LONG TIME. IN THE INTERNATIONAL ART WORLD HE IS KNOWN AS A NETWORKING SPECIALIST. IN ONE OF HIS INTERVIEWS, TO THE ENTHUSIASTIC EXCLAMATION OF THE JOURNALIST, "SO YOU ARE A MISSIONARY", HE REPLIED: "ONE SHOULD BE MORE MODEST. I JUST INTRODUCE PEOPLE TO EACH OTHER".

RUSSIAN FRENCHMAN

Nic Iljine was born into an émigré family in Paris in 1944. His father, Vladimir Nikolaevich Ilyin, one of the major Russian philosophers, was an associate professor at Kiev University. In 1919 he was forced to leave Russia. He travelled through Odessa, Constantinople, Budapest and Berlin to Paris. In Paris he taught theology at the St. Sergius Institute. His mother, Vera Nikolaevna, was born in Saint Petersburg and only emigrated in 1928, travelling via Germany to Paris. She worked as a secretary at the legendary émigré publishing house YMCA-Press, where she met Vladimir Ilyin who was 20 years her senior.

He moved to her residence, at Avenue de Tourville, just around the corner from the Hôtel des Invalides and the Field of Mars. Their apartment — a typical emigrants' apartment, full of books and icons — became a meeting place for all Russian emigrants. Among those who came here was Nikolai Berdyaev, a friend and main opponent of Ilyin (later in her memoirs Vera Nikolaevna explained the tension between them: "Ilyin was a theologian and a philosopher, and Berdyaev only a philosopher"). "As in all émigré families," Nic Iljine remembers, "the conversations at home were mainly about Russia, what was happening there, who was doing what. I heard many such conversations, sometimes while sitting on Berdyaev's lap." (Another childhood memory: "I was two or three years old, and my nanny took me for a walk. Every time she saw a black man, she told me: 'Hide behind a tree, they love eating children!' I was so afraid! She was such an idiot!").

Vladimir Ilyin taught, wrote books, mostly theological, for example, *Atheism and the Death of Culture* (1929), but there was not enough money in the family (with two children); they lived in poverty. Vera Nikolaevna opened a real estate agency, helping Russian emigrants to find apartments.

The family was very religious, but modern at the same time. "My father had a story: the head of the [St. Sergius] Orthodox Institute at some meeting praised him as a devout believer — who prayed every evening and tapped his head against the floor etc. But my father later explained that he was in fact learning to dance the cha-cha".

"On Thursdays I went to a Russian church under the Moscow Patriarchate. In this church I later got married, and my mother secretly baptized our children there. When Diana was four or five years old, we came to Paris, and my mother said, 'I'll take her for a walk to the Field of Mars'. In the evening they came back and Diana told us she had seen Santa Claus 'with a long beard like this'. We did not understand anything. But several weeks later we went to this church with my wife, and many people there told her, 'Your Nadezhda is so beautiful!' It turned out that Diana was baptised Nadezhda. Later almost the same thing happened with our son."

At the age of ten his parents sent Nic to boarding school in England. "I was a problem child, I did not study properly, I changed schools in Paris all the time. At boarding school there was discipline. And then there was also the possibility to learn to speak English. I did not speak a word of English when I arrived there. And English children are cruel; they started mocking me, they called me 'froggy'. I suffered for two weeks, and then I picked the tallest guy and broke his nose. No one mocked me ever again. For the holidays I went back home. My father wanted to speak to me: 'Kolya, let's go for a coffee and have a chat'. I tried to avoid it by any means: I came for the holidays and had other things to do. Later on I regretted it, of course."

Recently Nic Iljine republished some of his father's books, published a book of his articles entitled *Fire of Worlds*, and in 2005 gave all of his archives to the Russian Expatriate Community House in Moscow: "This is my filial duty. Two people already wrote their doctorate theses based on these archives. I am proud of this".

After boarding school in London Nic Iljine returned to Paris and entered the mathematics department at the Sorbonne. There he met a German girl, Christa. "She worked as an au-pair nanny, and finished at 8 o'clock every evening. I picked her up — I had a motorbike — we went for rides all over Paris and then, as we did not have much money, we went to the Cinemathèque de Paris, the entrance being quite cheap there, only 20 francs. We stayed there till midnight; we would watch at least three films, and so we studied the whole history of cinema. Then we got married, Diana was born and I moved to Frankfurt with Christa".

— But I like Paris; I prefer it to London, Nic says.

— What about Frankfurt?

— It is a wonderful city, of course; very comfortable. I have been living here for 50 years.



21 | **NIC ILJINE WITH HIS MOTHER, VERA NIKOLAEVNA ILJINE, AND SISTER ALYONA, 1949.**
From N. Iljine's archive

22 | **WITH HIS MOTHER, 1960.**
From N. Iljine's archive

23 | **FATHER, VLADIMIR NIKOLAEVICH ILYIN (1891–1974)**
From N. Iljine's archive

24 | **AT ENGLISH SCHOOL, 1959.**
From N. Iljine's archive



Nikolai Vladimirovich Iljine

Born in 1944 in Paris.

1968–1994 — employee at the German airline company Lufthansa, from 1971 in the PR department.

1994–2008 — worked at the Solomon R. Guggenheim Foundation as a representative for corporate development, sponsorship and PR in Europe and the Middle East.

2008–2010 — vice-president for international development at GCAM (Global Cultural Asset Management Group), New York.

From 2010 — consultant on international cooperation issues in various European museums and cultural institutions.

From 2014 — head of the Advisory board of the Hermitage Museum Foundation Israel. Honorary member of the Russian Academy of Arts, member of the Paris Council of Emperor Alexander III for developing cultural and political ties between Russia and France. In 2006 he was awarded the Russian Order of Friendship.





25 | **WEDDING WITH CHRISTA ILJINE**
Frankfurt, May 15, 1964. From N. Iljine's archive

RUSSIAN GERMAN

After moving to Frankfurt Nic Iljine started working in a tourist agency: "I dreamt of going to Russia". He came to Russia for the first time in 1965: "I was accompanying a German delegation to a psychologists' congress in Moscow. 40 psychologists with their wives. Most of them stayed in luxury hotels, but I was lucky enough to stay in a Moscow State University dormitory. I spent about three weeks there: I learned to get past the terrible guards — the old ladies; during the night there were volunteer community police patrolling the corridors, and we were listening to the Beatles and drinking vodka with Coca-Cola".

Dreaming of Russia, Nic Iljine became the deputy president of the USSR — Federal Republic of Germany Friendship Committee: "Unlike analogous committees in many other countries, for example in France, this one was not a communist organization". This is an important remark, since his father was a fervent anti-communist. That is how Nic regularly started going to the USSR.

— I heard some stories that you brought "Playboy" at that time.

— It was not "Playboy"; it was the great Russian poet Barkov! Once Alec Flegon came to see me in Frankfurt; he is a Romanian Jew who lived in London and published a rather strange magazine in Russian called "Student".¹ I was interested in everything Russian. I played him a tape recording of a Russian actor reading "Luka Mudischev" with Tchaikovsky's music playing in the background. He was overwhelmed and touched, he said, "I want this!" But I did not give it to him just like that; I traded it for a very beautiful Repin-style painting, which we still have at home. He published "Luka" as a tiny book, 5 by 10 centimetres. The book was published by Flegon Press, but the cover said "Gospolitizdat". There was a foreword by the minister of culture, Furtseva, and the minister of defence of the USSR, which said that every soldier should carry this book with him. I was young, and I brought 100 copies of the book to Moscow. I came through customs in Sheremetyevo; I was staying at the "Rossiya" hotel. I gave out 50 copies to friends, and then, like a fool, I went to Red square to give out the remaining copies to random people. A minute and a half later two men in grey suits came up to me. In the basement of the "Rossiya" hotel there was a police department, or a KGB department: I had to sit there for five hours, they searched my room, they took my passport, they told me they were going to initiate a criminal case, but they finally let me go. Everything looked fine, but a couple of months later I was on the visa ban list for a year. This was in the late 1960s. Later on in early 1980s I was on the visa ban list for a second time. Lenya Bazhanov² introduced me to Slava Sysoev.³ He was already on the wanted list. He was put in prison soon afterwards, allegedly for pornography, and his

¹ Alec Flegon, a British publisher, founded Flegon Press in London in 1962. The publishing house was the first to publish Bulgakov's *Heart of a Dog* (1968), and also Solzhenitsyn's books: *One Day in the Life of Ivan Denisovich* (1964), *The First Circle* (1968), and *August 1914* (1971, this book was published without Solzhenitsyn's authorization, the latter sued Flegon and won the trial). Flegon Press has published more than 100 books in total.

² Leonid Bazhanov, art historian, curator. In the 1970s–1980s he worked at the Moscow Pushkin museum, at the "Sovetsky khudozhnik" ("Soviet Artist") publishing house, and gave lectures on contemporary art at Moscow State University. In 1986 he founded the "Hermitage" Arts Union, the first private artistic institution in the USSR. In 1991 he created the Contemporary Art Centre on Yakimanka, and in 1992 the National Center for Contemporary Arts where he is still working as artistic director.

³ Vyacheslav Sysoev, caricaturist, a representative of unofficial art (before 1987 his drawings were not published in the USSR). In 1979 a criminal case was opened against him: the artist was accused of pornography. In 1983 he was sentenced to two years' imprisonment. In 1989 he emigrated to Germany.

⁴ Alexander Glezer, poet, publisher, collector. One of the most active representatives of unofficial art. With Oscar Rabin organized the "Bulldozer exhibition" (1974). In 1975 he had to emigrate, and went to France. In 1976 he founded the Museum of Russian Art in Exile in Montgeron, near Paris. Later Glezer and his museum moved to New Jersey.

wife stayed in Moscow. I decided to help him. I organized a charity auction of Western caricaturists' works in Hamburg, and we collected 40 thousand Deutschmarks. I was put on the visa ban list for 18 months."

— How did you get into the unofficial culture circle?

— I have always been interested in unofficial art. In the West we still had some information about it. In Paris I met Sasha Glezer⁴ and we became friends. He introduced me to Misha Shemyakin⁵ who published a huge book Appollo-77, with reproductions of many unofficial artists' works — later I brought a whole suitcase of these books to Moscow and gave them out to artists. In Moscow I met Oskar Rabin.⁶ One day we went to see Rabin with Christa; he lived in Preobrazhenka then. We were looking for his house in the dark for a long time, then we come to the entrance, and suddenly there are headlights all around us, some people come up and ask, "Where are you going?" I was already rather audacious then. "It's none of your business; we're going to see a friend." There was a whole party there: diplomats, journalists, artists; Joseph Kiblitisky⁷ was there, for example.

Nic Iljine's interest in unofficial (or contemporary, as we would say today) art later on became a profession. In Miami in 2006-2008 he organized three contemporary art exhibitions during the Art Basel Miami Beach fair.

CAREER

In 1968 Nic Iljine began working for Lufthansa airlines, beginning in very basic positions: "As a new employee I had to get training in every department of the company. For example, I worked as a barman in the VIP lounge at Frankfurt airport. Once I made a cocktail for Joe Louis, the legendary boxer. The cocktail had gin, Cointreau and champagne in it and was called the 'Frozen Joe Louis', because if you drink too much of it, you fall over as if you'd been knocked out."

Three years later he was transferred to the PR department, first as a European countries manager, then as a general manager. It was at that time that he became professionally active in the arts. "I had an assignment to create a cultural sponsorship programme. Very few people or companies did this at the time. We did a study and decided to work with fine arts. We had a budget of about ten million Deutschmarks, quite a sum for that time."

Nic Iljine published books on art and organized exhibitions, including the major exhibition "Marc Chagall and the Jewish Theatre" which was held at the Solomon R. Guggenheim museum in New York (1992). In 1991 Lufthansa, upon his initiative, shot a documentary entitled "Joseph Brodsky. Continuation of Water". It was directed by Harald Lüders and Nathan Fedorovski. Iljine is listed in the credits as the film editor. Thomas Krens, the director of the Guggenheim museum and Iljine's future boss, also appeared in the film.

"We thought of shooting a dialogue between Krens and Brodsky against the background of the Peggy Guggenheim collection in Venice, but while discussing various subjects at the 'Florian' café in San Marco Square the two main characters drank so much vodka that we had to cut about 80% of what we had shot and leave only the phrases we could understand."

Soon after that Lufthansa's corporate policy changed: "A new president came to the company and he said, 'Enough working with culture; let's sponsor golf, that's more attractive to our rich clients.' Then I said, 'I do not need a company car, an office, a secretary or any staff — these incur considerable expenses. I will stay on the Lufthansa staff at my current salary, and you will lend me: to UNESCO, to the WWF or to the Guggenheim. I have already agreed this with them all'. A day later I received a phone call, saying, 'You can choose where you want to go yourself.' This was a one-of-a-kind situation; many people at Lufthansa were jealous of me."

5 Mikhail Shemyakin, artist, one of the major representatives of Leningrad unofficial art. In 1971 he had to emigrate. He lived in France, then from 1981 in the USA.

6 Oscar Rabin, artist, major representative of unofficial art, founder of the "Lianozovo group" (late 1950s), initiator of the "Bulldozer Exhibition" (1974). Has lived in Paris since 1978.

7 Joseph Kiblitisky, artist, museum specialist, publisher. In the 1970s he belonged to the unofficial arts circle. In 1982 he emigrated to Germany. Later founded the "Palace Editions" publishing house. Now works as the publishing and exhibition programs at the Russian Museum.

26 | **NIC ILJINE NEAR ILYA AND EMILIA KABAKOV'S INSTALLATION 'RED WAGON' (1993)**
The General Staff Building
December 2014



PHOTO: RUSTAM ZAGIDULLIN



27 | **IN THOMAS KRENS'S OFFICE AT THE
OPENING OF THE 'RUSSIA!' EXHIBITION**
The Solomon R. Guggenheim Museum
September 2005. From N. Iljine's archive

MACGUGGENHEIM

Nic Iljine got "transferred" to the Guggenheim at the right time: it was the "golden age" of the museum, mainly thanks to the policy of its director Thomas Krens (he came to the Guggenheim in 1988 and worked there for 20 years). "Krens was an ingenious director who developed the Guggenheim brand — it was just a small museum with a modest collection before." Under Krens' direction the Guggenheim became one of the world's largest museum empires: two museums in New York (the main building on 5th Avenue and Guggenheim Museum Soho from 1992 to 2001), a museum in Venice (the Peggy Guggenheim Collection), one in Berlin (the Deutsche Guggenheim, 1997–2013), one in Bilbao (opened in 1997), and two in Las Vegas (Guggenheim Las Vegas, 2001–2003; the Guggenheim Hermitage Museum, 2001–2008). There were also projects announced to build museums in Rio de Janeiro, Vilnius, Guadalajara, Salzburg, Taichung, and in the Wall Street area of New York (none of these was realized, however, mainly due to the events of 9/11). Besides that, the Guggenheim signed cooperation agreements with the Venice History museum and with the Hermitage. There were also plans for cooperation with Prado museum. In 2006 the Guggenheim Foundation signed the contract for the construction of Guggenheim Abu Dhabi (to be opened in 2017).

Krens' idea was very simple: the creation of what he called "an international museum". But the Guggenheim expansionism gave rise to controversial reactions, of course. In early 2001 the London-based newspaper "The Guardian" published an article by Mark Honigsbaum entitled "MacGuggenheim?" where Krens was accused of commercializing the arts and making the museum a corporation.

Nic Iljine, whom his colleagues at Guggenheim called 'Big Nic', in fact became Krens' right hand and participated in all his expansion plans. Besides that, Iljine worked on fundraising and exhibitions. "American museums are private organizations and you need sponsors to hold an exhibition. For example, I introduced Vladimir Potanin to the Guggenheim, and he became the first Russian member of the Board of Trustees. He played an active role in the Guggenheim-Hermitage museum project in Las Vegas, financed the Foundation development and, of course, was the main sponsor of the "Russia!" exhibition in 2005."

Nic Iljine's exhibitions at the Guggenheim were mainly about the Russian avant-garde: "The Great Utopia", "Amazons of the Avant-garde", and "Kazimir Malevitch. Suprematism" etc. Not only because the Guggenheim Museum is traditionally linked to avant-garde, but also because of Iljine's personal taste.

8 _____
Nina Nikolaevna Suelina, architect, family member of Malevich's two closest pupils: daughter of Nikolai Suelin and daughter-in-law of Ilya Chashnik.

9 _____
In 2011 Nic Iljine donated his entire avant-garde library — several thousand books and magazines — to the arts department of the Faculty of History of Moscow State University.

— Why avant-garde?

— It started in Saint Petersburg when I met Nina Nikolaevna Suetina who grew up in these circles.⁸ She showed me some artwork and told me about that period. I was interested in abstract art; not only Russian, but as I have Russian blood, I focused on Russian abstract art. Then I went to museums, looked at paintings, bought books and catalogues — almost all literature on the Russian avant-garde was then published in the West.⁹ In 1987 I invited three people to a dinner at my place: Thomas Krens, Christoph Vitali, director of Schirn Kunsthalle in Frankfurt, and Heinrich Klotz, director of the Frankfurt German Architecture Museum. Christa cooked borsch, and we were drinking vodka, the right way. I showed them all these books. They were not really familiar with the Russian avant-garde at that time. And I said, “Perestroika began 70 years ago!” Krens said, “All right, go ahead, do the exhibition.” We began very complicated negotiations, both here in the West, and in Russia. We made endless lists: what to take, what not to take. We were trying to convince the Tretyakov Gallery to lend us the original Malevich’s “Black Square” which had never gone abroad before. Four years later “The Great Utopia” was opened: first in Frankfurt, then in Amsterdam and in New York. And it was a great success; it was the first major exhibition of Russian avant-garde in the West.

In 2008 Thomas Krens left the Guggenheim and set up his own agency. Nic Iljine became his president. Together with the famous French architect Jean Nouvel they worked on a major project (which was not realised) for the Baku Museum of Modern Art which was conceived as an analogue to the Guggenheim in Bilbao. But then Krens and Iljine parted ways: “He began working with China a lot, which does not interest me much. But we are still friends and stay in touch.”

CONTROVERSY

During the last 30 years Russian avant-garde has often been the topic of crime reports: thefts, counterfeit, the black market... these scandals have touched Nic Iljine, too. He has been accused of having connections with criminal gallerists, of “shuttle diplomacy”, of using his position, of many things. “I don’t know why I always end up involved in such stories: Khardzhiev, Filonov... But I only wanted to help each time,” Nic says.

The best-known scandal occurred at the end of 1990s and was connected to the illegal exportation of the archive of Nikolay Khardzhiev, an eminent researcher of the Russian avant-garde, from Russia. The archive consisted of several thousand documents (letters by Malevich, unpublished manuscripts by Khlebnikov, Mandelstam’s and Akhmatova’s papers, etc.) and more than 1500 drawings and paintings by Larionov, Goncharova, Tatlin, Lissitzky, Malevich (seven paintings, 140 drawings and 20 gouache paintings) and others. Most of the archive was taken to Germany in 1993, where Khardzhiev moved himself. But several suitcases, containing 3500 documents, were retained at customs in Sheremetyevo in February 1994, and after that a criminal case regarding illicit trafficking was opened. The details of this case were described in the press several times.¹⁰ It consists essentially of two facts.

First, according to Russian legislation, exporting things which are part of the national heritage is prohibited. But according to Western legislation (and Russian public opinion) this was not state property, but rather the private archives of the researcher, so he had every right to do with it as he wanted.

Second, after part of the archives was transferred to Amsterdam, people who helped Khardzhiev and those who ran his foundation in fact robbed the researcher, selling the most precious paintings to big collectors, such as Peter Ludwig and Ronald Lauder.

Nic Iljine’s name was mentioned in the numerous journalists’ investigations of the “Khardzhiev case”. He had a close relationship with the Cologne gallery owner Christina Gmurzynska who probably managed the process of exportation of the archives and selling the paintings, and with the minister of culture at the time, who negotiated returning of the archives to Russia.

“My role in this? I wanted to return something to Russia! I don’t know who took it away. I think it was done through diplomatic channels. To export 100 paintings is no laughing matter. Gmurzynska was probably involved in this and she might know better who exactly did it. Neither she nor her colleagues have gone to Russia ever since, to stay on the safe side. When Khardzhiev came to Amsterdam he was immediately surrounded by a whole band of people, starting with lawyers. They changed the regulations of his foundation without his consent to be able to sell the artworks. Then some emigrants appeared; they would not let anyone through to him, even old friends, and there was nothing he could do.”

After Khardzhiev’s death in 1996 his foundation’s activity attracted the Netherlands financial police’s attention, the council of the foundation was reformed and later on the Russian Ministry of Culture came to an agreement for returning the researcher’s archives to Russia. The negotiations were held by Mikhail Shvydkoy in person with the participation of Nic Iljine. But the artworks collection stayed in Amsterdam and was given to the Stedelijk Museum.

Nic Iljine had another story about Khardzhiev: “I met him after he moved to Amsterdam. He asked me to help him return four paintings by Malevich which had been stolen from him by Jangfeldt.”

The story goes like this: in 1975 the Swedish slavist Bengt Jangfeldt persuaded Khardzhiev to emigrate; to provide for his living in the West and for his research projects he suggested selling four Malevich paintings from Khardzhiev’s collection, and to give the money to Khardzhiev when he arrived. Khardzhiev agreed, and Jangfeldt sent the paintings to Sweden through diplomatic channels. Khardzhiev did not get authorization to leave the USSR, but Jangfeldt did not return the artworks. In reality he just kept them, and later sold two of them.¹¹

¹⁰ The article that achieved the greatest public response was the one by Grigory Kozlov and Konstantin Akinsha, “The ballfield goes to the looters. The destiny of Nikolai Khardzhiev’s unique collection: five years beyond the law” (“Ilogi”, 1998, #19).

¹¹ This story was written in detail by Mikhail Meilakh in his article “Robbery of the century, or the Ideal crime: Khardzhiev against Jangfeldt”, on the OpenSpace.ru website (2012).

Nic Iljine continues: “When we were working on the exhibition ‘Kazimir Malevich. Suprematism’, I asked our curator Mathew Drutt to go to Stockholm and meet Jangfeldt. He spent a week there but could not secure a meeting. As a sign of ‘gratitude’ we decided to make a note in the catalogue where we briefly described what Khardzhiev called ‘the robbery of the century’. Then I mentioned this note to some journalists I know in Finland and Sweden and it created a huge scandal there.” The period of limitation had already expired, so there was no court procedure, but under public pressure Jangfeldt had to give one of the paintings to the Stockholm Museum of Modern Art.

Finally, the third scandal in Nic Iljine’s biography is related to Pavel Filonov. In the late 1970s six drawings by Filonov were stolen from the Russian Museum: the thieves made masterful copies, and the originals were transferred to the West, later on ending up in the Pompidou Centre. For the next ten years the Russian Ministry of Culture tried to get these artworks back, but in vain. Finally in 2000 they were returned to Russia — with the participation of Iljine: “I found a participant in the case, a former Pompidou employee; I hired a lawyer, paid him \$25,000 of my own money. We proved that the Pompidou Centre knew that the drawings had been stolen when they were buying them. Then the funniest part started: at the Pompidou they began to doubt whether they had really bought the originals or if the originals in fact had stayed in the Russian Museum. They sent the artworks to Saint Petersburg by diplomatic post; three experts were invited to the Russian Museum to compare the drawings. It turned out that the originals were in the Pompidou. A Russian Museum employee joked, “You were lucky; you bought the originals.” Then they packaged up the drawings and sent them back to Paris! And after that the president of the Centre Pompidou, Jean-Jacques Aillagon, who later became the French Minister of Culture, came to the Russian embassy in Paris, delivered a speech on the eternal friendship between Russia and France and turned over the drawings in a classy folder. From the embassy the drawings were immediately taken to the airport and flown to Moscow.”

Besides criminal stories, there were also some controversial figures in Nic Iljine’s life. For example, for several years he worked together with Janna Bullock, the wife of Alexey Kuznetsov, the former minister of finance for the Moscow region and a defendant in several major criminal cases. Bullock sponsored some of Iljine’s projects, including Matthew Barney’s film retrospective in Moscow and Russian modern art exhibitions in Miami. “I worked on exhibitions and culture, and while she was helping me everything was fine,” Nic says. “She was even a member of the Guggenheim Board of Trustees for some time. This raised her status. And in this respect I appreciate what she did. Then this period was over. I do not know and do not want to know the details. I am an old PR guy. The circle of your acquaintances has to be wide. As my wise wife says: at dinner do not talk about sex, politics or religion.”

THE HERMITAGE

— I will tell you how I got kissed by Dasha Zhukova for the first and the last time. It was in London, several years ago, at a gala dinner for the Hermitage. There was a charity auction, and I bought something — a Russian photograph from the late 1920s. When I was receiving it, Dasha came up to me and kissed me. I was so touched that I immediately gave the photograph to the Hermitage.

— What is the Hermitage for you?

— I heard a lot about it when I was young. My mother is from Petrograd; she often went to the Hermitage when she was a schoolgirl. And then she told me a lot about it. She said it was the best museum in Russia. I first came to the Hermitage in 1965, during my first trip to Russia. And then I often went there later. While I worked for Lufthansa we sponsored many Hermitage exhibitions, including the Max Ernst exhibition in 1995. I knew Boris Borisovich Piotrovsky; I know Mikhail Borisovich too, of course. So I have a special relationship with the Hermitage, one which is not like my connections to all the other Russian museums. Not to mention that I like Saint Petersburg more than Moscow in general. It is more pleasant to be there, especially in summer.

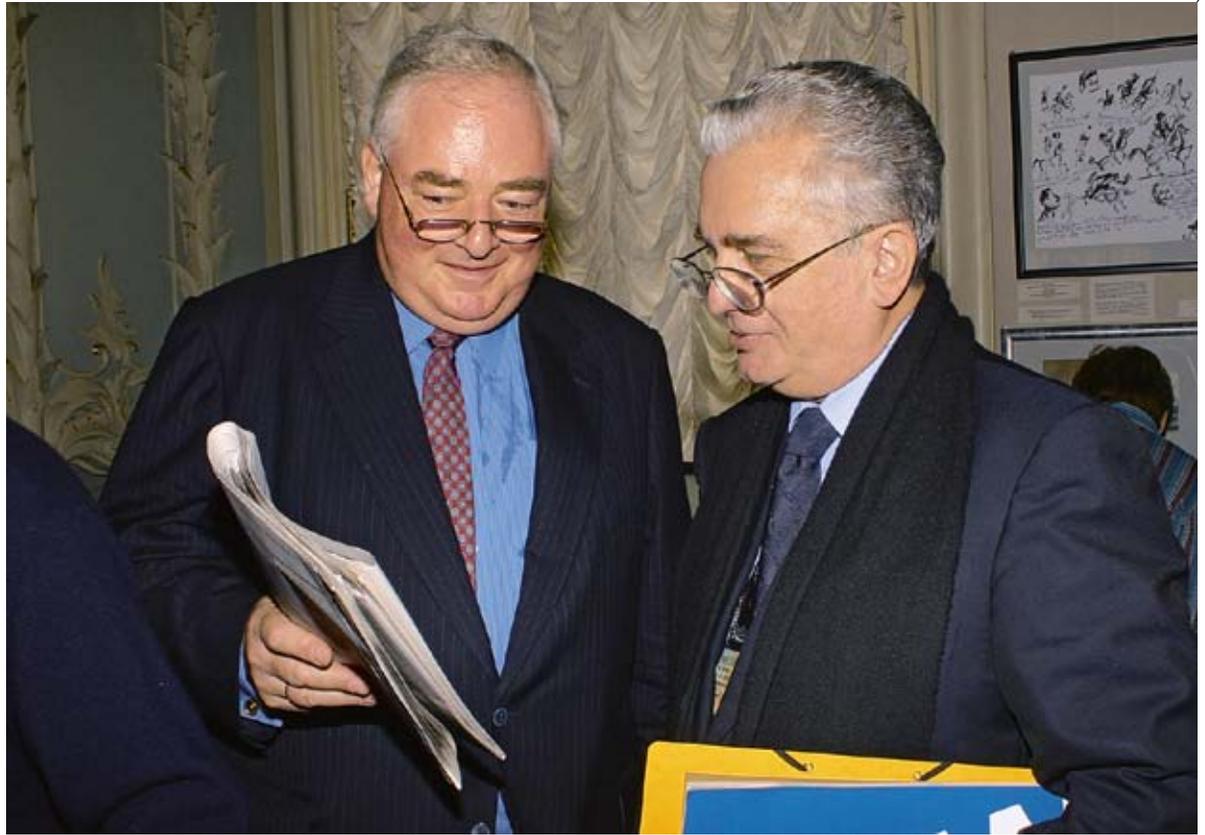
Probably Iljine’s largest project connected with the Hermitage is the Guggenheim Hermitage Museum in Las Vegas which was opened in the autumn of 2001: “Mr Krens often had such exotic ideas. He was a friend of the owner of The Venetian hotel in Las Vegas and convinced him to lend out part of the building for a cultural institution. On the façade Rem Koolhaas ‘cut out’ this piece of brown steel, which emphasized the modernity of our project against the background of the ‘Venetian’ decoration of the rest of the hotel. The project lasted for seven years. Then the hotel owners decided it was no longer profitable for them. Now there is a Prada boutique there. Of course it was a risky project to some extent — both for the American and the Russian sides. But Piotrovsky understood everything and supported us. I think it was a rather avant-gardist move for a director of a Russian museum.”

At the Hermitage itself Nic Iljine participated in organizing several major exhibitions. The first was the Russian premiere of Mark Rothko (2003): “I think it is very important that Rothko was first shown in Russia at the Hermitage.” Then there was the exhibition “Ilya and Emilia Kabakov. Incident at the Museum and Other Installations” (2004): “I am proud of having brought Kabakov. He did not want to return to Russia, he refused. Fortunately I managed to find a partner — Stella Kesaeva”.¹² Later there was the exhibition “Robert Rauschenberg and the Classical Tradition” (2004). Finally in 2007 there was “Dennis Hopper at the Hermitage”.

“The Hopper exhibition is a biker thing. Hopper was a well-known biker, and Krens was crazy about motorbikes. We often went for rides: Jeremy Irons, Dennis Hopper, Krens and I at first, and later I accompanied them by car. Hopper

12. _____
Stella Kesaeva, collector, in 2004 founded the Stella Art Foundation. Organized more than 100 exhibitions in Russia and abroad. In 2011–2015 she was commissioner of the Russian pavilion at the Venice Biennale of contemporary art.

28 | **WITH MIKHAIL
BORISOVICH
PIOTROVSKY**
From N. Iljine's archive



is a very nice man, and besides being a good actor, he was constantly taking photographs; he was a photographer. There were exhibitions of his works in America, and we thought about holding an exhibition at the Hermitage. After the opening we went to Moscow on motorbikes, to the opening of the exhibition 'The New World. Three Centuries of American Art' which was organized by the Guggenheim in the Moscow Pushkin museum. We were riding for three days, escorted by the police — but only until we reached Moscow. And in Moscow we got stuck in a traffic jam and were late for the opening of our own exhibition. There were ministers and ambassadors there etc. Finally we arrived, they opened the garden gate for us; we were all on motorbikes, wearing helmets and leather clothes. I had arranged beforehand with Irina Antonova that she would go for a ride with Krens. But when she saw us she said she did not want to go with Krens, but rather with Jeremy Irons: this photograph made it into the media. Then there was a reception at the Italian courtyard, and I was bewildered when I saw Jeremy Irons had lit a cigarette while sitting at the main table. But no one said anything to him."

In 2014 Nic Iljine became a consultant for the Hermitage Museum Foundation Israel. Among the Foundation's plans were exhibition exchange and charity. Thus, in November 2014 the "Dada and Surrealism from the Collection of the Israel Museum" opened at the Hermitage, and in 2015 a major exhibition on Alexander Arkhipenko will be held.

But Nic Iljine has participated in further projects: "In 2016 together with the Hermitage and the Pushkin museum, and with the cooperation of Sergei Shchukin's great grandson we want to organise an exhibition in Paris — we do not know in which museum yet — of the works Shchukin bought there before the revolution. It is interesting to show Parisians what they've missed."

— Nic, besides the major museum projects you have some perhaps more sentimental interests: you published books on the history of Odessa, Baku, and the next one to be published is about Tbilisi. And then there is also the amazing book 'Pass to Heaven', dealing with Soviet and Nazi propaganda leaflets from the time of the Second World War.

— This is a hobby. It is because I fell in love with Odessa, Baku and Tbilisi. I have been there many times. And the leaflets... I have this obsession about collecting all sorts of papers. I had a huge collection of these leaflets at home. I decided I should publish them. But it would be boring to publish only German leaflets, so I found some Russian ones. Later I gave it all to the Memorial Museum of German Anti-Fascists in Krasnogorsk, near Moscow.

— And you also collect barrel organs...

— The barrel organ is in Odessa; it is a temptation. If I become poor I will roam the streets playing the barrel organ and collecting money.

“RADIO HERMITAGE 90.1 FM” IS CELEBRATING ITS 15TH ANNIVERSARY

This year “Radio Hermitage” turned 15 years old. We decided to retrace the history of the radio station to try and understand the secret of its success.

IN THE BEGINNING CAME THE IDEA,

the idea of creating an entirely new kind of music radio station for Saint Petersburg. This station was to become an alternative to all the existing FM stations, which, even though quite varied, always kept to the same format: a DJ, commercial breaks, news programmes. Music got what time was left. The new station was aimed at an available niche in the market and became the first in Saint Petersburg targeting a certain type of listener, rather than a wide and diverse public.

OUR AUDIENCE

These are accomplished self-confident people. Our listener is educated, employed, well-to-do; he appreciates comfort and style in life and always preserves his individuality.

NAME

The name had to correspond to the spirit and atmosphere of Saint Petersburg.

FORMAT

The most difficult task was to choose a format which would adequately suit all the features of a new type of radio station. But the answer came by itself. The music chosen for the new station was jazz, blues, and jazz arrangements of classical music.

SO...

In the spring of 2000 “Radio Hermitage” received all the broadcast licenses for the 90.1 FM frequency. The founder of the station was CJSC “Radiokompaniya “Kultura”. We became the first jazz radio station. We became the first music station without DJs. We became the first station where the commercial breaks consisted of two commercials maximum.

The name “Radio Hermitage” was chosen for its distinctive St Petersburg feel. Besides that, this name pays tribute to the State Hermitage and personally to its director Mikhail Piotrovsky. We are proud to work in partnership with the main museum of the country. Every day except for Monday, when the doors of the museum are closed to visitors, “Hermitage” on the Hermitage” is broadcast, which is the oldest programme in the Saint Petersburg FM range. The programme explains about the new exhibitions and projects at the State Hermitage, about the people who dedicated their lives to it.

SCEPTICS

They were unanimously saying that the new format was too “intelligent” and would not have an audience, that the competition was too high and that listeners did not need us. They were wrong.

SUCCESS

Two years later we were already a successful business. We are unique. Every radio station has its loyal audience. Ours is the overwhelming majority of the intellectual and business elite of Saint Petersburg. A “Radio Hermitage” broadcast follows the basic rules applying to any professional commercial radio station. We studied the preferences of the target audience of our advertisers and based our format on them. For 15 years already “Radio Hermitage” has been an island of stability in the ocean of the rapidly changing modern world.

MASTER KEY

This is a musical mass media award. In the first two years of our existence we received the “Master Key” award twice. In 2000 “Radio Hermitage” was recognised as the best debut radio station. And a year later it was

awarded third prize for “Best music radio station of 2001”.

PROFESSIONALISM

Quality content and respect and love for our listeners are our main working principles.

ACKNOWLEDGEMENTS

“Radio Hermitage” expresses its deepest gratitude to the intellectuals who gave their help and support to the station during its early phase: M. Piotrovsky, D. Likhachev, A. Petrov, D. Granin, V. Gergiev, A. Charkin, M. Chulaki.

RADIO BROADCASTING

in Saint Petersburg is quite intensive. Only ten years ago we all heard the same information from our radios, the same music and the same people. Today everyone can choose a radio station corresponding to his or her taste in music, programme style, and the veracity and efficiency of the news spots.

EVERY RADIO STATION IN SAINT PETERSBURG IS UNIQUE IN SOME WAY

but there is a definite trend: the more a station tries to “please everyone”, that is, target a large audience, the more difficult it is for the listener to find his favourite music there and to stay with this radio station for a long time, which means that the probability for the commercials to reach their target audience is reduced to a minimum. On the other hand, it is difficult to expect that the listener who is not searching for a particular type of music, will tune into your station and not a competing one with the same choice of content

and services. The “one size fits all” formula lost its magic meaning long ago. Now you have to target some one’s particular tastes.

SO WHOSE TASTE IS “RADIO HERMITAGE” BASED ON?

FIRST, LET US THINK:

what happened to the scent of a rose when chemistry found a way to generate it from sage? What happened to strawberry juice when, thanks to concentrates and flavours, it became “more strawberry-like” than natural strawberry, just like an artificial fir tree can be made greener than a real one? Yes, they became easier to use, cheaper, more widespread, but is it what we need? Not everyone can appreciate what is real and authentic as opposed to artificial or substituted.

“RADIO HERMITAGE”

does not try to replace music created by generations with a mass consumption-driven, ephemeral substitute. We provide our listener with the possibility to enjoy music which does not need commentary, which sounds unintrusive and is in tune with the listener’s mood.

ALL OF THIS

allows us to be sure about the commercial success of the project. It is 15 years now that “Radio Hermitage” has been connecting its listener to the advertiser that provides the services he needs the most.



15 YEARS

IN ST. PETERSBURG



СМИ «Невская волна»





'ON THE 20 APRIL HITLER IS CELEBRATING HIS 24TH BIRTHDAY IN A VIENNESE MEN'S HOSTEL ON THE MELDEMANNSTRASSE. THOMAS MANN IS THINKING ABOUT HIS 'MAGIC MOUNTAIN', HIS WIFE IS AGAIN RECEIVING TREATMENT FOR ILLNESS. LYONEL FAININGER DISCOVERS A TINY WOODEN CHURCH IN GELMEDOR AND TURNS IT INTO A CATHEDRAL OF EXPRESSIONISM. FRANZ KAFKA SIGNS UP FOR VOLUNTARY WORK ON A VEGETABLE FARM AND PULLS OUT WEEDS IN THE EVENINGS AS PART OF THE TREATMENT FOR HIS 'BURN OUT'. BERNARD KELLERMAN WRITES THE YEAR'S BESTSELLER 'THE TUNNEL' A SCI-FI NOVEL ABOUT AN UNDERGROUND TRANSPORT LINK BETWEEN AMERICA AND EUROPE. FRANK WEDEKIND'S 'LULU' IS BANNED. OSKAR KOKOSCHKA BUYS A CANVAS THE SIZE OF HIS BELOVED ALMA MAHLER'S BED AND SETS TO WORK ON A PORTRAIT OF THE LOVERS. IF THIS TURNS OUT TO BE A MASTERPIECE, ALMA WILL MARRY HIM, BUT ONLY IF.'





- 226 Lace
- 238 The Gold of the Queen of Spades
- 244 Attire



11 **FRANZ XAVER
WINTERHALTER (1805–1873)**
Portrait of Countess O.E. Shuvalova, 1858.
Fragment. Acquired in 1925;
Formerly in the Shuvalov
collection, St. Petersburg
The State Hermitage Museum



European Lace in the Hermitage Collection

LACE, THAT 'AIRY FOAM' OF THREADS, APPEARED IN EUROPEAN CULTURE RELATIVELY RECENTLY, JUST OVER 400 YEARS AGO. IT WAS BORN INTO A VENERABLE ANCESTRY AND IMMEDIATELY TOOK AN HONOURABLE PLACE AMONG OTHER SYMBOLS OF BEAUTY, WEALTH AND NOBILITY, ADDING TO THE INDUSTRY OF LUXURY. LACE WAS WIDELY USED IN EUROPE; IT HELD A STRONG POSITION IN THE DECORATION OF BOTH SECULAR AND ECCLESIASTICAL INTERIORS AND, OF COURSE, IN COSTUME MAKING.



²¹ **UNKNOWN ARTIST**
Portrait of the Empress
Anna Ioannovna (1693–1740,
Empress from 1730), 18th century,
Oil on canvas. Fragment
The State Hermitage Museum
Inv. ERZh-554

Not only did lace preserve the flavour of a particular period but it also demonstrated individual preferences and tastes. It is practically impossible, however, to understand and discern all of that in a small feather-light piece outside the context of artworks. This dainty material has been forever preserved in painted canvasses, stone, metal and even leather. Full-dress portraits, marble and bronze busts, reliefs and medals that eternised the great and the good, show in great detail the patterns and shapes of garments made of lace. Paintings of interiors serve as a topography of sorts that indicates where lace could be used for decorating the space. In secular interiors these were whole sets for bedrooms, including pillow covers, throws, table cloths and curtains. In church interiors lace was used for decorating altar curtains, veils and other garments.

In costumes lace found favour on the shoulders of royal family members, members of the nobility and the elite among the clergy; it would decorate coronation, ceremonial and day-to-day costumes alike. Depending on the fashion and

style, it would either fully cover the shoulders — as a wide collar — or set off the low-cut dresses in a narrow line or froth on the chest as a voluminous frill. It would decorate dress-shirts, skirts, gloves and even the cuffs of men's high boots. In 17th century military attire it was used as a multi-layered scarf tied over the shoulder as a sash or worn around the waist (Frans Hals's portraits brilliantly show these details in the costumes of gallant officers). In ecclesiastical attire it would decorate the hem of a pure-white alb — its cuffs and frilled collar — as a wide falbala. Studying the amazingly detailed portraits of cardinals painted by Italian artists of the 17–18th centuries allows us not only to admire the intricate texture but also to 'read' the patterns in the lace. During the time of Louis XIV lace would perch on the bonnet crowned the hairstyle, and in the 18th century it would go down the sleeves of the dress in a cascade of falbalas. In the 19th it would be sewn onto the plain fabric of the skirt in wide stripes, so that the pattern would be highlighted against the dark silk. In the upper part of the costume they would come down





41 **SÉBASTIEN BOURDON (?) 1616–1671**
Portrait of a French Marshal
Fragment
Acquired from the Prince L. Lobanov-Rostlovsky
collection, St. Petersburg
The State Hermitage Museum

from the shoulders in a similarly wide strip but made with several narrower falbalas. Portraits of the beautiful women of high society by Carl Timoleon von Neff¹ precisely show these most gentle semi-transparent details.

Over time lace separated from the body of the costume and began serving not only as neck-pieces and shawls but also as mantillas that were big enough to wrap around the body. These garments were most valued in Spain.

The special world of accessories eagerly included lace into its decorative toolbox. Parasols, gloves and mittens, purses and fans, hats and handkerchiefs — lace was used in all these charming supplements to the costume: white, black or colourful, in trimmings and in combination with other various materials.

For a long time lace was seen only as an attribute of a costume albeit an integral part of the wardrobe. The women of high society would constantly add new garments to their collections. It was only in the middle of the 19th century that lace started attracting the attention of professional col-

lectors who started purposely collecting both contemporary pieces and preserved garments from the past.

Italy is believed to be the birthplace of lace, and rightly so. Its origins can be traced to eyelet embroidery and at first they competed in the delicacy of the decoration. Needle lace would recreate geometric patterns in white linen threads, such as rose knots and stars that Italian mosaics from Ravenna were so famous for, thus preserving the stylistic continuity in works of applied art. Geometric shapes prevailed in early Italian lace. Their recurrence created a clear rhythm in the pattern, emphasized by alteration of different-sized elements. Such even, orderly rows of ornament, assonant with the harmonious spirit of Renaissance, were highlighted by a horizontal brim or the recurrent teeth of the bottom edge. Later, in the 17th century, similar rose knots and stars reappeared in the Spanish lace but in a larger size becoming known as sol ('sun'), and indeed they did resemble solar discs.

51 **INSERT FOR THE BODICE
OF A DRESS MADE
OF RAISED GUIPURE**
Venice, 17th century

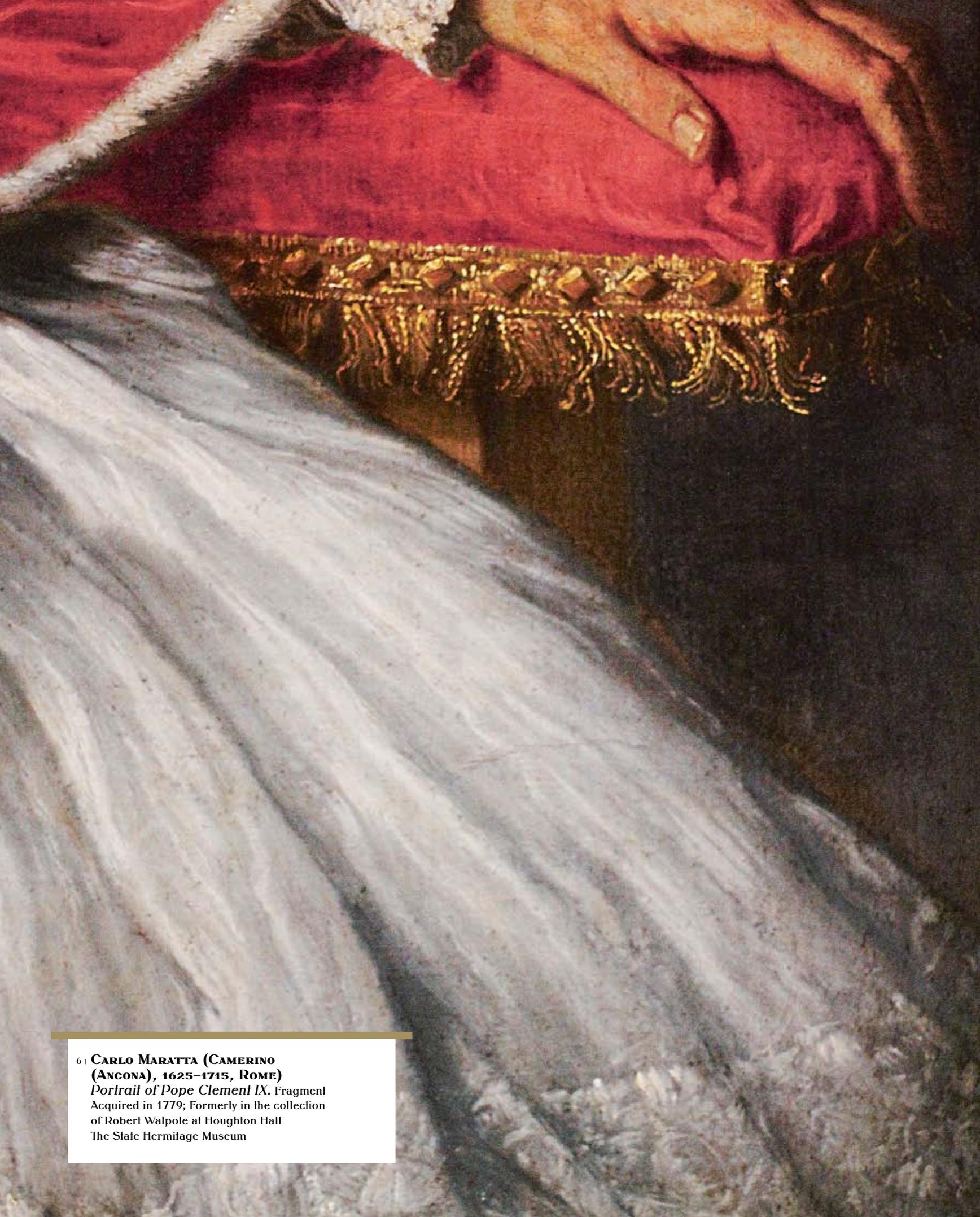


LACE FROM THE SHEREMETEV COLLECTION

The Sheremetev Collection also comprised samples from various countries and periods. Large items for decorating clerical costumes stand out. For example a splendid cardinal pelerine made

of Venetian guipure. Apart from costume accessories, there are also some decorative works such as cushion covers and throws that used to decorate palace interiors.

¹ Carl Timoleon von Neff (1805–1876) — a court artist for Emperor Nicholas I and a custodian of the Hermitage Arts Gallery.



61 **CARLO MARATTA (CAMERINO
(ANCONA), 1625–1715, ROME)**
Portrait of Pope Clement IX. Fragment
Acquired in 1779; Formerly in the collection
of Robert Walpole at Houghton Hall
The State Hermitage Museum

Lace would promptly react to stylistic changes and smoothly imitated the language of the period. Seventeenth century baroque with its massive shapes and contrasts of light and shade brought along new lace techniques that featured prevailing high relief. Relief in needlework made ornamental shapes richer and more resilient, accentuating the chiaroscuro. Italian guipure was particularly famous: it had the highest profile and a multi-layered texture. Linen threads were used to create large curls of acanthus and flowers. The edges of the garments would have scallops which would emphasize the intricate play of the threads. The pattern, designed to resemble foliage with light curves would flow, filling its dedicated space. Its motifs would be connected with rare bars or bridges which allow the pattern to float in the air. Italian guipure, especially Venetian, was fashionable in other countries as well. In the time of Louis XIII (1610–1640s) France imported guipure in huge quantities, which triggered decrees against luxury that would prohibit even wearing lace. Such persecution (which also existed in other countries, such as Spain), however, could not

stop lace's expansion. France started establishing its own manufacturers. As the Minister of Finance, Jean-Baptiste Colbert made Alençon the capital of needlepoint guipure lace by founding a school there in 1665, where Venetian lace makers could relatively quickly pass their skills on to their French students. A year later King Louis XIV was presented with French guipure which rivalled Venetian in quality. The monarch liked the garments so much that he even banned the use of Italian lace to promote local manufacturing. New lace-making centres started appearing all over the country, in Argentan, Alençon, Sedan, Valenciennes etc. After that, being more exquisite, French lace started pushing back its Italian counterpart.

Although the French managed to steal fame in this craft from the Italians, they still had to compete with Flanders, famous for a different type of lace, known as bobbin lace, which appeared a bit later than the needlepoint technique. Apart from the difference in the technique itself, this lace had a different planar interpretation of the pattern, which would densely fill the surface with falbalas, barbes and jabots. The famous

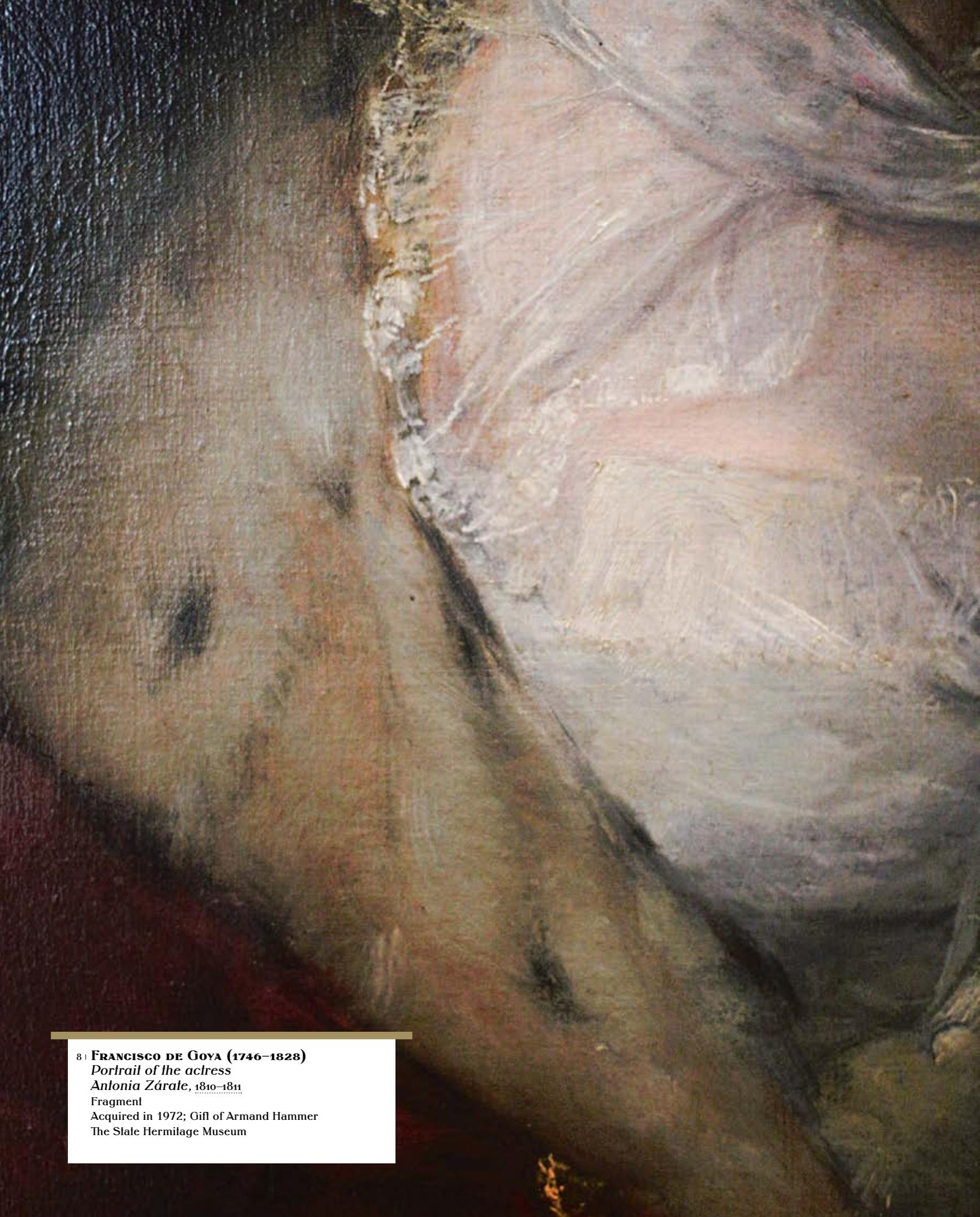
71 COLLAR OF RAISED GUIPURE
Italy, 19th century



LACE FROM THE YUSUPOV COLLECTION

The Yusupov Collection is remarkable for its large variety of both lace garments and their countries of manufacture. Italian guipures are represented by amazing samples from Venice. Collars, pelerines, cuffs and corsage inserts have a high profile and typically Baroque patterns. France is represented by needlepoint lace, guipures, garments

from Argentans, woven lace from Alençon and Valenciennes. Chantilly items include veils, flounces, jabots, collars, hair pins and other details for decorating costumes. There are also some remarkably exquisite accessories: handkerchiefs and parasols made of Brussels lace, either entirely or with a fringe of finest linen batiste.



81 **FRANCISCO DE GOYA (1746–1828)**

Portrait of the actress

Antonia Zárate, 1810–1811

Fragment

Acquired in 1972; Gift of Armand Hammer

The State Hermitage Museum

Flemish garments made of very fine flax yarn were amazingly feathery and delicate. Such centres as Binche, Brussels, Brabant etc. gave their name to the types of lace that were produced there.

The technical novelty of the eighteenth century in Europe was using lulle lace (fine woven mesh with regular-sized tiny cells) as the background for the pattern. A separately-woven ornament would be sewn onto the lulle as an applique or interwoven. The mesh cells had various numbers of sides, from four to six, and various configurations (diamonds, hexagons etc.). Every lace-making centre would prefer one pattern or another. The mesh could stay clear between the motives or be filled with small dots which made the whole garment all the more charming. Ornaments made of versatile and flexible forms (flowers, bows or rocaille curls) would alternate with openwork reserves filled with ornately-shaped mesh. The lightness and unconstraint of the pattern matched the frivolous and playful style of the 18th century quite well. Multiple lace rouches and frills which were abundant in the costume of that period made those who wore it even more charming and coquettish.

Brussels was particularly famous for lulle appliques. Later on, in the 19th century, they were used to make wide flounces for dresses, shawls, scarves or even whole mantillas that were so popular with Spanish beauties. Lush vegetative motifs (single iris flowers, roses, fern leaves or garlands made of these), large in size and somewhat naturalistic, were freely placed at the bottom of the garment creating a dense border for the pattern, or filling the space entirely.

Apart from flax, lace-making also used silk and metallic threads, either silver or gilded. The latter was produced in Italy beginning in the 17th century and later in Germany and other countries. These narrow strips of woven ornaments shimmering with a cold shine were most often used for decorating dresses by sewing rows of it onto the fabric. Silk lace was only made in France: *blonde*, as it was called, could be golden or silver in colour. A particularly widespread type was black lace made of Chantilly silk, named after the largest centre of manufacture. It was in demand not only in France but also in other countries, especially in the nineteenth

LACE FROM THE SAXEN-ALTENBURG COLLECTION

The Saxen-Altenburg collection included pieces of French and Brussels lace from the 18th-19th centuries. Flemish woven and needlepoint guipures were side by side with finer French garments. Silk blondes, barbes and black mantillas embellished with beading

and chenille embroidery are wonderful examples of Chantilly products. Alancons and Valenciennes are represented with decorative details in costume: collars, cuffs and scarves. A great number of small details and bonnet crowns are characteristic of Brussels lace.



91 **BONNET WITH LACE INLAYS**
Spain, 17th century



¹⁰¹ **CARL VON STEUBEN (1788–1856)**
Portrait of Countess d'Asche, 1844
Fragment. Acquired in 1924
Formerly in the collection
of D.A. Benkendorf, Petrograd
The State Hermitage Museum

century Spain, where black in clothing had always been particularly popular.

Such a variety of techniques and patterns in lace is fully demonstrated in the wonderful collection of the Hermitage. Most of the items were acquired after the Revolution. The collections from the former Von Stieglitz museum were handed over to the museum and joined large nationalised private collections that came to the Hermitage through the Museum Fund. The refined taste of several generations of St. Petersburg nobility was combined with the conscious and targeted interests of the collectors from the 19th century.

In the 1930s some items from the Hermitage collection suffered the same fate as other artworks: they were prepared to be sold abroad

through Anlikvarial.² Some of the excellent items chosen left the museum forever, whereas occasional items were not sold for some reason. The labels with a stamp saying 'Antiques', that remain attached to them are mute witnesses of those times and now serve as historical documents.

Over the last decades of the 20th century the lace collection of the Hermitage swelled with new additions. This process became even more active at the beginning of the 21st century. Lace has attracted more interest lately and is often seen at Western auctions. The Hermitage collection keeps growing. Some of its showpieces play an increasing part in the museum's general and themed exhibitions, naturally integrating into the comprehensive display of Western European art.

2. The National 'Anlikvarial' ('Antiques') Society (as a part of Trade People's Commissariat (later of the Ministry of Foreign Trade) of the USSR) was involved in organising sales of museum exhibits abroad in the 1930s.

LACE FROM THE BARON VON STIEGLITZ MUSEUM

Among the works acquired from the former Von Stieglitz museum, apart from the later examples, are rare samples of early Italian and Flemish lace.

11 | **SHAWL OF BRUSSELS LACE**
Belgium, 19th century



VICTOR FAIBISOVICH

THE GOLD OF THE QUEEN OF SPADES

¹² **UNKNOWN ARTIST**
*Portrait of A.P. Sheremeleva
in a carousel costume
(a Bellona costume)*
From the original by A. I. Ligolsky
No earlier than 1768. Oil on canvas
The State Hermitage Museum
Inv. ERZh-1872

¹³ **P. LONDIGNY**
Portrait of N.P. Chernysheva
From the original by F. Drouel, 1767
Paper, mezzofini
The State Hermitage Museum
Inv. ERZh-16145



"MY QUEEN OF SPADES IS VERY FASHIONABLE NOW", WROTE PUSHKIN IN HIS DIARY FROM 7 APRIL 1834, SOON AFTER THE STORY WAS PUBLISHED. "GAMBLERS BET ON THREE, SEVEN AND ACE. THEY HAVE SPOTTED THE RESEMBLANCE BETWEEN THE OLD COUNTESS AND COUNTESS N[ATALIA] P[ETROVNA] AT COURT AND ARE SEEMINGLY NOT ANGRY."¹



Admittedly, Pushkin had good reason to worry — his old countess had rather sharp features, and those who venerated Princess Golitzine, who inspired the character, may have disapproved. According to a famous memorialist, at the end of her life Princess Natalia Petrovna “was very unpleasant in her looks: she had a big moustache and a beard and for that reason was known as ‘Princesse Moustache’.”² Although there is not a single hint of that in the text of *The Queen of Spades*, the resemblance between Countess Anna Fedolovna and Princess Natalia Petrovna was striking; in the first issue of the story the writer himself accidentally called the old countess ‘Princess’ three times ...

It is not without reason though that through Anna Fedolovna’s grandson, first lieutenant of the Horse Guards Pavel Aleksandrovich Narumov, the author lets us know that “about sixty years ago” in Paris “people would follow her everywhere to see la Vénus muscovite [the Venus from Moscow]” ...

Princess Natalia Petrovna had also seen better days: she used to be as beautiful and graceful as a young Amazon, which is well proven by certain works in the Hermitage collections of graphics, paintings and numismatics. Arguably the most amazing among them is a large gold medal coined at the St. Petersburg Mint in 1766.

The front of the medal had a portrait of young Catherine II, skilfully created by Timofey Ivanov (1729–1803); the stamp for the back was designed by Johann Georg Wechler (1724–1800) and depicted an amphitheatre with a rider and a chariot racing around the arena. Over the amphitheatre is a soaring eagle with a crown in his beak. Above it is an inscription in a circle: ‘From the Alpheus to the Neva’. Below to the left is an

allegorical image of the Neva as the successor to the Alpheus, the river flowing along the southern border of the Ancient Greek city of Olympia that gave its name to the famous games. Below at the edge is an inscription:

‘TO COUNTESS NATALIA CHERNYSHEV[A]
FIRST PRIZE THIRD MEDAL
11 JULY.1766’.

Countess Natalia Chernysheva, who became Princess Golitzine after marriage was given this medal for winning the famous carousel, an equestrian contest that took place in St. Petersburg in the summer of 1766. Empress Catherine II was going to hold the memorable event as a celebration of her third anniversary on the throne but the rainy weather that set in during the summer of 1765 made her postpone the celebrations until the following year. In the summer of 1766 Antonio Rinaldi put up a massive five-tiered amphitheatre on Palace Square. The top tier was fenced with a balustrade decorated with vases; the bottom one was painted with garlands, trophies and lion masks; the painting was completed by Gavriil Kozlov and Pietro Gradizzi.³ The carousel, the equestrian contest that was meant to revive the old traditions of jousting, was to have four squadrons: Slavic, Roman, Indian and Turkish. The amphitheatre was therefore divided into four sections with separate boxes for judges; they had three judges, two heralds and a secretary each. Special boxes located one opposite the other were designated for Empress Catherine and the heir to the throne, Tsarevich Pavel Petrovich, who was then 11 years old.

The official announcement published back in 1765 said that the carousel had been organised “during peacetime in order to prevent those members of the nobility yearning for glory from



14 | **VIGILIUS ERIKSEN**
Portrait of A.G. Orlov
 After 1766
 Oil on canvas, 398 x 356 cm
 The State Hermitage Museum
 Inv. GE-9782

turning to idleness and corruption and to give them an opportunity to show their agility in military exercises through this noble activity.”⁴

The first carousel took place on 16 June 1766. The gathering of squadrons in the arena was turned into a theatrical show. The Slavic and Roman squadrons marched from the Summer Palace along Bolshaya Millionnaya Street to the main gate of the amphitheatre (opposite the Winter Palace). The Indian and Turkish squadrons set off from Malaya Morskaya via Morskaya Lugovaya Street⁵ and entered the hippodrome simultaneously with the Roman and Slavic ones. “The concourse of people in the streets was so immense that it would be impossible to describe”, said the chamber-fourrier journal, “for in the amphitheatre and on the sides of the streets, in the windows of the buildings and on the roofs there were uncountable myriads; but the most magnificent of all was the Winter Palace of HER IMPERIAL MAJESTY — its halls, as large as they are, were not only full of audience members on all floors but even its roof was covered with people.”⁶

Each squadron had a chief, two dames and four cavaliers. All participants of the carousel were dressed and armed loosely in accordance with the name of their squadron: the designers of the costumes did not aim to achieve historical and ethnographical authenticity. Their task was to create a bright and splendid image, a challenge they met beautifully.

This we can judge thanks to the portraits by Catherine II’s court artist Vigilius Eriksen of Count Alexey Orlov dressed as the chief of the Turkish squadron and his brother Grigory dressed as the chief of the Roman one; the Hermitage also holds a portrait of Countess Anna Sheremeleva in her ‘Roman’ (?) costume for the carousel, painted by an unknown artist in the second half of the 18th century, this painting having arrived at the Hermitage from the Fountain House of the Sheremelev Counts.

The dames performed on magnificent chariots, each of them carrying one warrior and led by a charioteer from among the cavaliers. The other two cavaliers participated in the contest on horseback. Three judges were assigned to each squadron. The Empress appointed 83-year-old Field Marshall General Count Burkhard

Christoph von Münnich (1683–1767) the Principal ('First') judge.

The compelling dames were to break their lance against a post with the head of Medusa as a target on top, hit another target with a pistol (namely, the forehead of a bear between its ears), strike the tongue of a lion mask with a javelin, grasp a helmet placed on top of a small pedestal while galloping, behead a Hydra at full till and catch up with a rolling hoop.⁷

Countess Natalia Chernysheva was a member of the Turkish squadron with Count Alexey Orlov as the chief; her charioteer was Johann von Fersen.⁸ The young countess completed her 'course' impeccably.

At the end of the contest the participants were gathered in the Summer Palace.⁹ Then, according to the Chamber-Fourrier's journal, "the principal judge, Field-Marshal-General von Münnich appeared from the conference hall with the other judges, followed by pages of HER IMPERIAL MAJESTY with golden trays carrying expensive prizes. He stood in the middle of the room with six judges on each side. Then he addressed the youngest daughter of His Grace Privy Councillor in Deed, Senator, Gentleman-in-Waiting and Knight of various orders, Count Petr Grigorievich Chernyshev, and Countess Natalia Petrovna, whom he greeted with the following words: 'My dear lady! You are the person that HER IMPERIAL MAJESTY entilled me to award the first prize that your most charming agility has won you. Being full of respect and amazement for you, my dear lady, please accept my congratulations on this excellent achievement. Besides this, you also have the right to distribute the well-deserved prizes to all other dames and cavaliers with your wonderful hands. As for myself, in my old age and retirement, 65 years old and after years of service, I undoubtedly consider myself a venerable soldier and the most senior Field Marshall in Europe, who has had the honour of leading the Russian army to victory many a lime. I see it as a special reward and am proud of being not just a witness to, but also the principal judge of your noble exploits'. Upon greeling her in this manner he gave the first prize to Countess Natalia Petrovna Chernysheva — an expensive diamond hair pin. Having received the prize, she stood on the right of the main judge



¹⁵¹ **VIGILIUS ERIKSEN**
Portrait of G.G. Orlov
 After 1766
 Oil on canvas, 392 × 358 cm
 The State Hermitage Museum
 Inv. GE-9783



16 | **T.I. IVANOV**
Medal received by N.P. Chernysheva during a court carousel, 1766.
 Gold, embossing
 The State Hermitage Museum
 Inv. ON-M-Az-242

and gave out the other prizes both to the dames and the cavaliers and charioleers.”¹⁰

Less than a month later, on 11 July 1766, the second carousel took place. “The arrival of judges and the march of dames and cavaliers occurred in the same manner as before”, the Chamber-Fourrier journal states. “At the end of the show HER MAJESTY returned to the Summer Garden. Upon the arrival of all four squadrons the first prize again was given to her Excellency Countess Natalia Petrovna Chernysheva, and she was then entitled to give out the other prizes, namely gold medals, to the following people:

2nd prize of HER IMPERIAL MAJESTY to Lady-in-Waiting Elizabeth Nikolaevna Chogloкова;

3rd prize of HER IMPERIAL MAJESTY to Lady-in-Waiting, Her Excellency Countess Anna Petrovna Sheremeleva.

On the judges’ decision, the first and second prizes for cavaliers Their Excellencies Counts Grigory and Alexey Orlov were retained as they were equal in their successes, and the destiny of the first prize was to be decided through further competition; third prize was given to Lieutenant of the Horse Guards, Count Steinbock. The following charioleers were awarded:

1st prize — Lieutenant of the Horse Guards von Fersen;

2nd — Lieutenant of the Guards Alexander Nikolaevich Zherebtsov;

3rd — HER IMPERIAL MAJESTY’S gentleman-in-waiting and President of the Medical Office Baron Alexander Ivanovich Cherkasov.”¹¹

“In the evening a dinner at the court was held for all the dames and cavaliers, followed by a masquerade ball. It was held in the Summer Palace, and the garden was lit”, recalled Princess Natalia Petrovna later. “This was the most beautiful and magnificent ceremony of the century, I think. All the dames and cavaliers were covered in diamonds, my sister and I were wearing 400,000 roubles’ worth of them.”¹²

On 12 July 1766, a Wednesday, after three o’clock, the last carousel took place: Grigory and Alexey Orlov were competing for the first and second prizes; to the Empress’s great content, Count Grigory won ...

While in the Middle Ages knights broke lances in the hope of winning the favour of beautiful ladies, the eyes of Countess Chernysheva, who had won twice at the carousels, were probably looking for her fiancé in the audience of the am-

philheatre, Colonel Vladimir Golitzin (1731–1798) of the infantry regiment of Perm — they had got engaged half a year earlier, on 15 January 1766. The rings were exchanged in the palace, when the young countess was on her lady-in-waiting duty, and Empress Catherine congratulated the future bride and kissed her three times...¹³

Prince Vladimir Golitzin and Countess Natalia Chernysheva were married three-and-a-half months after the carousel, on 30 October 1766. “Her Majesty herself decorated my hair with her diamonds, I was blessed in the Court Chapel and the Empress was present”, Princess Golitzine later recalled.¹⁴

Her example was soon followed by the winner of the second prize, Elizabeth Chogloкова, second cousin once removed of Empress Elizabeth Petrovna — in 1767 she married First Lieutenant of the Izmailovsky regiment of the Life Guards Boris Zagryazhsky. She was meant to be followed into matrimony by the third prize winner, Anna Petrovna Sheremeleva. In early 1768 she got engaged to Count Nikita Panin (1718–1783), chief master of the court for Tsesarevich Pavel Petrovich, her father, General-in-Chief

Petr Sheremelev’s (1713–1788) friend and almost peer. An epidemic of smallpox broke out in St Petersburg, and among its first victims was Princess Natalia Golitzine’s youngest sister, 15-year-old Maria. It then claimed Countess Anna Sheremeleva in her prime — she died on 17 May 1768. After the death of Elizabeth Zagryazhskaya on 11 May 1771, Princess Natalia Golitzine was left alone among the winning dames of Catherine’s famous carousel; she would also outlive all the male victors: the last one, Count Alexey Orlov died in 1808... Natalia Petrovna even outlived the author of the Queen of Spade — she passed away on 20 December 1837, at 93 years of age.

The gold medal that became Natalia Petrovna Golitzine’s main prize via her granddaughter, Natalia Pavlovna (1796–1872), ended up in her husband Sergey Grigorievich Stroganov’s (1794–1882) famous coin collection, which was later added to the Hermitage collection. One of the medal cases in the Hermitage numismatics department, in the tray with Count Grigory Orlov’s and Countess Anna Sheremeleva’s medals, still preserves the gold of the Queen of Spades...

1. _____ A.S. Pushkin. Complete collection of works in 16 v. Moscow; Leningrad, 1937–1949, V. XII, p. 324.

2. _____ D. Blagovo. Grandmother’s Tales. Leningrad, 1989, p. 86.

3. _____ See: N.I. Glinka. The view of stern and grace. Moscow, 1992, p. 136. — The carousel amphitheatre was later transferred to the current location of Teatralnaya Square and Kryukov (formerly Nikolsky) canal. This amphitheatre, according to historian of Petersburg Heinrich von Reimers (1767–1812), ‘later held performances (Russian comedies) throughout the summer which had provided entertainment for the lowest classes for a long time but due to development of the square ceased’ (H. von Reimers. St. Petersburg at the end of its first century. St. Petersburg, 2007, p. 207).

4. _____ Ibid, p. 205.

5. _____ Morskaya Lugovaya street, before the Palace Square was reconstructed by K. Rossi, led from Nevsky prospect to Bolshaya Millionnaya. The remaining part of former Morskaya Lugovaya street connects Nevsky prospect with Palace Square and is considered a part of Bolshaya Morskaya.

6. _____ Chamber-Fourrier’s Journal 1766. [Б. м., б. г.] p. 115. Hereafter referred to as CFJ with a page number.

7. _____ N.P. Golitzine. My Destiny is Me. Moscow, 2010, p. 34.

8. _____ Ivan von Fersen (1747–1799), a baron and later a count and an infantry general. Could Countess Natalia Chernysheva ever imagine that 66 years later her granddaughter Olga Stroganova would elope with her charioteer Count Pavel Fersen’s grandson?..

9. _____ The Summer Palace was designed by F.B. Rastrelli for Empress Elizabeth Petrovna and constructed in 1741–1746; following his accession to the throne Emperor Paul I ordered the dismantling of the dilapidated Summer Palace and built St. Michael’s Castle on its place.

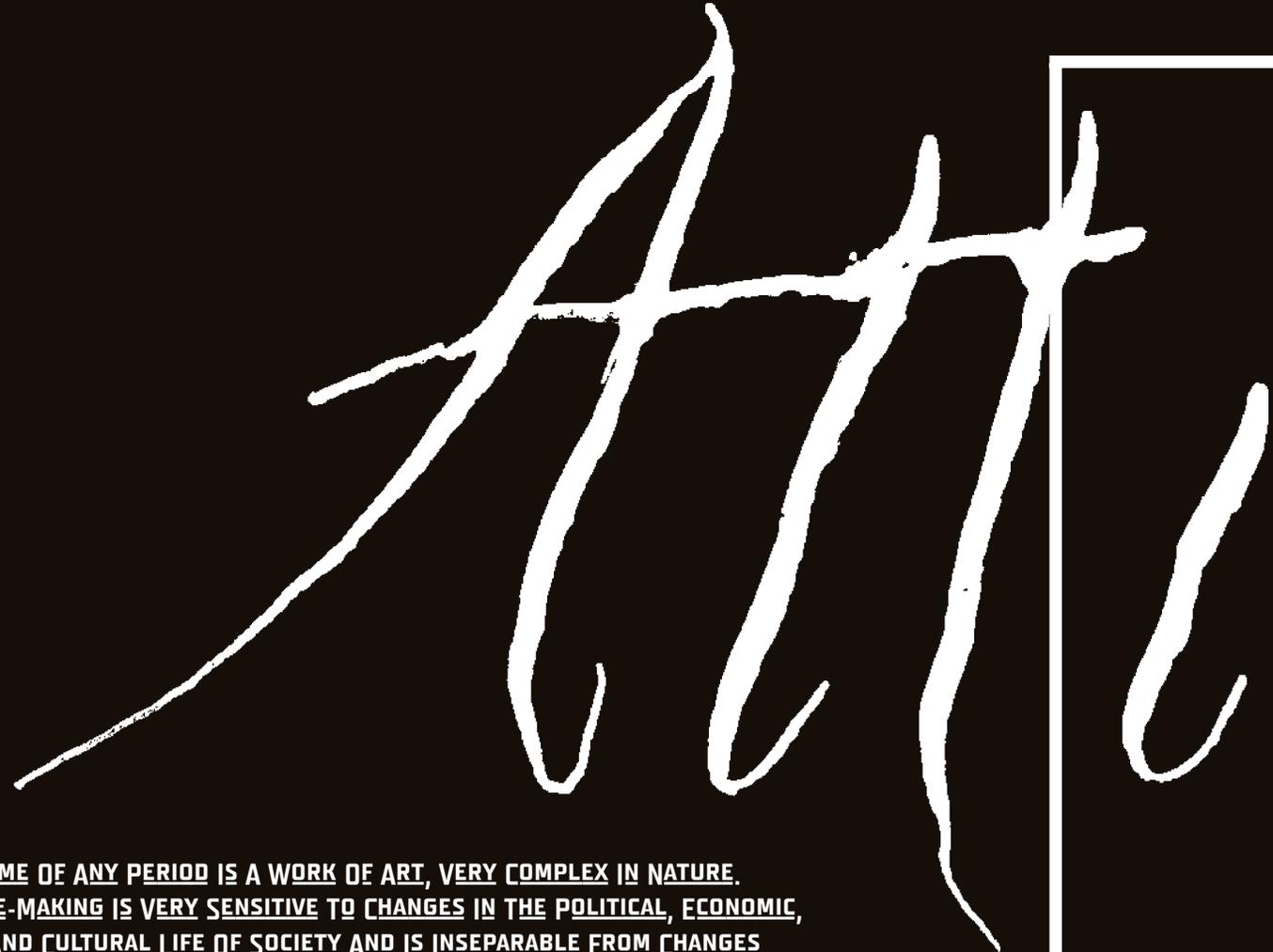
10. _____ CFJ, p. 113.

11. _____ Ibid, p. 143. — ‘At the end of it all, the journal says, HER IMPERIAL MAJESTY demonstrated Her pleasure to all the participants in the same manner after the first carousel — through letting them stay at Her table for dinner, which was followed by a masquerade for all the nobility and the merchantry which lasted until 4 a.m.’ (Ibid, p. 143–144).

12. _____ N.P. Golitzine. My Destiny is Me. Moscow, 2010, pp. 34–35.

13. _____ See: Ibid, p. 34.

14. _____ Ibid, p. 37.



A COSTUME OF ANY PERIOD IS A WORK OF ART, VERY COMPLEX IN NATURE. COSTUME-MAKING IS VERY SENSITIVE TO CHANGES IN THE POLITICAL, ECONOMIC, SOCIAL AND CULTURAL LIFE OF SOCIETY AND IS INSEPARABLE FROM CHANGES OF STYLE. WITHIN A PERIOD OF OVER A CENTURY, FROM THE NINETEENTH TO THE EARLY TWENTIETH CENTURY, FEMALE FASHION WENT THROUGH A RAPID CHANGE OF SILHOUETTE AND DRESS CUT, WHICH DETERMINED THE CHOICE OF MATERIALS, AND A CHANGE IN DECORATION AND COLOUR SCHEME.

"AT THE RUSSIAN IMPERIAL COURT", AN EXHIBITION OF COSTUMES FROM THE 18TH – EARLY 20TH CENTURY FROM THE HERMITAGE COLLECTION, TOOK PLACE IN MAY-SEPTEMBER 2014.

The turn of the 19th century. Classicism

At the end of the eighteenth and beginning of the nineteenth century, Classicism, with its worship of the Ancient World, vividly demonstrates itself in costumes. In vogue are dresses with a very high waistline, very low-cut and revealing; they are made mostly of light white materials. The skirt cascades down from the waistline in gentle pleats and ends with a train. "The principal feature of a contemporary costume", says a chronicler for the *Moskovsky Mercuriy* (Moscow Mercury) magazine in 1803, "is the contouring of the silhouette. If it does not outline the woman's legs from the ankle to the body, then it is considered that she cannot dress."¹ At the beginning of the century

dresses become more and more revealing and transparent; often they are made with no sleeves at all, with straps and worn on top of nothing but flesh-coloured stockings-knickers, since, according to fashionistas of that period, "the finest skirt deprives the finest dress of all its transparency."² Contemporaries recall that ladies at balls of the time resembled ancient bas-reliefs.

Male costume, too, undergoes significant changes. It loses its vibrancy and decorativeness. Profusely embroidered silk, velvet and brocade French caftans disappear. Throughout the nineteenth century the lead role in developing men's fashion belonged to England (while Paris remained the trend-setter for women).

TATIANA KORSHUNOVA

1. _____ *Moskovsky Mercuriy*. 1803, August, p. 206.

2. _____ *V.A. Vereshchagin*. In memory of the past: Articles and notes. St. Petersburg, 1914, p. 54.

178

171 CEREMONIAL UNIFORM OF A GENTLEMAN-IN-WAITING (FRAGMENT)

St. Petersburg, late 19th — early 20th century.
Cloth, silk, gilded thread, sequins, metal, leather; gilded embroidery,
weaving, stamping, gilding. Acquired in 1941 from the Russian Museum
of Ethnography. The Slate Hermitage Museum
Inv. No ERT-10986





48 | **VISITING DRESS OF THE EMPRESS
ALEXANDRA FYODOROVNA (FRAGMENT)**
St. Petersburg, circa 1903. Cloth, silk, muslin,
velvet, lace, silk; applique. Acquired in 1941 from
the Russian Museum of Ethnography; Formerly
in the dressing room of the Empress
Alexandra Fyodorovna in the Winter Palace
The State Hermitage Museum. Inv. ERT-8687 a, b

**The first quarter of the 19th century.
Empire style**

The final stage of development of the Classicism of the first quarter of the 19th century, the Empire style, was born at Napoleon's Imperial court with all its associated splendour, the brilliance of women's attire and the opulence of full-dress uniforms.

The artists of that period are no longer inspired by the rigorous and elegant forms of Greek art but by the ponderous and sumptuous artistic forms of the Roman Empire, more consonant with the spirit of the Napoleonic era. This ceremonial, monumental style with a typical striving towards geometrical regularity, precision of shape and love of ornate décor had an original reflection in the evolution of costume. As early as the first decade of the 19th century one could trace a deviation from the exquisite simplicity of the attire of the turn of the 19th century. Fine semi-transparent fabrics, cotton and linen, in light shades, mostly white, are replaced with heavy, thick silks,

velvet and woollen materials, more suitable for the new rigid silhouette of the dress. The range of colours also changes. Ensembles of more vivid shades start taking more and more space in women's wardrobes, with dark blue, purple, green, crimson and yellow prevailing. The proportions of dresses and their cut also change. The skirt was straight at the front, slightly flared at the sides and densely pleated along the back, forming a bell-like silhouette, which is retained by means of wearing it over a rigid starched petticoat. The waistline gradually traces down to its natural position. The corset makes another appearance and holds the bust high. The dress gets shorter, and loses its lightness and airiness of the ensembles of the Classicism era. The dress is heavily decorated with various frills, ruffles, puffs and *rouleaux* stuffed with cotton, which also serve to support the silhouette in fashion. Dresses are often decorated with voluminous artificial flowers and embroidery. Only the ceremonial attire worn at court retained the train.

SHAWL

Various shawls and scarves were an essential part of a female formal ensemble throughout the first half of the 19th century. They were worn all year round, and even at balls. Girls in aristocratic families were taught from early childhood the art of wearing a shawl, draping it around oneself and even the *pas-de-shawl* dance. Craftswomen from the estates of N. Merlina

and D. Kolokoltsov were particularly famous for their amazing skill. The shawls were woven with fine goat and saiga yarn from Tibet spun thinner than a hair in a complex double-faced weaving technique, which meant that the outside and the inside of the garment were identical (unlike shawls from the east and west which always had a back).

SPENCER

A fashionable garment of women's clothing at the time was a spencer, a short long-sleeved jacket cut just above the waist. It was made of silk and was often lined with cotton for warmth. It was allegedly named for Lord Spencer. Legend has it that

the lord was sitting next to the fireplace at his club and the tails of his coat were burnt through. He cut them off and appeared in front of his fellow members in an unusual costume which soon came into fashion and was dubbed a Spencer.



19 | **CEREMONIAL COURT DRESS OF A MOURNING DOWAGER
EMPERESS MARIA FYODOROVNA (FRAGMENT)**
St. Petersburg, 1894. Workshop of A. T. Ivanova. Silk crepe with an embossed texture, satin, lace, silk ribbons. Acquired in 1941 from the Russian Museum of Ethnography. Formerly in the Anichkov Palace. The State Hermitage Museum. Inv. ERT-9429 a-v



20-21 | **AFTERNOON DRESS (FRAGMENTS)**

Russia, 1850-1851

Faille, straw, embroidery. Acquired in 1941
from the Russian Museum of Ethnography;
Formerly in the collection of A. K. Rudanovsky
The State Hermitage Museum
Inv. ERT-9483 a, b

1830–1890. Historicism: Romanicism, Rococo, Renaissance

Over the period between 1830 and 1890, when a style known in the history of arts as Historicism reigned supreme, the costume goes through several stages. The interest in the art and culture of various countries and ethnicities during the preceding centuries, typical of this style, is brilliantly embodied by the talented designers of that era – in changes of proportion, of the silhouette of the dress, its cut, in the character of the texture, decoration, the colour and pattern of the materials, the embroidery and lace.

Romanicism, which flourished in Russian music, literature and painting, did not bypass fashion either. The original silhouette of a woman's dress at the end of the 1820s–1830s is defined by an even fuller skirt, a top, tightly drawn

with a corset, forming an hourglass shape, a very low neckline revealing the shoulders and puffy sleeves in a multitude of styles.

The change in the silhouette of the dress also affects the materials suitable for it. Light and airy fabrics of white and 'melancholic' shades come back into fashion: black, grey and lilac. Some of them are given incredible names: a frog that has fainted, a load in love, a dreamy flea and even a spider plotting a crime. A fascination with French fashion of the period often leads to amusing incidents. Famous memorialist I.I. Pushkarev recalls that in order to appeal to potential buyers, particularly enterprising dressmakers would often put on the signs of their ateliers something along these lines: "Boris Efremov, Parisian Dressmaker" with a translation into French.³

In the middle of the century the tendency towards the Rococo style is particularly notice-

THE GALILEO HAT

Fashion magazines more and more often feature dresses, coats, hats and other accessories of a fashionable ensemble named after historical figures: Maria Stuart mantilla, Metternich hat, Galileo hats, Tudor hats etc. Even the colour that was in vogue in 1867 was named

after German Chancellor von Bismarck, and the preferred shade was similar to that of mahogany, "ailing Bismarck". Fashion reviews of those days openly state that "fashion has brought us back several centuries and has revived all those styles flaunted by our ancestors."⁴

CRANACH, VAN DYCK, VERONESE

In the 1870–1880s women's fashion is more and more influenced by the art of the 16th–17th centuries. Designers find inspiration in the works of Cranach, Holbein, van Dyck, Titian, Veronese,

Coello and other painters belonging to the schools of Italy, Spain, Germany and France. While in some costumes the historical references are more distinct, they are barely noticeable in others.



³ See: I. Pushkarev. Description of St. Petersburg and district towns of the area. Part 3. St. Petersburg, 1841, pp. 31–32.

⁴ New Russian Bazaar. 1882. No. 16, 18, p. 171, 191.



221 **BALL GOWN OF THE EMPRESS**
ALEXANDRA FYODOROVNA (FRAGMENT)
Vienna, 1900-1901. 'G. & E. Spilzer' workshop
Silk mesh, satin, lace. Chantilly, sequins, artificial
flowers. Acquired in 1941 from the Russian Museum
of Ethnography; Formerly in the Winter Palace
The State Hermitage Museum. Inv. ERT-8602 a, b

able, primarily in the silhouette of the dress with a very full skirt, up to ten metres in diameter. In the 1850–1860s skirts are so wide that petticoats are no longer enough to sustain this fashionable silhouette, and in 1856 a special accessory was developed. Made of steel hoops of different diameters connected with strings, it took the name of the petticoat of the previous period, the crinoline.

The silhouette of the costume becomes more and more flamboyant. The back of the skirt that fans out into a train is intricately draped. Crinoline is replaced with a bustle, a little cushion worn below the waistline at the back that supported the pleats of the skirt behind and created

the fashionable silhouette. Dresses of the time were made of thick silk, velvet and plush and lavishly decorated with bows, various draping of lace and bobbin net and feathers of exotic birds. Such costumes are distinguished by use of heavy fabrics of varied textures, colour and patterns in one dress, and the abundance of decoration and all sorts of edging. Embroidery with bugle beads becomes very fashionable. These costumes fit harmoniously into the interiors of the time overloaded with furniture (which is fully upholstered, particularly often with plush with a fringe), with voluminous and formidable draped curtains and an abundance of paintings in ornate moulded golden frames.

THE HOUSE OF WORTH

The fashion world of the time was dominated by Charles Frederick Worth, English by origin, French at heart, who founded his company in Paris in 1857 which played a great part in developing the global fashion of Historicism, in Russia among others.

Over several decades this company fulfilled orders from Empress Maria Fyodorovna and members of the Russian aristocracy. The Empress trusted Worth to such an extent that, according to his son, costumes were made for her following her wishes expressed in a letter.

LEG-OF-MUTTON

The most popular style of sleeve was very puffy at the shoulder and close fitted around the wrist. It was dubbed gigot (the French word for the hind leg of sheep) and made a second appearance under the influence of the Renaissance period. Gogol gives a vivid picture of a crowd on Nevsky Prospekt at the time: "A whole sea of

butterflies seems to have flown up from their flower stalks and to be floating in a glittering cloud above the beetles of the male sex. Here you meet waists of a slim delicacy beyond dreams of elegance, no thicker than the neck of a bottle. <...> And the ladies' sleeves that you meet on Nevsky Prospekt! Ah, how exquisite! They are like two balloons..."⁵



²³¹ **SLIPPERS AND SHOES BELONGING TO THE GRAND DUCHESSES — DAUGHTERS OF NICHOLAS II** Warsaw, 1895–1902. The 'Jean Kamienski' company Satin, silk, leather, glass; embroidery Acquired in 1941 from the Russian Museum of Ethnography; Formerly in the Winter Palace. The State Hermitage Museum. Inv. ERT-12389 a, b; ERT-12381 a, b; ERT-12395 a, b

5 _____ N.V. Gogol Nevsky Prospekt // The Complete Tales of Nikolai Gogol , V.1, University of Chicago Press, 1985, p. 210.



24 | **WET NURSE COSTUME ("MAMKI") (FRAGMENT)**. St. Petersburg, late 19th - beginning of 20th century. Silk moire, taffeta, silk and metal thread, metal, glass; weaving, punching, gilding. Acquired in 1941 from the Russian Museum of Ethnography; Formerly in the Winter Palace The State Hermitage Museum
Inv. ERT-7274, ERT-7275, ERT-7134



25 | **SORTIE DE BAL OF THE EMPRESS
ALEXANDRA FYODOROVNA (FRAGMENT)**

Russian (?), 1890–1901. Salin, velvet, Brussels lace application, Malin lace, chiffon, beads, imitation pearls, beads, silk lace; embroidery. The collar has a woven label with the sewn scarlet silk monogram 'AF' under the imperial crown
Acquired in 1941 from the Russian Museum of Ethnography;
Formerly in the dressing room of the Empress Alexandra Fyodorovna in the Winter Palace
The State Hermitage Museum. Inv. ERT-8244

RUSSIAN DESIGNERS

The most remarkable Russian designers of this period were T. Ivanova, A. Brizak, who was the last Russian Tsarina's favourite dressmaker,

and N. Lamanova. It is their companies that produced most costumes on order from the Russian imperial court and aristocracy.

"FROU-FROU"

In order to retain the required shape of the dress, it was worn over underskirts made

of taffeta with flounce and pleated frills that rustled when moving, which gave the style its name — frou-frou.

1890s — 1900s. Art Nouveau, Modern style

After the International Exhibition in Paris in 1889, it became clear that after a half century-long reign Historicism had given way to a style which in Russia became known as Modern. The new aesthetical ideal brought along a new comfortable and practical dress with exquisite and austere contours that reflected the new ideal of feminine beauty. Anatole France in 1894 compared a female figure in a fashionable ensemble with a "living amphora".⁶ Narrow draped skirts and bustle were replaced with skirts that gently followed the lines of the body and flared out at the bottom. Very full sleeves densely pleated at the shoulder, clearly inspired by Renaissance attire, briefly come back into fashion, as a tribute to the fading style. One of the typical characteristics of the vogue of the time was a high stand-up collar that could even be seen in summer ensembles. Evening dresses were very revealing with an oval-shaped neckline and short sleeves. Another interesting feature was a new dress style that had one skirt and two bodices: a closed one with long sleeves for visits; and an open one with short sleeves and more ornate for the evening. This was an original manner in which a typical striving for rationalism manifested itself in costumes of the aristocracy.

The 1900s became a period of the undivided rule of Art Nouveau in the art of dressmaking. A special corset produced a particular curve of the figure, similar to the letter S. The determined in-vogue silhouette was emphasised by a bodice with a fall-over at the front, often with a lowered waistline and a skirt close-fitting around the hips and only flaring around the knees and fanning down along the ground. The silhouette of this dress represents the aesthetical ideal of the whole Art Nouveau style, with its attraction to wavy lines and flowing forms.

The colour scheme was also in complete harmony with the style. Dresses were made with fabrics of indistinct shades: straw-coloured, white, light blue, pearl-grey etc., using soft and pliable materials, often using multi-layering. Semi-transparent chiffon, bobbin net, gauze or lace, laid over satin or brocade, softened the shine of these materials, making them flicker depending on the lighting and creating a special effect. Another feature of these dresses is the abundance of decoration. The ornaments of the fabrics and embroidery performed in various techniques and using a multitude of materials are predominantly botanical patterns made of creeping stems with flowers and drooping shoots in Art Nouveau style. This style created a complex system of linear ornament based on heavily-styled flower and plant motifs with typical graphical flexibility of line.

6. _____ A. France. *The Red Lily*. New York: The Modern Library, 1917, p. 103.



26 | **TAILORED COSTUME OF THE EMPRESS
ALEXANDRA FYODOROVNA (FRAGMENT)**

Russian (?), circa 1910

Silk, velvet, lace, beads; embroidery

Acquired in 1941 from the Russian Museum
of Ethnography; Formerly in the Winter Palace
The State Hermitage Museum

Inv. ERT-8610 a, b

1910s. Neoclassicism

Another stage of development begins at the end of the first decade of the 20th century. The difference between daytime and occasional evening wear becomes more distinct. More and more often Neoclassicism that has become widespread in architecture, interior design and applied arts, echoes in the dresses of the period. They become shorter, with a more austere and slim silhouette. The bodice is now soft, with a little fall-over and a raised waistline; no corset is used. A kimono-style sleeve is in vogue, as a tribute to the fascination for Japanese art. The skirt straightens up, becomes narrower and is often decorated with overskirts of various shapes or is asymmetrical, with close-fitted draping and finishes with a small train, sharply angular, oval or split

like a mermaid's tail (the train remains only in evening attire). One of the particular features of this style was the combining of heavy fabrics — velvet, brocade and satin — with semi-transparent gauze, bobbin net and chiffon. The splendour of the decorative elements of occasional wear reaches its pinnacle. It is not unusual for a dress made of thin airy materials to be decorated with heavy embroidery in bugle beads, glass beads, sequins, metal thread and even fur, contrary to logic. Dresses of the 1910s combine light-coloured materials that were in vogue in the preceding period, with bright and often contrasting shades: crimson, green and yellow, possibly in the same dress.

The First World War and October Revolution of 1917 fundamentally changed lifestyles. A new era started in the history of dress.

POIRET, BAKST, BENOIS

The changes in tonality and shape of the late Art Nouveau dress in Russia are primarily associated with the remarkable French designer Paul Poiret, whose style in turn was largely influenced by the Russian ballet performances in Paris,

the sets and costumes designed by Leon Bakst and Alexander Benois. The new forms, the daring and intense colour schemes which replaced the pale shades prevailing in dresses over the preceding decade, are largely rooted in the *Ballets Russes*.



27 | **VISITING DRESS OF THE EMPRESS MARIA FYODOROVNA (FRAGMENT)**
Russian (?), circa 1893
Allas brooches, velvet, shot silk, lace
Acquired in 1941 from the Russian Museum of Ethnography;
Formerly in the Anichkov Palace
The State Hermitage Museum. Inv. ERT-8638 a, b



PHOTO: TASS

28 | **THE WINDSOR DAILY
STAR NEWSPAPER, FEB. 9, 1945**

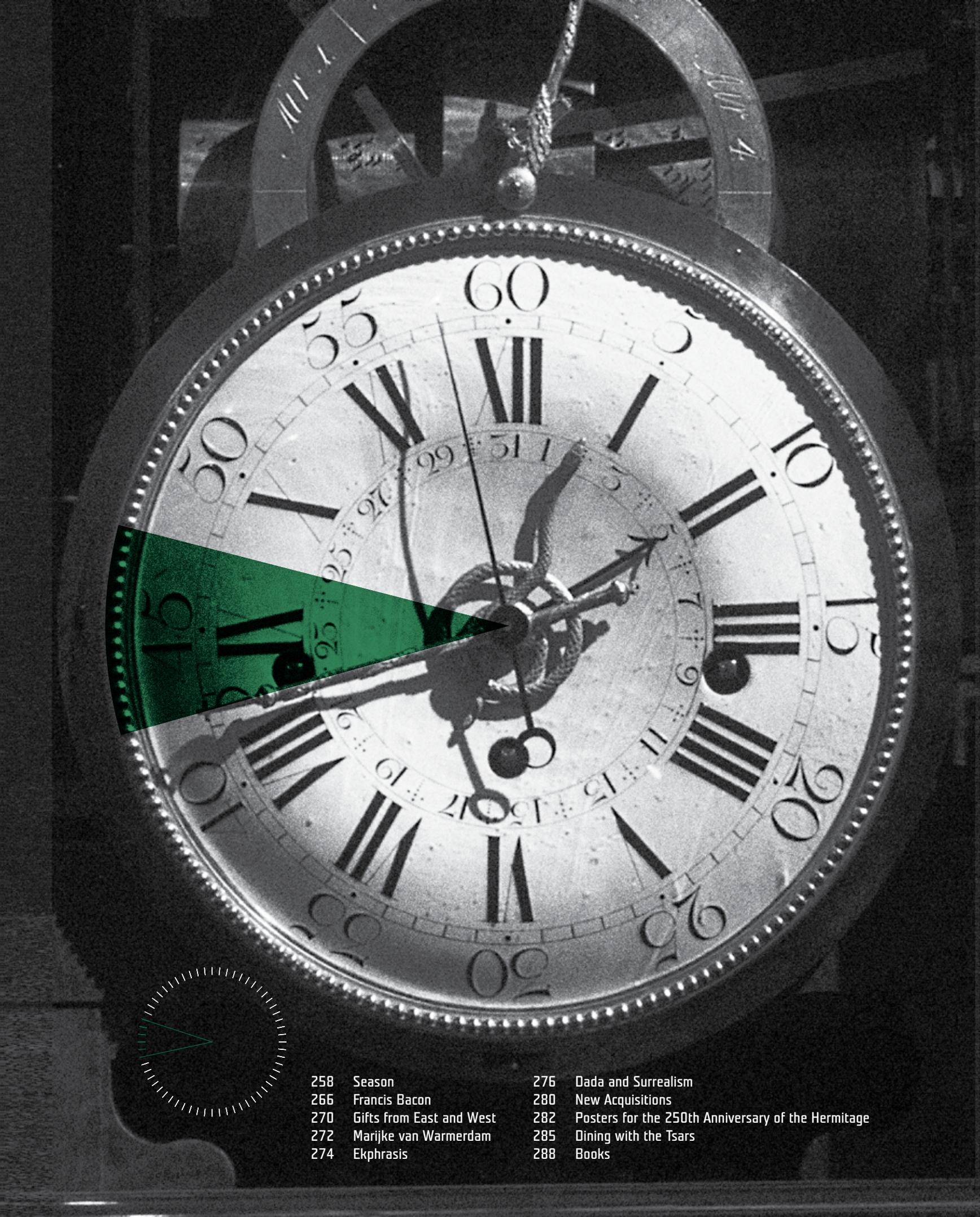
Sgt. William Furia of Philadelphia, Pa., wears a piece of a fancy lace curtain as a helmet cover

Starting as a joke, the cover has proved practical as snow camouflage in Luxembourg



'FOR MANY BUSINESSMEN THE WAR WAS AN ANNOYING INTERFERENCE. THE POST BOXES ALL OVER EUROPE WERE FULL TO BURSTING WITH ANGRY CORRESPONDENCE BETWEEN MANUFACTURERS AND SELLERS, CURSING DELIVERY DELAYS AND HALTS IN SALES. THE MANAGER OF A SMALL FIRM IN ULM IN A LETTER OF THE BEGINNING OF AUGUST, COMPLAINED ABOUT THE 'INCONVENIENT WAR, FLARING UP'. ON THE 20 AUGUST THE GERMAN ENGINE MANUFACTURER, WILHELM MAIBACH UPBRAIDED HIS SON FOR NEGLIGENCE: 'EVEN THOUGH OUR THOUGHTS MIGHT BE OCCUPIED BY THE WAR, THIS IS NO EXCUSE FOR SPOILING THE DESIGN OF SUCH A SERIOUS COMPONENT AS THE TRANSMISSION'. IN FEAR OF SPIES POSSIBLY SENDING STATE SECRETS TO GERMANY VIA PIGEON, ARRESTS AND THE PUNISHMENT OF SUSPICIOUS CITIZENS OF THE ENEMY STATE STARTED IN BRITAIN. IN ONE INSTANCE A CERTAIN ANTON LAMBERT FROM THE PLAISTOW AREA, RECEIVED SIX MONTHS OF HARD LABOUR FOR THE POSSESSION OF TWENTY FOUR PIGEONS WITHOUT THE RELEVANT LICENSE. THE PIGEONS RECEIVED THE HIGHEST PUNISHMENT'.





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**EXHIBITIONS
AT THE HERMITAGE
2014**

**Claude Monet. Three Scenes
From the Beyeler Foundation, Switzerland**

20 May 2014 – 13 May 2015

An exhibition from the series "Masterpieces from the World's Museums in the Hermitage" located in the Impressionists' hall, supplemented by the marvellous Hermitage collection of early works by Claude Monet.

**World War I in Russian and German Artist Graphics
in the Hermitage Collection**

29 July – 6 September 2014

An exhibition dedicated to the centenary of the First World War which displayed for the first time posters, drawings and lubok paintings created by Russian and German artists from the Hermitage collections.

**Exhibition: At the Court
of the Russian Emperors.
18th and Early 20th-century
Costume in the Hermitage
Collection**

16 May – 19 October 2014

This large scale exhibition recreated the feel of the Russian imperial court through works of art and objects from daily life reflecting the richness of the artistic, social and spiritual life and the changes in tastes, styles and fashions over more than two centuries.

**"Servants of the Imperial
Court" Late 19th –
Early 20th century Livery
in the Hermitage Collection**

16 May – 21 September 2014

Over two hundred and fifty types of costumes and accessories from the unique Hermitage collection of livery from the Russian court of the end of the 19th and beginning of the 20th century. A major component of the exhibition is its personal nature. Thanks to accompanying notes that have been preserved and monikers on the livery costumes, the names of the owners of many of the costumes are known.



**Monologue in Praise
of the Seashell**

11 July 2014 –

10 January 2015

The exhibition showcased more than one hundred and fifty examples of decorative art covering a period from the ancient past (the fourth century BCE) up to modern times, from the collection of the State Hermitage. The aim of the exhibition was to show the attractive nature of the seashell, this incredible natural creation, transformed in the hands of a master into a work of art. The Hermitage collection allows us to see the seashell in its various forms: as a talisman, a ward, a table decoration and simply as a valued material for jewellers and stone cutters.

From the sixteenth century onwards, nautilus and turbo seashells were cleaned down to the layers of mother of pearl and inlaid into expensive casings. These highly prized items decorated royal and imperial treasure chests, private suites and the curiosity cabinets of lovers of rarities.

Cowrie, tridacna and turbo seashells attracted jewellers by the richness and refinement of their colour spectrum and their being pleasing to the touch.

From them snuff boxes, powder flasks were made, as well as a variety of other boxes. The shells triton horn and turbinella rapa were used in many countries as ritual musical instruments, as warning trumpets and hunting horns. The beautiful and plastic form of the seashell afforded lots of opportunities for its interpretation in the creation of bowls, fountains and table decorations.

**New Acquisitions.
1997–2014**

19 September 2014 – 15 February 2015

This exhibition displayed the most interesting objects to enter the museum collection since 1997; approximately 400 outstanding examples of figurative and decorative art, archaeological and numismatic artefacts, rare books and documents.

11 Cup

France, mid 16th century
Shell, silver, ruby; carving,
moulding, embossing, H 16 cm
The State Hermitage Museum

Conservation in the Hermitage. Through the Prism of Time

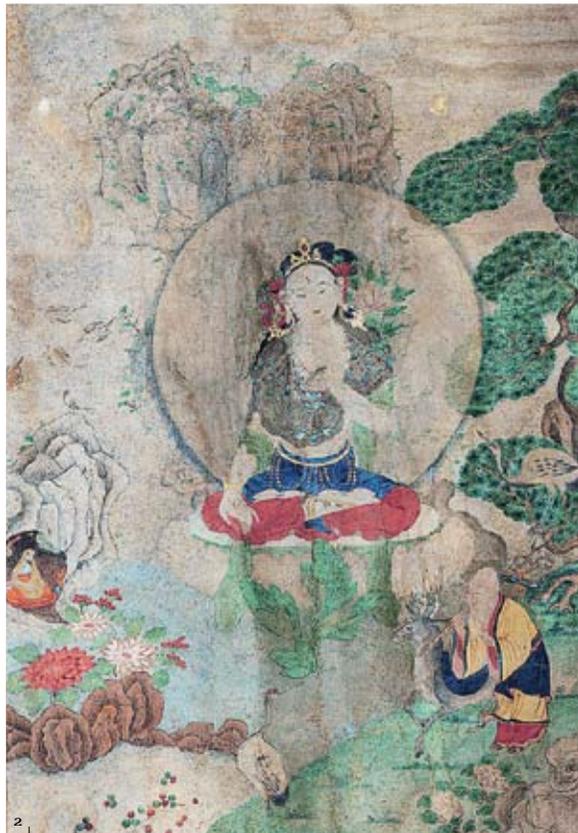
29 October 2014 — 22 February 2015

The unique scale of this exhibition demonstrated the Hermitage collection in all its variety, all the spheres of activity of the museum's art restorers. The exhibition gave an insight into their painstaking and laborious work, familiarised the viewer with the tasks set before the specialists and recounted the history of the appearance and development of the Department of Restoration and Conservation. Each section of the exhibition is supplemented with a thematically related video. A whole range of works, recently restored in the Hermitage already hang in the museum's galleries. Among them are 'The Flight into Egypt', Titian's early masterpiece; 'Annunciation' by Giovanni Battista Cima da Conegliano; the icon of an unknown artist of the Siennese school of the early fifteenth century 'Madonna and child enthroned with angels. Scenes from the life of the Madonna and Christ.' (in framing panels); a statue of Athena made in the second century and many others.

The European Biennial of Contemporary Art. Manifesta 10

28 June — 2 November 2014

Over the course of four months, thanks to Manifesta 10, residents of St Petersburg and visitors had the opportunity to view the works of the best contemporary artists in the galleries of the hermitage. Contemporary art was displayed in the Hermitage in all its complexity and with its characteristically critical view of the surrounding world. Within the framework of the Manifesta 10 programme, the changes brought about in society and art in the period after the fall of the Berlin wall up to the present day were analysed and the diverse artistic approaches were on view. Two thirds of the main exhibition were located in the General Staff Building, recently restored and designated for art of the nineteenth, twentieth and twenty first centuries, and a third of the exhibition was in the Winter Palace and the New Hermitage.



²¹ **TANGKA SHOWING WHITE TARA**

After restoration. East Tibet

XVIIIth century

Silk, canvas; glue, dyes

The State Hermitage Museum

Bill Viola. The Silent Sea

8–23 November 2014

Presentation of the video installation 'The Silent Sea', a classic of contemporary video art by Bill Viola was organised by the State Hermitage together with the 'PRO ARTE' Foundation, with the support of the General Consulate of the USA in St Petersburg as part of the 250th anniversary of the museum. Bill Viola, himself, came to St Petersburg for the first time to the opening of his exhibition.

Expeditions. Archaeology in the Hermitage

11 November 2014 — 29 March 2015

The exhibition, dedicated to one of the most important areas of the Hermitage's research activity, recounts the history of twenty two archaeological expeditions of the museum to the most varied regions of Russia and foreign

lands both near and far, and also about a series of finished projects.

The exhibition displays items that give an insight into the range of problems of contemporary archaeology. Amongst the exhibits are unique fragments of clay statues from the Red River settlement, whose discovery was a real sensation at the time. Of particular interest are the findings from the Scythian burial mounds of Altai and Tuva, amongst which are items of gold and remarkably well preserved objects made from organic materials. The entire apse of an ancient Russian church has been brought from Rostov the Great. Even a small bronze knife from the excavations of the Trans Kuban expedition is a very rare find for Adygei. Contemporary archaeological technology is represented by a small drone helicopter for a camera used for the aerial photography at the Panjaket expedition. The exhibition also shows films of the excavations and electronic reconstructions of the discovered sites. This all provides a broad insight into the contemporary archaeological activity of the museum.

Plastics in Metal and Stone. Works of Contemporary Masters

14 November 2014 — 8 March 2015

When choosing works for the exhibition, the creators strived to show the state of Russian jeweller's and stone cutter's art of the last ten to fifteen years and also the work of recognised Western masters. The artists whose work was displayed operate in different areas and in spite of their dissimilarity they are linked by what can be characterised as the Petersburg school. A significant part of the exhibition was formed by the work of the oldest stone cutting school in Europe at Idar-Oberstein, where great craftsmanship and a deep understanding of precious stones are passed down from generation to generation.



Dada and Surrealism

19 November 2014 — 15 January 2015

The exhibition was organised by the State Hermitage together with the Israel Museum with the support of the Hermitage in Israel Foundation. The exhibition includes paintings, sculptures, collages and photographs of twentieth century artists, not represented in the Hermitage. The works of Marcel Duchamp, Man Ray, Rene Magritte and Joan Miro were of particular interest.

Marijke van Warmerdam.

Time is Ticking

21 November 2014 — 1 February 2015

This was the first project of the State Hermitage to be completely devoted to one of the most leading and actively developing areas of contemporary art — video art. At the exhibition in the Hermitage the artist showed four classic short films; 'Wind', 'Couple', 'Light' and 'In the Distance', created in 2010 and all part of the 'Life' cycle. Supplemented with new work on fabrics they were part of the installation focusing on an investigation of time as a fundamental medium and its properties.

Ekphrasis

28 November 2014 — 15 February 2015

This exhibition is a continuation of a series of projects of the Department of Contemporary Art dedicated to video art. The viewer was offered a selection of works of contemporary artists investigating the nature and functions of a museum in contemporary society. In these works the view of the artist served as a tool for studying the interaction between the visitor, the museum, the work of art and its creator. Video here is a form of ekphrasis — a description of the museum through the works of art exhibited in it.

POST PAST: an Exhibition of Posters to Mark the 250th Anniversary of the Hermitage

1–18 December 2014

The exhibition displayed posters designed by famous poster artists of different countries given by the 'Hermitage 21st Century' to the museum as a gift for the 250th anniversary of the State Hermitage.

Gifts from America: 1948–2013.

Modern and contemporary applied arts from the Hermitage Museum Foundation (USA)

3 December 2014 — 8 March 2015

Seventy four objects of jeweller's art, ceramics, glass and textiles made between 1948 and 2013 make up the collection put together by Helen Drutt English and Matthew Drutt, given to the Hermitage in honour of the 250th anniversary of the museum. The exhibition familiarised the viewer with many key figures in the applied arts of the second half of the twentieth to the beginning of the twenty first century. A significant part of the exhibits came from artists of the USA (or who work there after emigrating). The majority of the artists were represented in Russia for the first time. 'It's a very professional and personal collection: this generous gift by Helen Drutt English, a connoisseur, gallery owner and purveyor of culture.

Our collections didn't just acquire a new dimension all of a sudden. It is a new source of pride for us and an important cross section of American culture. Famous artists, interesting innovations and complex ideas. It is a reader in American aesthetics created by one of its most prolific creators. The gift carries the family's stamp: Helen's son, Matthew who has been working with the Hermitage for a long time also was involved in the gathering of the collection. He was able to harmonise sources of our tastes in this sphere: the Russian avant garde and the Hermitage's world paintings.

The Hermitage Museum Foundation (USA) was the donor of these wonderful items. In this way the rightly chosen and approved strategy of the museum to display American art in all its potential fullness in the Hermitage, is being implemented. It is working out well. (Mikhail Piotrovsky).

Gifts from East and West to the Imperial Court over 300 Years

3 December 2014 — 8 March 2015

The gifts of the great nations of the West and East represented in the exhibition reflect the history of the development of relations between Russia and the West and East, starting with the eighteenth century up to the end of the Russian Empire. Over the course of many centuries the tradition of presenting gifts on the occasion of military victories, the signing of peace treaties, dynastic events and official visits. Items made from precious metals, porcelain, arms, coins, books, carpets, exotic objects, works of figurative art brought to the imperial court over three hundred years provided a tangible witness to Russian history.



311 **MARK BURNS (USA, b. 1950)**
Moon-Mad, 1986
Earthenware, wood; hand-build,
paint, 30.4 × 43.2 × 29.2 cm
Gift of Mathew Drull (New York, NY)
in honor of the artist

The History of the Hermitage Reflected in its Showcases

5 December 2014 — 31 May 2015

For the first time in the repertoire of the Hermitage, showcases as exhibits in themselves were displayed in forms, materials, constructions and decoration in which all the phases of existence of the Hermitage find their reflection. More than fifty showcases and also photographs and drawings, show the evolution of the museum space from the time of Catherine II to the beginning of the twenty first century. The exhibition was housed in the former Imperial Manege, a new exhibition gallery opened for the museum's 250th anniversary.

Masterpieces from the British Museum

From 5 December 2014 in the Roman courtyard of the New Hermitage a statue of the river goddess Ilissus from the western façade of the Parthenon has been exhibited. This work made in the studio of the great Greek sculptor Phidias in 438 – 432 BCE, in the golden age of Athens, is an artefact of world significance and has left the walls of the British Museum for the first time in honour of the 250th anniversary of the Hermitage.

Francis Bacon and the Art of the Past

7 December 2014 — 8 March 2015

The State Hermitage and the Sainsbury's Centre for the Visual Arts (Great Britain) with support from the Friends of the Hermitage Foundation (Great Britain) have put together an exhibition dedicated to one of the greatest masters of the twentieth century, Francis Bacon. For twenty five years his work was engaged in a dialogue with the art of the masters that had preceded him, in which he drew inspiration and from which he learnt artistic techniques. The rich and diverse collection of the Hermitage has enabled the display of Bacon's works alongside a multitude of sculptures and paintings: from the art of Ancient Egypt to Picasso, Matisse and Soutine. Archive material from Bacon's studio, books, torn pages from albums and magazines, newspapers, unfinished paintings alongside photographs of his studio, help to get into the mind of the artist and are partly a key to understanding his method of working.



PHOTO: NATALIA CHASOVITINA

4

Unfading Colours. A Roman Mosaic from Lod, Israel

19 December 2014 — 24 May 2015

Mosaics from the end of the third century to the beginning of the fourth century found during construction work in 1996 in the city of Lod in the central part of Israel will end their five year journey through the countries of Europe and America. The area of the open mosaic is around 125 square metres. In Petersburg its most well preserved section is on display — the northern panel [thirty two square metres].

Inspired by the Hermitage

24 December 2014 — 29 March 2015

A traditional exhibition from the series 'Christmas Gift' presented around two hundred works of original porcelain created by artists of the 'Imperial Porcelain Works'. 'Inspired by the Hermitage' is a special project realised to mark the 250th anniversary of the museum.

Twenty artists of the porcelain works have taken part in it, making especially for this exhibition new forms and decoration that recall the famous exhibits of the Hermitage collection, their first visit to the museum, its exhibitions and the names and artistic movements connected with it.

We Draw and Paint in the Hermitage

28 December 2014 — 1 February 2015

A traditional exhibition of drawings created by participants in the workshops of the Hermitage School centre.

4 | **COPYING IMAGES ON AN OSHKOLSKAYA CARVING WITH THE HELP OF GEL INK AND FILM FOR LAMINATION**

The Hermitage of Her Imperial Majesty

8 December 2014 — 10 May 2015

The exhibition is based on the description of the Hermitage in the guide book of St Petersburg of 1794, written by I.G. Georgi. In the space of the Nicholas Hall of the Winter Palace sculptures of the Hermitage of the time of Catherine the Great and the main sections of the Empress's collection are on display; picture galleries, rooms of drawings and engravings, a library, a collection of naturalia, a collection of rarities and Eastern artefacts and art from the time of Catherine II

**MAIN EXHIBITIONS
AT THE HERMITAGE
2015**

EVENTS

Auguste Renoir. Bal du moulin de la Galette. Musée d'Orsay, Paris (From the "Masterpieces from the World's Museums in the Hermitage" Series)
16 March – 7 July

Lorenzo Lotto. Madonna and Child with St Catherine of Alexandria, St Augustine, St Sebastian, St Anthony the Abbot. The Altarpiece from the Church of the Holy Spirit (Chiesa di Santo Spirito), Bergamo
27 March – 21 July

Contemporary Danish Tapestries
10 April – 5 July

**"We shall remember those years...".
A Hermitage Chronicle of War and Victory**
24 April – 5 July

Self-Portrait and Romantic Landscape by Thomas Gainsborough, the Royal Academy, London (From the "Masterpieces from the World's Museums in the Hermitage" Series)
24 April – 26 July

Candida Höfer. Photographs
23 July – 26 September
The interiors of the libraries and museums of St Petersburg.

Cosmos in a Teabowl. Raku Ceramics from Japanese Collections
10 July – 6 September

"A Gift to Contemplators". Ibn Battuta's Travels
8 September – 13 December

"Abode of Charity." Tibetan Buddhist Art
9 September 2015 – 17 January 2016

Stock Exchange building handed over to the State Hermitage
18 April 2014

The official ceremony took place in the central hall of the Stock Exchange. The agreement was signed by the head of the City Property Management Committee M.K.Smironova and the State Hermitage Director M.B.Piotrovsky, in the presence of Saint Petersburg Governor G.S. Poltavchenko. G.U.Pirumov, the Deputy Culture Minister, greeted the audience. At the end of the ceremony, "Hymn to the Great City" by R.Glière was performed by the Admiralty orchestra of the Leningrad naval base.

Israeli Friends of the Hermitage presentation
26–28 May 2014

The presentation of the Israeli Friends of the Hermitage society (The Hermitage Museum Foundation Israel) took place in Tel Aviv and Jerusalem. The mission of the new organisation, which joined the five already extant Hermitage Friends organisations, is to support the Hermitage's cultural projects. The Chairman of the Board of Trustees is the well-known art historian Marc Scheps; its president is the art collector and philanthropist Amir G. Kabiri; the Chairman of the Advisory Board is Nicolas V. Iljine and the Honorary Chairman is the Hermitage Director Mikhail B. Piotrovsky.

Opening of the second part of the new "Staraya Derevnaya" Restoration and Storage Centre
11 September 2014

The official opening of the second part of the new "Staraya Derevnaya" Restoration and Storage Centre was timed to coincide with the international "Museums and Politics" conference held at the State Hermitage. The "E" building hosts new laboratories for the restoration of furniture, monumental painting, works of applied art, and photographs. The building also houses the new open reserves of the Archaeology of Eastern Europe and Siberia Department, the Department of Classical Antiquities and the Oriental Department.

**4 | NEW EXHIBITION SPACE
IN THE "SMALL HERMITAGE",
DESIGNED BY REM KOOLHAAS
FOR THE 250TH
ANNIVERSARY OF THE
STATE HERMITAGE MUSEUM**

Presentation of the new official website of the State Hermitage Museum (www.hermitagemuseum.org)

29 October 2014

The website is based on a completely new conception; its basic ideas include maximum openness and accessibility of information about the museum, collections and events; modern design, adaptability to different screen types and logical structure. The updated informational resource meets the needs of different user groups – tourists, students, journalists and experts in the field of world art history.

Completion of the restoration of the "Small Hermitage" exhibition complex

5 December 2014

Restoration work at the Small Hermitage (architects J.-B. Vallin de la Mothe and Y.M. Velten, 1764–1775), completed for the 250th anniversary, was conducted as part of the museum complex reconstruction; the reconstruction concept was developed by Rem Koolhaas's architectural office (Studio OMA). A spacious exhibition hall is now housed in the former Great Riding Academy. The stalls house a packaging area. The open passage between the Palace Square and the Palace Embankment will be used as an independent exhibition space in the future. All the architectural details have been preserved and the vaulted ceilings with brick masonry have been restored. Facade and fencing lighting has also been installed.

Opening of permanent exhibitions at the General Staff Building

7 December 2014

In its 250th anniversary year the State Hermitage is opening permanent exhibitions in the General Staff building. The restored halls hold a new museum complex featuring 19th–21st century paintings, impressionist and post-impressionist art works from the famous collections of S.I.Shchukin and

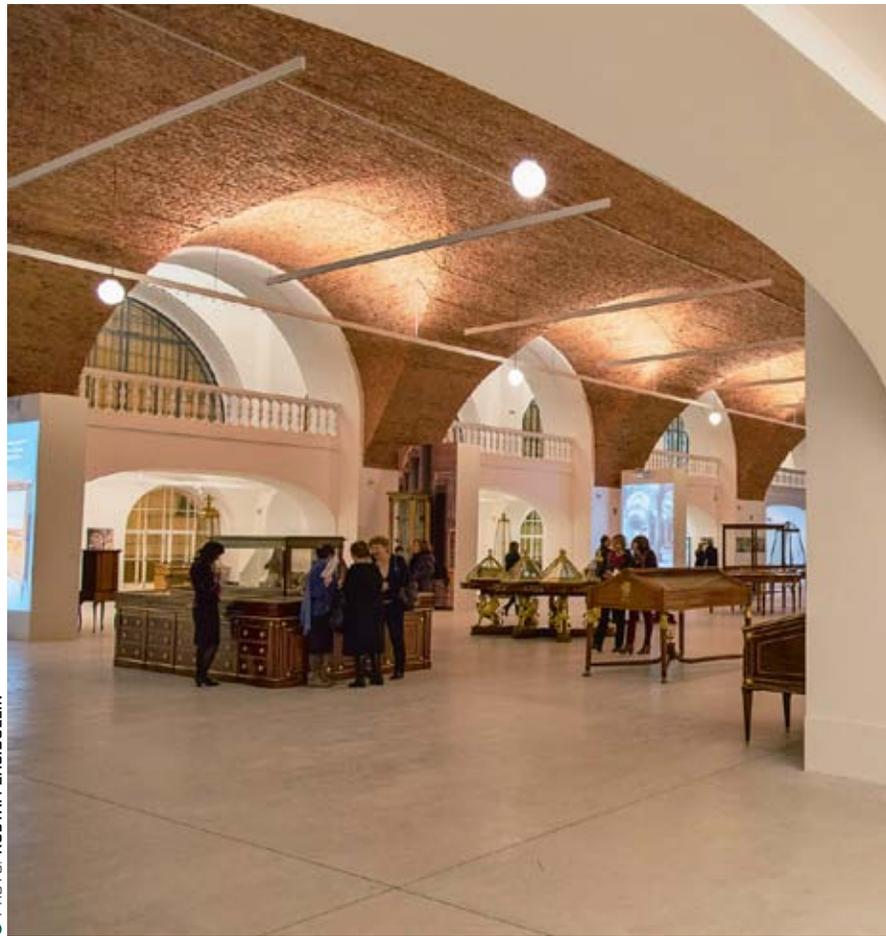


PHOTO: RUSTAM ZAGIDULLIN

I.A.Morozov, as well as collections of Russian and European decorative and applied art. The complex also includes the Museum of Guards and halls devoted to Carl Fabergé. There are also dedicated areas for contemporary artworks. The exhibition space also includes the restored historical interiors – the gala halls of the Ministry of Foreign Affairs of the Russian Empire, private apartments of the Chancellor K.V.Nesselrode and the halls of the Ministry of Finance.

Opening of a new laboratory in the "Staraya Derevnya" Restoration and Storage Centre

8 December 2014

A new laboratory for scientific restoration of glass, ceramics and porcelain – a branch of the Laboratory for Scientific Restoration of Works of Applied Art of the Scientific Restoration and Conservation Department – was opened in cooperation with the Coca-Cola Company.

Armourer's Art of the Middle East of the 15th – 19th centuries

9 December 2014

This new permanent exhibition was opened in the White Columns Hall of the Winter Palace.

It presents weapons from Arabia, the Ottoman Empire, North Africa and Iran, as well as a number of objects created by smiths from the Caucasus and Central Asia, due to the close ties of these regions with the Islamic countries of the Middle East. The historical aspect of the items is undoubtedly of interest as well. Besides the spoils of the eastern wars of Russia of the 18th–19th centuries, there are objects created by famous armourers and weaponry presented on different occasions to the Russian Imperial House by foreign rulers and diplomatic missions.

Russian Culture of the Second Half of the 18th Century

9 December 2014

The renewed permanent exhibition was opened in seven restored halls of the Winter Palace. It includes about 400 items from the museum reserves and is devoted to the artistic, scientific, social and political life in the Russian Empire and its place within the European context. The exhibition is organised according to major topics and gives a comprehensive view of the characteristic features of the development of Russian culture and the variety of artistic movements in the art of the 'Golden age', as this time of Catherine II's rule is rightfully named.

SCIENTIFIC CONFERENCES

"Delphic Oracle or Subject of Law?" Round Table (The 4th Saint Petersburg International Legal Forum) 19 June 2014

This roundtable presided over by the State Hermitage Director M.B.Piotrovsky was devoted to a particularly challenging issue: the expert examination of cultural property.

The Christian East: interaction with other cultures 4–6 September 2014

This is an international conference held at the Hermitage every two years. In 2014 the conference was attended by experts from Russia, Armenia, Germany, Italy, the USA and Japan. Conference topics covered a range of issues related to literature, history, art and the material culture of the Christian East from the early Middle Ages to modern times.

Museums and Politics 8 September 2014 (Saint Petersburg, Ekaterinburg)

This is an international conference organised by the International Council of Museums (ICOM), the Saint Petersburg government, the Sverdlovsk regional government and the State Hermitage. The topics discussed included regional development and international political issues, the methods and opportunities museums have of answering "complex historical" questions, and the main positions of the Code of Ethics for Museums. The conference had a special focus on movements of cultural objects and museum strategies in solving social problems. 500 museum experts from 30 countries took part in the event.

Issues of Innovation Development and the Informatisation of the Cultural Sphere 10–11 October 2014 (Sudak)

The conference was organised by the Russian Ministry of Culture. At the plenary session the Hermitage Director, M.B.Piotrovsky gave a speech on "Websites as a form of virtual museum". Issues of virtual museums were discussed with the example of the new Hermitage website created for its 250th anniversary. Deputy Director, S.B. Adaksina presented the report "From letters to numbers" and summarized the results of the work on electronic database creation.

Actual problems of the history and theory of art 28 October — 1 November 2014

This is an annual scientific forum on issues of the theory and history of art and architecture and of the interaction between Russian and the art cultures of other nations. The main topic of the 2014 international conference was "Images of classic antiquity. Art of the ancient world and its heritage in world culture". More than 200 specialists from 24 countries took part in the conference.

Territory of Freedom 10 November 2014 (Hermitage Theatre)

This scientific conference organised by the State Hermitage and the 'Pushkinskaya-10' Art Centre, with support from the Culture Committee of St. Petersburg, was devoted to the anniversary of some famous exhibitions of unofficial art from Leningrad: the 50th anniversary of the 'Takelazhniki' exhibition in the Hermitage, the 40th anniversary of the exhibition in the Palace of Culture named after I. I. Gaza, and the 25th anniversary of the 'Pushkinskaya-10' Art Centre and the "Free Culture" Partnership. These events were important milestones in the establishment of non-conformist, free art in Soviet Leningrad and post-perestroika St. Petersburg.

Dialogue of Cultures 18–19 November 2014

More than 340 journalists from 42 Russian regions and 30 countries participated in the 9th International Media Forum. The main topics included "Russia and the European Union: Myths and reality in mass media. Confrontation or dialogue?", "National identity and the dialogue of cultures in media space", "The Russian world and the global information space". The forum was covered by more than 40 television channels.

Current Research in the Field of Photography 18–21 November 2014 (Staraya Derevnya Restoration and Storage Centre)

This international conference was held by the Laboratory for the Scientific Restoration of Photographic Materials, the youngest of all the Hermitage laboratories. It is equipped with modern restoration and conservation equipment for the unique photographic collection of the museum. The Laboratory art restorers have participated in international programs and workshops.

HERMITAGE EXHIBITION CENTRES

'HERMITAGE-AMSTERDAM'

Dining with the Tsars. Fragile beauty from the Hermitage

6 September 2014 – 1 March 2015

Eight services (more than a thousand items) of the finest Hermitage collection of European and Russian porcelain were exhibited. The basis of the exhibition was formed by table and dessert services acquired in the period from 1745 to 1894 by the Russian imperial family or presented to them as gifts. In order to recreate the atmosphere of the balls and banquets of the court the curators of the exhibition have placed porcelain from the Hermitage collection in accordance with the conditions where strict court etiquette was juxtaposed with the luxury of imperial celebration. A key exhibit is a service of the porcelain manufacturer Herend, a gift by the Minister for Heavy Industry of Hungary on the occasion of Stalin's seventieth birthday, displayed for the first time since 1949.

'HERMITAGE-KAZAN'

The Results of all Centuries. The Age of Historicism in Russia. 1820–1890s

20 November 2014 – 11 May 2015

The exhibition is dedicated to an illustrious period of Russian culture, spanning the rule of three emperors; Nicholas I, Alexander II and Alexander III and comprises more than 600 exhibits – paintings and graphic works, costumes and items of furniture, porcelain, glass, silver and work in stone, bronze and metal. They are supplemented by unique photographs, architectural monuments and portraits of people of the nineteenth century. More than half the work is being shown for the first time.

The oil paintings of views of the interior of the Winter Palace after the fire of 1937 the finishing of which was regarded by



PHOTO: RUSTAM ZAGIDULLIN

contemporaries as a 'historical chronicle' bearing witness to the latest tendencies in art. Views of the palace halls and also original examples of their furnishing are a leitmotif running through all sections of the exhibition.

'HERMITAGE-VYBORG'

Ancient Weaponry from the State Hermitage Collection

23 May – 16 November 2014

More than two hundred and fifty unique artefacts of weapon craft and painting from four departments of the State

Hermitage were exhibited. The exhibition demonstrated the development of arms and weapon craft from the Viking era to the 'Smith and Weston' revolver of the twenty first century. Visitors were able to see a whole spectrum of weapon types; military and hunting weapons, ceremonial and sporting weapons, weapons for duelling and tournaments, experimental and army weapons. These examples were created in the largest armament centres of Europe (Germany, Italy, France, Spain, Holland, England and Denmark), and Asia (Persia, India, Turkey, The Caucuses and Japan) and Russia (Moscow, Tula, Zlatoust and St. Petersburg).



7 DECEMBER 2014 – 8 MARCH 2015

FRANCIS BACON AND THE ART OF THE PAST

● PHOTO: RUSTAM ZAGIDULLIN

THE BRITISH ARTIST FRANCIS BACON (1909–1992) IS ONE OF THE GREATEST MASTERS OF THE TWENTIETH CENTURY. HIS WORKS OCCUPY AN IMPORTANT PLACE IN THE HALLS OF MODERN ART OF MUSEUMS WORLDWIDE AND PRIVATE COLLECTORS PAY FORTUNES FOR HIS PAINTINGS. NUMEROUS EXHIBITIONS ARE DEDICATED TO HIS WORK, AND IT HAS BECOME AN OBJECT OF STUDY BY RESEARCHERS (ART HISTORIANS, PSYCHOLOGISTS, AND PHILOSOPHERS). LIKE ANY MAJOR ARTISTIC PHENOMENON, HIS WORK REFLECTS NOT ONLY THE COMPLEX INNER WORLD OF THE ARTIST, BUT IS ALSO A MODEL OF THE TIME AND CIRCUMSTANCES IN WHICH HE LIVED AND WORKED.

B

acon was born in Dublin into the family of a military man who was descended from an ancient, but impoverished family (among his distant ancestors was Francis Bacon, the famous philosopher of the 16th century). However, despite this noble origin, the artist did not even receive a formal education, he was prevented by poor health and the frequent moving of his family due to World War I, and then the Irish War of Independence. Because of serious disagreements with his father, he left home at the age of seventeen. In 1926, he travelled to Berlin where he first became acquainted with the films of Fritz Lang and Sergei Eisenstein. As he later admitted, these films made such a strong impression on him in his formative years, that they were often reflected in his work later when he was trying to create "the best image of a human scream". Visitors can see a picture from "The Screaming Pope" series (Study of the "Head of the Screaming Pope", 1952, Yale Center for British Art, New Haven), inspired by the scene with the nurse at the famous Odessa stairs from the movie "Battleship Potemkin" and by illustrations from the "very beautiful, hand-painted book on diseases of the mouth". According to the artist himself, he could not surpass Eisenstein in his numerous experiments.

Bacon started painting after visiting the Picasso exhibition in Paris in 1928. His early attempts to paint in oil were combined with work as an interior designer, which was pretty successful. "Crucifixion" (1933, Moedemi collection, London) was one of the first paintings created under the influence of Picasso, it drew the attention of critics. It is very different

from his other works on the same subject which he considered very important in his oeuvre, believing that "there is no more appropriate scene for the expression of human feelings". There are only a few remaining works dating from the 1930's, since subsequent failures forced the artist to destroy many of them. He considered the triptych "Three Studies for Figures at the Base of a Crucifixion" (1944, Tate Gallery, London) to be his first mature work. In autumn and winter of 1949, his first solo exhibition was held in London, he was considered to be one of Britain's leading artists, and his works became an integral part of contemporary art exhibitions worldwide. Starting in 1961, the artist settled in South Kensington, London, where he stayed until his death and where he created the famous large triptychs, which became his favourite compositional forms ("Three Studies of the Human Body", 1970, the Ordovas collection, England). He died in Madrid in 1992.

Bacon had no professional art education, he considered Michelangelo, Rembrandt, Titian, Ingres and Velázquez his teachers. The image of Pope Innocent X created by the Spanish painter (1650, Doria Pamphilij collection, Rome) was persistently present in the works of Bacon for many years ("Pope I. Study after Velázquez's Portrait of Pope Innocent X", 1951, City Art Gallery and Museum, Aberdeen). At the exhibition the visitors can also see the bust version of the



6 | EXHIBITION VIEW IN THE GENERAL STAFF BUILDING

7 | OPENING OF THE EXHIBITION IN THE GENERAL STAFF BUILDING December 2014



8 | EXHIBITION VIEW IN THE
GENERAL STAFF BUILDING

painting by Velazquez from the collection of Lord Wellington, provided to the Hermitage by its current owner Marquis of Douro (Apsley House, London). Bacon believed that “it is one of the greatest portraits ever painted” and admitted that he was “just obsessed with the Pope, because he literally chased me, giving rise to the most contradictory feelings and touching different areas of my mind... I think the whole thing is in his gorgeous colours”. He studied the technique of the application of brushstrokes and enriching the palette from the great painters of the past, trying to recreate reality by a frenzy of paint. He wanted in his case for the methods of the old masters to have a different effect, “not like before, not for the purposes for which they were originally created”.

Always feeling dissatisfaction, he called almost every one of his works a study. He often destroyed his works completely or partially. The exhibition presents a picture with a cut-out piece and canvasses which he used as a palette (Hugh Lane Gallery, Dublin). The human figures and faces depicted by Bacon are usually deformed, twisted and distorted. But those whom he painted, recognized their similarity to the image and the accuracy of the reflection of their personality (the exhibition presents several portraits of Lisa and Robert Sainsbury and Isabel Rawsthorne). According to the artist, when creating images, he surrendered to the

occasion and imagination. He took little interest in the way a body looks, it was important to convey what and how the body feels. By distortion he tried to give greater reality to the imagined object. Rembrandt served for him as an example of the depiction of reality by the wonderful technique in which an important role was played by the stroke texture and the contrast between light and shadow. He studied the self-portraits of the great Dutchman, noting how his face changes from time to time and how "this difference affects different areas of our senses". Bacon regularly painted his own reflection in the mirror ("Portrait of a Man" 1960, Sainsbury collection, Norwich), "observing the work of death". The phantom of the inevitability of death lurks in his "Study for Portrait II (after the Life Mask of William Blake)" (1955, Tate Gallery), a replica of which was kept by the artist (now in the Hugh Lane Gallery). Obviously, he was interested in posthumous Ancient Greek and Roman funerary masks and portraits. A variety of pages with reproductions, torn out of books were at hand in the studio (now in the Hugh Lane Gallery). Numerous "Heads" and portraits of Bacon do not correlate so much with oil paintings, as they do with Egyptian masks and sculpted busts similar to those of Roman antiquity. It is impossible not to draw attention to the artist's love for incomplete sculptural forms and fragments which excited his imagination, appearing capriciously in his works.

Francis Bacon did not sculpt, however, the relationship of his work with sculpture is unusually deep. In the study "Imaginary Portrait of Pope Pius XII" (1955, Sainsbury collection) one can obviously see a fixed form characteristic of the sculptures of Egyptian pharaohs, for example, a figure of Amenemhat III (the State Hermitage Museum). One of the main sources of artistic images for Bacon was the work of Michelangelo, the greatest representative of the classical tradition. The "Crouching Boy" from the State Hermitage collection was cited by Bacon almost openly in the painting "Two Figures in a Room" (1959, Sainsbury collection). In other paintings the images of Bacon's figures refer us to "Day" and "Night" figures created by Michelangelo for the Medici tombs in Florence (the exhibition presents terracotta copies of the XVI century from the State Hermitage collection). The artist was not necessarily familiar with the originals being content with the illustrations in books and albums (now in the Hugh Lane Gallery).

The art of Van Gogh became a powerful source of inspiration for Bacon. Bacon created a series of paintings inspired by the works and letters of Van Gogh to his brother, Theo, in which Van Gogh expressed his attitude to copying paintings of predecessors. When sick, he was comforted by copying black-and-white reproductions of Delacroix and Millet, which he used as a source for stories. He explained to his brother that he improvised with colour trying to remember their paintings. Bacon's own interpretation of Van Gogh sketches can be seen in the "Study for a Portrait of Van Gogh I" (1956, Sainsbury collection) and "Study for a Portrait of Van Gogh IV" (1957, Tate Gallery).

A dialogue with the art of the prior masters in which Bacon drew inspiration and artistic techniques is one of the very important aspects of his work. The rich and varied collection

of the State Hermitage Museum allows us to display the paintings of Bacon from England, Scotland, Ireland and the United States, alongside with the works of sculpture and painting from the era of Egyptian pharaohs and finishing with the works of Bacon's senior contemporaries — Picasso, Matisse, Souline — not in order to strike the visitors with direct analogies, but to make them think about the enduring value of great works of art, about the inexhaustible resources that they provide for inspiration, and about those creative processes and interpretations that they generate in an extraordinary creative personality.

Archival materials from Bacon's studio (photos, books, sheets torn out of art albums and magazines, newspapers and damaged and incomplete paintings) as well as photos of the studio made by Perry Ogden, recording its mess, provide insights into the psychology of the artist and are partly a key to the understanding of his working methods. Bacon admitted that "in this chaos it feels like home", that chaos created images in him. He compared the studio to a chemical laboratory. It was for him "a place for experiment, creation and destruction". Photos and album sheets were scattered on the floor of the studio especially for stepping on them. Crumpled, broken, consciously torn and crookedly reconnected with paper clips, they look unexpected forms, acquired unusual connections and were combined and transformed into something new, forcing the imagination of the artist to work. According to Bacon, "it gives new meanings, for example, to a painting by Rembrandt, which he did not put in it". The collection of the artist numbers about three hundred prints made by the photographer John Deakin, from whom Bacon ordered the pictures of his friends. He used the prints as a tool, they helped him to give "some features" and "details". Most of the prints were torn and crumpled, like all his other valued visual sources, in this form they were of particular interest.

The materials for this exhibition were carefully chosen from the rich collection of the Hugh Lane gallery in Dublin. They were given to Hugh Lane by Bacon's estate after his death along with his vast collection of his own works, his expansive library and everything else that was stored in the tiny apartment at Reece Muse, where his studio was located on the first floor. During his lifetime, very few visitors from the outside came to this highly personal space, that perfectly reflects the artist's vivid personality and on which his creativity, which defies understanding, is still imprinted.

Thirteen paintings of Francis Bacon were loaned by the Sainsbury Centre for Visual Art (The University of East Anglia, Norwich). They come from the collection of Liza and Robert Sainsbury, the first and most generous patrons of Bacon providing the artist with substantial moral and financial support during those years that were difficult for him.

The exhibition was organised with the support of the Fund of the Friends of the Hermitage in Great Britain. In the summer of 2015 it will be displayed in the Sainsbury Centre for Visual Art.



THIS EXHIBITION SHOWCASED THE ITEMS WHICH WERE THE MOST CHARACTERISTIC OF THE ART OF THE DONOR COUNTRIES. THE ARTISTIC VALUE OF THESE OBJECTS IS AS GREAT AS THEIR HISTORICAL VALUE. WITH THEIR GIFTS THE FOREIGN STATES DEMONSTRATED, ON THE ONE HAND, THEIR DEEP RESPECT FOR RUSSIA, AND ON THE OTHER HAND, THEIR INTEREST IN DEVELOPING RELATIONS WITH RUSSIA. ALL THESE GIFTS PROVIDE TRACES OF HISTORICAL EVENTS AND ARE MATERIAL EVIDENCE OF RUSSIAN HISTORY.

3 DECEMBER 2014 – 8 MARCH 2015

GIFTS FROM EAST AND WEST TO THE IMPERIAL COURT OVER 300 YEARS

9-10 | EXHIBITION VIEWS IN THE GENERAL STAFF BUILDING

The exhibition represented more than 400 works of fine and decorative art, weapons, books and numismatic valuables presented to Russian rulers from Peter I to Nicholas II.

The gifts were presented during diplomatic visits and meetings; they commemorated military victories and peace treaties; they were given at coronations, which were carried out with special solemnity. There was a custom of giving silver or porcelain sets for weddings. Sometimes the offerings were private; they were given during trips abroad. The imperial courts often exchanged gifts for family and calendar holidays, such as Christmas or Easter. Some items had additional semantic implications.

“...The objects that were given as gifts were the best things that were created, which means that these objects were the most characteristic of the art of the donating countries and their artistic value was as great as their historical value. These objects reflected the striving of the leading statesmen of past centuries to cooperate with Russia. They gave jewelry, weaponry, artworks by gun-makers and porcelain artists, stonemasons and weavers; books in beautiful bindings, many of which contain information about historical events. These items, besides their aesthetic functions, often have a special meaning. It should be noted, however, that these



PHOTO: RUSTAM ZAGIDULLIN

objects were not always specifically created as gifts; they were often chosen from manufactured items already available.” (T.V. Rappe. “Diplomacy in Gifts”)

Donation snuff boxes are an interesting example of the diplomatic language of the 18th century; they were particularly valued, often not less than a medal. Those decorated with a monogram or a portrait of the emperor were especially valued. The popularity of snuff boxes at the Russian court is largely due to the commitment of Peter I to a European style of behaviour.

Much attention was paid to the recording and storage of gifts. This was one of the duties of the Cameral Department of the Ministry of the Imperial Court, which was in charge of the imperial regalia and crown diamonds room in the Winter Palace, the storage room of precious items, stones and wardrobes of the highest noblemen, as well as the storage room of stone products supplied by factories in Yekaterinburg and Kolyvan.

Among the gifts to the Russian imperial court kept in the State Hermitage Museum, four tapestries of the “Seasons” series became the last; they were presented by Raymond Poincaré, the French President, to the Empress Alexandra Feodorovna during his visit to St. Petersburg on 20-23 July 1914. The

female characters personifying seasons were inspired by the graphic figures of Jules Chéret based on the sketches from which they were created.

Unfortunately, not all the gifts have lasted. A golden goblet decorated with diamonds that was presented to Nicholas I by the Serbian Prince Milos Obrenovic was withdrawn from the Hermitage collection in 1922 for sale; a golden snuffbox with 60 diamonds from 4 to 1.2 carats given by Mahmoud II to Nicholas I in honour of the conclusion of the Peace of Adrianople and a golden star decorated with taifelstein (a flat-faced gemstone) and 8 diamonds also disappeared at that time.

The Hermitage collection includes gifts from Western and Eastern nations relating to the period when the state capital was moved to St. Petersburg. Many of these works have been exhibited several times at various exhibitions in the museum and abroad. Presented for the first time together, they serve as valuable evidence of the development of relations between Russia, the West and the East from the eighteenth to the early twentieth centuries.

The ancient custom of gifts in our time is also perceived as the norm of good neighbourly relations between countries. These silent witnesses of “fragile diplomacy” quite clearly characterise the importance of this kind of communication.

21 NOVEMBER 2014 — 1 FEBRUARY 2015

MARIJKE VAN WARMERDAM. TIME IS TICKING

MARIJKE VAN WARMERDAM (BORN 1959) WORKS WITH DIFFERENT MEDIA, FROM SCULPTURE AND PAINTING TO PHOTOGRAPHY AND VIDEO. IT IS TO A LARGE EXTENT THANKS TO HER WORK THAT LOOPED FILMS CAN BE CONSIDERED A SEPARATE GENRE OF VIDEO ART TODAY. IN 1995 THEY BROUGHT HER INTERNATIONAL RECOGNITION AT THE VENICE BIENNALE WHERE THE ARTIST, TOGETHER WITH MARLENE DUMAS AND MARIA ROOSEN, REPRESENTED THE NETHERLANDS PAVILION. HER WORKS HAVE BECOME CLASSIC NOW AND ARE EXHIBITED IN THE STEDELIJK MUSEUM (AMSTERDAM), THE POMPIDOU CENTRE (PARIS), THE MUSEUM BOIJMANS VAN BEUNINGEN (ROTTERDAM) AND THE MUSEUM OF MODERN ART (ANTWERP). THIS SYMBOLICALLY NAMED EXHIBITION, "TIME IS TICKING", IS THE ARTIST'S DEBUT PROJECT IN RUSSIA.



● PHOTO: NATALIA CHASOVITINA



Never in the history of humanity has man been able to measure time with such high precision as nowadays. This diligence of measurement is counterbalanced by fussiness and haste: in our everyday race towards ambitious goals we do not notice the carefully measured hours passing by; we have almost completely lost the ability to enjoy the moment. In a world where business is synonymous with success, where we only skim through, glance through and thumb through, where the newsfeed perception devalues success, it is more and more difficult to slow down and look at something carefully; to stop and feel, to experience something. Maybe this is why Marijke van Warmerdam's films have an effect that is somewhat similar to a reaction to hard braking, when one suddenly realises the significance of the present moment.

In her minimalistic and narrative free videos Marijke van Warmerdam turns to simple objects and situations, separating them from their original context by endless repetition, and turning them into a kind of object in and of themselves. Each iteration of the film can thus evoke a new wave of associations and reveal a new layer of meaning, explaining and adding to the previous ones. The narrative free flow of recursive visual images, on the one hand, focuses viewers' attention on the repetitive process itself and makes them perceive it as a unique temporal experience, while on the other hand it engages them in the process of co-creation and co-invention of a story, and stimulates the revelation of a narrative immanent to the genre of video. Marijke van Warmerdam's videos are the opposite of what we usually expect from film as a form of art. They do not start and do not finish; they do not have any didactic meaning and do not seem to tell any story of their own. They only tell the stories with which viewers endow them. The range of such possible stories is endlessly wide and varied thanks to the obvious simplicity and accessibility of the visual motives used by the artist.

The visual representation of the idea of "personal time" for Marijke van Warmerdam is the twelve massive wool can-

11-12 | The four classic films presented at the exhibition — "Wind", "Couple", "Light" and "In the Distance" — were created in 2010 and compiled into a series, "Life". Together with the works on cloth they are an attempt at an artistic interpretation of the nature of time. The phrase "time is ticking", which became the leitmotiv of the exhibition, refers not to the fact of the passing of time in itself, but to the realisation of the linearity of time. On the one hand, time (lifetime) is limited: it goes away together with a person; on the other hand, the realisation of being involved in the world's history gives rise to the idea of absolute time which exists independently and does not end with one's death.

vases with clock-faces placed above the videos. Awkward, imprecise and almost disintegrating, these clock-faces were drawn by elderly people for a medical study of brain function. The closer the drawing is to reality (to a real clock-face), the healthier the person, and the more accurately he perceives the difference between personal and absolute time. Among the drawings there are those where this relation is completely lost, where the clock-face cannot get back to its usual round shape, as if it were trapped in the web of someone's personal time.

Entering the exhibition hall space, the viewer becomes involved in a kind of closed-loop rotation which refers to the circular flow of time; an endless movement around the clock face. Some people can think of the loop video genre as a post-modernistic reincarnation of the medieval Uroboros — a serpent eating its own tail, the symbol of the cyclical nature of life. The moments captured by the artist in her films become extracted not only from their context, but from the global flow of time. They call for experiencing the duration of a moment, for watching and listening carefully and perceiving the fugitive present. They remind us that time is ticking.

EKPHRASIS

THE EXHIBITION, PLANNED TO COINCIDE WITH THE ANNIVERSARY OF THE DEPARTMENT OF CONTEMPORARY ART OF THE STATE HERMITAGE TOGETHER WITH THE NATIONAL CENTRE FOR CONTEMPORARY ARTS IS DEDICATED TO THE PROBLEMATICS OF EKPHRASIS IN CONTEMPORARY VIDEO. THE OBJECT OF STUDY HERE IS THE MUSEUM WITH ITS UNIQUE NATURE AND ITS SOCIAL FUNCTIONS. THE MUSEUM TODAY IS A COMPLEX ORGANISM WHICH LONG SINCE DOES NOT SIMPLY 'KEEP AND STUDY WORKS OF ART'.

VIDEOS, SHOWN AT THE 'EKPHRASIS' EXHIBITION

Shahar Marcus (Israel)
The Curator, 2011. 04:25

Hermine Freed (USA)
Art Herstory, 1974. 21:20

Francis Alÿs (Belgium/Mexico)
Nightwatch, 2004. 06:17

Olga Chernysheva (Russia)
Russian Museum, 2003. 06:00
Tretyakovka, 2002. 05:00

Original work of the director
of the State Hermitage Museum,
Mikhail Piotrovsky
My Hermitage, 2012



DIMITRI OZERKOV

● PHOTO: NATALIA CHASOVITINA

The word 'ekphrasis' comes from the Ancient Greek verb meaning 'I say, I express'. In art criticism ekphrasis is a technique consisting in the description of a work of visual art or architecture through a text, in cultural terms it is in a wider sense the reproduction of one art form by means of another. The prevalence of ekphrasis in the ancient world led to its being marked out as a self-standing genre of antique literature. One of the earliest examples is the well-known tract by Philostratus the Elder, 'Imagines'. In it the early thinker describes paintings that he has seen on the wall of his friend's villa in Naples and explains their contents. In the introduction the author announces his desire to talk of 'those paintings, about which I had conversations with young people. I started it with the aim of explaining these paintings to them and to foster an interest in them in the things that are worthy of attention'. In this way the first historical example of ekphrasis has as its goal questions of ethics and is directed towards improving moral awareness.

The technique of ekphrasis can be as straightforward as it can be affected, the approach can be applied to the most varied styles and genres. In practice ekphrasis is not only an exercise in eloquence and composition but is also the result of a contemplation of aesthetic experience invariably leading to the ethical basis of aesthetics. The analytical potential of ekphrasis is a call to deepen, supplement and explain emotional and aesthetic preoccupations, which



'Three years ago the head keeper of the Museum of Art in Petah Tikva (a museum of contemporary Israeli art — ed.) asked me to make something on curatorship. My response was markedly different from other projects which were shown at the exhibition, which were extremely weighty and sombre. We filmed in two museums and an institute of contemporary art. The Israel Museum at that moment already had several of my works in its collection. We set a deadline and started, they even closed off a wing of the building especially for me. The narrative is now completely finished and the prototypes of the character of the curator were several international curators that I know personally'.

—Shahar Marcus on his film 'The Curator'

has ensured the popularity of the approach in the literature of recent eras and its spread to other forms of art. The liminal nature of ekphrasis on the one hand widens the circle of problems which are raised by defining artistic forms and on the other provides an opportunity to answer those complex problems which require an 'outside perspective'. Naturally, ekphrasis inevitably contains within itself information about the world view and the socio-cultural identity of the author and his era.

The dual optics through which ekphrasis examines the art source allows the author to relate to his own text exclusively as a means to an end, to detach himself from it and, avoiding any form of decorativeism, concentrate on the essence of the ethical ideas of the work under scrutiny. But taking ethics as its basis, ekphrasis, as an approach, allows its author to achieve a more complex artistic result.

Thus Heinse's work "On Several Paintings in the Düsseldorf Gallery" became the unique herald of German Romanticism and "Painting" by Pseudo-Cebes describes non-existent works, operating as pure allegory.

Ekphrasis requires a transition from one artistic form to another. Of the use of this time honoured technique one can speak with regard to specific frames from 'Caravaggio' by Derek Jarman or 'Rembrandt fecit 1669' by Jos Stelling, where famous paintings are lightly woven into the cinematographic narrative and acted out by contemporary actors.

One could also include book illustrations under this approach, for example the famous graphic editions of the Old and New Testaments by Gustave Doré.

The contemporary museum is involved in a complex structure of varied social, cultural and economic relations. A museum suggests certain modes of behaviour and dictates to its viewers certain specified forms for the 'consumption' of art. But the museum in the eyes of a contemporary artist is something more than that; it's an architectural monument, an educational space, a research centre, a means for creating historical memory and an eternal space for a dialogue between the viewer and the artist in which art serves as the medium.

How can one describe a museum in the entirety of its various functions? In the exhibited works, the artist's perspective is the instrument for studying the means of the interaction between the viewer, the museum, the art and its creator. The videos at the exhibition are a form of ekphrasis, a description of the museum through the works of art exhibited in it. It is pleasant to consider that in the dialogue between the contemporary artist and the museum, the museum always emerges the victor, for the artist is mortal and cannot but feature within its historical walls. The 'Ekphrasis' project demonstrates that the last word can be with the artist though, rigorously constructing that image of the museum that is to go down in history.



16 | **HERBERT BAYER**
Lonely Metropolitan, 1932
Gelatin silver print, photomontage
The Israel Museum, Jerusalem

DADA AND SURREALISM FROM THE COLLECTION OF THE ISRAEL MUSEUM

THE EXHIBITION DISPLAYS PAINTINGS, SCULPTURES, COLLAGES AND PHOTOGRAPHS MADE BY ARTISTS OF THE TWENTIETH CENTURY THAT ARE NOT REPRESENTED IN THE COLLECTION OF THE HERMITAGE. THE WORKS OF MARCEL DUCHAMP, MAN RAY, RENÉ MAGRITTE AND JOAN MIRÓ ARE OF PARTICULAR INTEREST. THE INFLUENCE OF DADA AND SURREALISM ON THE ART WORLD LASTED FOR QUITE A LONG TIME, THUS THE EXHIBITION INCLUDES MORE RECENT WORKS AS WELL, FOR EXAMPLE, THE WORKS OF JOSEPH CORNELL, BRASSAI AND ALEXANDER CALDER.

The exhibition provides insight into Dada and Surrealism as the universal intellectual and ideological movements that broke boundaries and redefined existence and ways of viewing the world. Representatives of these movements challenged tradition, introducing innovative materials and approaches that would change the very language of art. Unexpected juxtapositions of images, the development of automatism, metamorphosis and fantastic landscapes are the key components of the movements demonstrated at the exhibition.

Dadaism began in Zurich in 1916 fostered by the tragedy of World War I, shortly thereafter spreading to Berlin, Hannover, Cologne, New York and Paris. From the point of view of the Dadaists, the war finally confirmed the failure of rationalism and bourgeois culture of the late nineteenth century. The movement was started by the anti-war speeches in the “Cabaret Voltaire” in Zurich. In the Dada manifesto of 1918 written by Tristan Tzara, the Romanian poet, it is stated that the word “Dada” being childish, yet making one think (dada in French means “hobbyhorse”), randomly taken from the French-German dictionary, in reality does not mean anything. Intending to break the generally ac-

cepted principles and to destroy the traditional vocabulary of art, the Dadaists turned to radical ideas and methods of artistic expression. Collage, assemblage, montage, ready-mades, films and performances of Dadaists were regarded as nihilistic anti-art.

Surrealism, originating in Paris from the Dada “fermentation” after 1919, was the incarnation of the revolution of spirit and the search for a new reality. Guided by the observations of Sigmund Freud regarding the unconscious, in the manifesto of 1924 Surrealism gave voice to irrational and creative forces hidden in human nature.

Chance automatism, biomorphic forms, dreams and manipulations with everyday objects are the hallmark of such different artists as André Breton, Max Ernst, Joan Miró, René Magritte, Salvador Dalí and many others.

Although decades have passed since the introduction of these fundamental movements, the creativity, criticism and irony inherent in Dada and Surrealism are still able to take on new forms, to shock and provoke the audience. When creating the Dadaist and Surrealist collages and objects, the use of found objects of various kinds and ready-mades destroyed the



17 | **PHILIPPE HALSMAN**
Dali's Skull, 1951
 Gelatin silver print, 33 × 27.2 cm
 Gift of Vera and Arturo Shwarzl
 The Israel Museum, Jerusalem

18 | **EXHIBITION VIEW IN THE
 GENERAL STAFF BUILDING**

'The exhibition explores the key themes of Dada and Surrealism; unexpected juxtapositions, a developing automatism, biomorphism, metaphor, fantastic landscapes and sexual desire. The exhibition and catalogue shed clear light on the artistic vectors that demonstrate an increasing diversity in the techniques and approaches applied; painting, graphic drawing, collage, sculpture, ready-mades, assemblage, photography, photomontage and photo-collage. The exhibition provides insight into Dada and Surrealism as universal intellectual and ideological movements that broke boundaries and redefined existence and ways of viewing the world.

One hundred and twenty exhibits from the general collection of the Israel Museum familiarise the viewer with the outstanding works which collectors from all over the world have bequeathed the museum, in particular the art collection of Dada and Surrealism of Vera and Arturo Shwarzl.'

Dr. Adina Kamien-Kazhdan, David Rockefeller Curator,
 Stella Fischbach Department of Modern Art (20th century),
 Israel Museum, Jerusalem

boundaries between art and life. Familiar things presented in unexpected juxtapositions intrigue and disorient the audience. This allows a liberation of the poetic potential of objects, resulting in the object of dreams "extracted from the unknown depths of the subconscious".

Dadaism used the rapid development of radio, cinematography, industrial production and illustrated print. Kurt Schwitters, Hannah Höch, Max Ernst, Marcel Janco, Man Ray and Marcel Duchamp can be called members of the international Dada group, and some of them later became surrealists. Their methods included the acquisition, editing and layout of ready-made objects, texts and printed images. Chance and irony were their main weapons.

The ready-mades challenged the works of art created by artists in the classical style, as well as the concept of self-expression. Aesthetization of ordinary things (combs, dryers for bottles, hangers) exhibited as found, questioned the transformation of an object when exposed in museums and galleries. Henceforward, the idea behind the exhibit became an act of creation that anticipated the conceptual art of the late twentieth century. Dadaists deliberately minimized the value of the original work of art, as well as the value of labor and the skill of the artists.

The radical creations of Duchamp appeared before the war independently of Dada. André Breton called his ready-mades predecessors of the surrealist object. They became visual analogues of powerful poetic metaphors found in the key texts of surrealism.

Later, collages and objects inspired artists (such as Joseph Cornell) and turned into the main form of modern art becoming a source for the development of installations, design of a specific location and advertising.

Biomorphism in art is a tendency to depict strange organic shapes causing vague associations with natural objects. Anatomy, fauna, bodies of water and astronomy inspired artists to create paintings, reliefs and sculptures.

'In the 250 years of its existence the Hermitage has never acquired any examples of Dada or Surrealist art. This is despite the fact that Lenin, it is said, whilst living in Zurich used to frequent the birthplace of Dadaism, the 'Cabaret Voltaire' and even played chess with Tristan Tzara. Bolsheviks and Dadaists had long preached of defeatism but the Swedish authorities saw in the Dadaists a greater threat than in the 'Russians'. Today we are temporarily filling this gap and in the framework of the project 'Hermitage 20/21' with the help of one of the best collections of Surrealists, which belongs to the Israel Museum, the basis of which is the famous collection of Vera and Arturo Shwartz. This source provides a strong Dadaist tendency to the exhibition, where Dali plays a minor role but Duchamp and Magritte feature heavily. Surrealism is a diverse phenomenon.

This major world art movement formally remained outside Russian cultural history. There were no collections nor were there any artists. But there were literary movements, the splendid absurdism of the Oberiut and there was a great interest in reproductions, in the foreign books such as 'Manifesta' by Andre Breton that appeared in the shops. There was also the almost folk expression 'Sur' which was used to signify many features of our Soviet life, which often really did have an utterly surreal quality.

There was also an optimistic surrealism in our lives. How else are we to understand the Hermitage of the blockade with its evenings dedicated to the memory of poets of the Ancient East and excursions around the halls full of empty picture frames...

The collection of the Israel Museum gives a brilliant and definitive cross section of Surrealist art in its entirety; the revelation of the subconscious, its admiration and its translation into the language of tangible forms. We see clear attempts at unexpected juxtapositions, incredible reactions, strange sensations and contact with elusive mysteries sometimes pure, sometimes not. In front of us are manipulations of the resonance of instincts,

the content of dreams given life by the artist's hands and because of this even stranger than real dreams. It is a world where the intangible is made tangible, where it is frightening but fascinating, where there is joy. It is this joy, to my mind, that is the specific nature of the selection of exhibits of the show for which I am deeply grateful to the creators, the employees of the Israel Museum and the Hermitage. The renowned collection has acquired a new image in the Hermitage. We have already presented exhibitions of Arp and Magritte but this is new for us. It might be said that it is overdue but I think that it has come at the right time. Firstly the time has come to reassess the role of Dadaism which now seems more significant than it did earlier. This playful and almost optimistic view of the revelation of the horrors of the world has acquired a new attraction.

Secondly, the collection is a sign of a new phase in relations between Russia and Israel. Once again, as used to be the case long ago, Israelis and Russians have started to understand each other well. The Russian language has returned to Israel. The Society of Friends of the Hermitage in Israel has been founded. It took part in preparations for the exhibition. We are thankful to everyone but especially to the director of the Israel Museum, my old friend James Snyder and my new friend, head of the Hermitage Fund in Israel, Amir Kaibiri. We have already done no small amount of good things together and we will do even more in the future.

The exhibition is both beautiful and instructive. It contains masterpiece that define the genre. It has the major names. All the genres of Dadaist art and its movement towards Surrealism are represented. It is a fascinating narrative full of life-affirming works of art. Elegant Dadaist Surrealism awaits the reaction of the St Petersburg gallery goer. It is a good present to mark the 250th anniversary of the Hermitage'.

Mikhail Piolrovsky

Jean (Hans) Arp, Yves Tanguy and Raoul Ubac, each working in a distinctive style on the border between figurative and abstract art, developed their own language of "biomorphs".

Surrealists glorified magic and the transformation process of metamorphosis and hybridization. Metamorphosis in the works of Picasso influenced the surrealists of the 1920's. It became both a subject matter and a procedure in the figurative paintings of Leonora Carrington and in the more abstract automatic works of André Masson. Metamorphosis confirmed the ability of the human imagination to go beyond reality, rationality and towards the incomprehensible. The culture and mythology of American Indians and the inhabitants of Oceania have served for the Surrealists as models of uncensored expression and sources of images of human-plant metamorphosis. Max Ernst, taking interest in exotic cultures, alchemy and supernatural phenomena, believed that the artist must return to the spiritual harmony with nature inherent in the mythological consciousness, which has been lost with the spread of Christianity, Western rationalism and technological development.



NEW ACQUISITIONS. 1997–2014

ON 19 SEPTEMBER 2014 AT THE CONFERENCE AND EXHIBITION COMPLEX OF THE STARAYA DEREVNYA RESTORATION AND STORAGE CENTRE THE DIRECTOR OF THE STATE HERMITAGE, M. PIOTROVSKY, OPENED THE EXHIBITION “NEW ACQUISITIONS. 1997–2014”. THE EXHIBITION, TIMED TO COINCIDE WITH THE STATE HERMITAGE’S 250TH JUBILEE, SHOWCASES THE MOST FASCINATING ITEMS ADDED TO THE MUSEUM COLLECTION SINCE 1997 – IN TOTAL, ROUGHLY 400 OUTSTANDING SPECIMENS OF PICTORIAL AND DECORATIVE ART, AS WELL AS ARCHEOLOGICAL FINDS, NUMISMATIC PIECES, BOOKS AND DOCUMENTS. ON 30 DECEMBER THE LAST EXHIBITION OF THE YEAR 2014 WAS OPENED AT THE HERMITAGE. TRADITIONALLY IT SHOWS THE MOST INTERESTING ITEMS GIVEN TO THE MUSEUM IN THE PAST YEAR. IN 2014 THESE WERE GIFTS TO THE STATE HERMITAGE FOR ITS 250TH ANNIVERSARY.

¹⁹ **FABERGÉ’S EGG FROM THE ROTHSCHILD COLLECTION — RUSSIAN PRESIDENT’S GIFT, AT THE EXHIBITION OF NEW ACQUISITIONS THE STATE HERMITAGE MUSEUM**

In the second half of the 1990s the Hermitage entered a new era. In 1996 Russian President Boris Yeltsin allocated significant resources from the country’s reserve fund to replenish the museum’s collections, ordering the Russian Government, when drafting the budget as of 1997, to set aside expenditure related to Hermitage maintenance as a separate element. The special status assigned to the country’s leading museum, presidential protection, intensive international contacts, re-energized exhibition efforts, and an influx of foreign tourists gave the Hermitage new means and opportunities to replenish its collections. Thanks to a presidential grant, the Hermitage was able to acquire first-rate works of Western European, Oriental and Russian pictorial and decorative applied art. These acquisitions marked a new reference point in the history of the replenishment of the Hermitage’s collections and rightfully serve as one of the focal points of the exhibition. Among them: the painting “Rue Cusline à Montmartré” (1909-1910) by Maurice Utrillo, and a 17th century silver and gold-plated cup by the Augsburg master Karl Schuch, which Peter the Great presented to the Nerchinsk military governor.

By the start of the new millennium, the museum had expanded its activities so much that in 2000 a New Acquisitions



PHOTO: RUSTAM ZAGIDULLIN

In the St George's Hall of the Winter Palace works by the Faberge firm given to the museum by Russian President V. Putin are exhibited: a mantel clock made for the 25th anniversary of the wedding of Alexander III and the empress Maria Feodorovna, and the "Rothschild egg clock", which is so called because it belonged to the Rothschild family for more than a century. A whole range of exquisite gifts is exhibited in the Apollo hall of the Winter palace. The "Portrait of G.G. Orlov" [1763, oil on canvas] by the eminent Italian painter S. Torelli was given on behalf of the Prime Minister D.A. Medvedev by the Russian Minister of Culture V.R. Medinsky. The Saint Petersburg governor G.S. Poltavchenko presented the museum with a vase with an image of the opening ceremony of the Alexander Column in the Palace Square in 1834, which was created at the Kornilov brothers porcelain manufacturing plant in the 1830s. The charity fund "Transsoyuz" donated a highly valuable historical artefact in the form of a briefcase of Alexander I for official ceremonies of the Congress of Vienna in 1814. The St. Petersburg English Assembly (English Club) donated to the Museum a work by A.I. Charlemagne "Napoleon on the Battlefield of Austerlitz" (gouache and white paint on paper, 1887). A relief depicting Catherine the Great (wood, 1782) made by O.-A. J. Parane was purchased for the State Hermitage Museum by D.M. Yakobashvili. A marble statue of Jupiter made by the famous Venetian sculptor A. Tarsia in 1717-1718 that used to be a part of the Summer Garden decorations will be reunited with its partner, the statue of Juno, at the State Hermitage Museum, thanks to Professor Yu.Sh. Abramov. Some selected coins displayed at the exhibition will give an idea of the brilliant collection of 10th century coins from the Middle East and Central Asia donated by V.O. Levin. Another gift was offered to the State Hermitage Museum at the opening ceremony. N.N. Gordeev, President of OFK Bank, donated to the museum twenty works from the famous St. Petersburg photographer Boris Smelov.

Sector was created, tasked with ensuring the productive work of the Expert Fund Procurement Commission (EFPC).

The work of the EFPC is primarily aimed at the systematic replenishment of the museum's long-standing funds. Over the past decades, however, a few new trends have emerged in the Hermitage's collecting efforts, as is reflected both in the ongoing collection formation of the Hermitage's older departments and the creation of new collections. In terms of textile collections, particularly noteworthy is the acquisition of the tapestry "Blaze of Fire", created in the 1950s from a sketch by Jean Lurçat, the distinguished French artist responsible for the revival of weaving in the 20th century.

Acquisition of the Lurçat tapestry allowed the Hermitage not only to enrich its collection of artistic textiles but also to open an entirely new section: the section of contemporary weaving. Collections of applied art are being expanded thanks to the acquisition of glass art from the second half of the 20th century — start of the 21st century, particularly those of the Russian school. The main source of new acquisitions of modern jewellery art and armament art are gifts from artists and sponsors. In 2011, the philanthropist M.A. Arlsinovich presented the Hermitage with 16 works

by Russian and foreign jewellers, one of which — the "Summer" jewellery box (1999) made of rock crystal by the St. Petersburg-based stonecutter Gennady Pylin — is on display at the exhibition.

Works of contemporary and current art are being added to the collection of the new fund division of the State Hermitage — the Department of Contemporary Art. Traditionally, the Hermitage collection has been expanded with works of prominent foreign contemporary artists whose monographic exhibitions are held at the museum. In 2012 the Hermitage successfully hosted an exhibition entitled "Santiago Calatrava: In Search of Motion". Upon its closing the author made a gift to the museum of several sketches and two models — the Cathedral of St. John the Divine and the Terminal of the World Trade Center in New York. One of the models is showcased at the exhibition.

From 1997–2014 museum funds received more than 90,000 storage items. Along with the purchases made with its own financing, the Hermitage supplements its funds thanks to support from domestic and overseas sponsors and the many donations made by Russian and foreign citizens and organisations.



1-18 DECEMBER 2014

SHORT CIRCUIT

AN INTERVIEW OF ANDREI SHELYUTTO
WITH DIMITRI OZERKOV

'POST PAST : AN EXHIBITION OF POSTERS TO MARK THE 250TH ANNIVERSARY OF THE HERMITAGE'
EXHIBITION IS PREPARED AS A PART OF THE PROGRAMME BY XXI CENTURY FOUNDATION OF THE HERMITAGE MUSEUM 'THE CLASSICS OF CONTEMPORARY POSTER ART'. 53 WELL-ESTABLISHED GRAPHIC DESIGNERS FROM 15 COUNTRIES WERE INVITED TO PARTICIPATE. THE ARTISTS WERE CHOSEN BY THE EXPERT BOARD OF THE FOUNDATION BASED ON THE ANALYSIS OF THEIR LONGSTANDING ARTISTIC ACTIVITIES AND THEIR CONTRIBUTION TO CONTEMPORARY ART, WITH A VIEW TO BUILDING THE HERMITAGE COLLECTION OF CONTEMPORARY POSTERS STARTING WITH THE WORKS DISPLAYED IN THE EXHIBITION.

20 | **EWA BAJEK-WEIN (POLAND)**
Untitled, 2013
5 pantones, offset, 128.5 x 90.5 cm
Posters to Mark the 250th
Anniversary of the Hermitage

D.O.: I would like to ask you: what is a poster? You have answered this question many times but I'd like to be more specific: what is a poster today, in the era of digital technologies?

A.SH.: Posters have always had distinct and clear parameters: a poster has to suit the requirements of the client at the very least and has to have a certain message which the audience has to decipher themselves and consider the conclusion they come to as their own. Formalistic and constructivist posters are a separate category. What we see today mostly demonstrates not a formalistic but a mechanical approach. There are artists who, regardless of the theme, treat it with the same old fonts. The main idea of a poster — a substitute for a verbal message — has now been totally nullified.

Posters appeared around the end of the 19th century as a result of the inflation of words and became the first herald of new forms of visual communication: when it became clear that "A thought once uttered is untrue"...¹ "and the Word was with God, and the Word was God",² that it is enough to curse a person with words and they are already in agony, — there is none of this, the words "Liberté, égalité, fraternité"³ are a lie and the nineteenth century is like an iron hand in a velvet glove.

This is a return to the language of three thousand years ago. As the Chinese saying goes, "Where do I find a man who has forgotten words to have a talk with him?"⁴ — we have somewhat returned to ideography, the language of ancient books: one correlates two pictures to express something that words cannot express and this task is up to the 'reader'.

D.O.: Look, we now partly have inflation of the image, just as we had inflation of the word 150 years ago: there are so many images, they are everywhere, every image is predict-

able and permitted. Despite this, posters continue to exist in certain forms, as an image, as a unique hieroglyph, to use your words. How long do they have before they disappear? I know that at the Venice Biennale a poster is made for each exhibition, and these posters are all over Venice, on fences and on special billboards: it is such an old form of expression for me, a Venetian antiquity of sorts. How long do you think posters will last as an applied means of advertising?

A.SH.: A poster is not an advert, it is an artwork. Since 1964 posters have had their own biennials: in Brno, Warsaw, St. Chamond and Lahti. Since the very bloom of this biennial tradition, actually, keeping in mind that it has existed in the art of posters for as long as contemporary art, pretty much every biennial has been followed by discussions of whether the poster has died or not. This was stated in 1972 and then again, even more firmly in 1984, and yet the poster kept developing. It was the driving force of practical design in general. Poster artists have always been known for particular selflessness as the royalties were rather low as a rule, even with the highest creative achievements. Several generations of Germans grew up with theatre posters by Holger Matthies, posters by Henrik Tomaševski gave birth to the Polish poster as a phenomenon. And yet they never failed to say, 'That's it. Now it's definitely the end.' But it wasn't; ironi-

cally, poster's decline coincided with the end of socialism. The media itself that we know today disappeared: city lights, banners etc. When there is nothing to post for money, we get something that has nothing to do with a poster, but a large printed sheet of paper. It is not a poster as a poster conveys a very particular message, it is not a cover, not an illustration, not an advert — none of that. Yes, there is an abundance of images and yet a poster offers the viewer two images to correlate and derive a third one of their own. This mechanism invented by the Polish school goes back to the ancient Chinese tradition (then it was immediately taken up by the Japanese — this is their mother tongue of characters: one writes a character for 'open door' followed by a character for 'baby' and gets the verb 'to cry'). It is a universal and unique language of visual communication.

It would not be enough to say that a poster is a message. When you saw a poster in the street while running or driving in Warsaw in 1979, you left with a symbol imprinted on your retina. This is like looking out of a dark room at the moon and then closing your eyes and seeing the window sash and the cactus on the window sill. A poster is a message, a composition and typography which is a separate subject altogether. Just look at how the mistakes of modern hipsters multiply: they first think where to put the stripes and then where to squeeze the text in. This is different in a poster; even if there is only one letter, a small one in a corner — it will still account for 60% of the perception. A poster artist combines the composition and the arrangement of the typography: these are the rules of this genre which are rarely taken into account today.

Any panel of judges used to immediately disqualify any poster with a commonplace arrangement as not meeting the requirements of the genre.

I insist that a poster is essentially a short circuit in the visual environment, in reality. As it pretty much matches the goals of contemporary art of the 70–80s, asking questions about its own purpose and designation will probably remain the last of poster's functions.

When contemporary artists, such as Catella, think of something original, they get awfully happy. But if we analyse some of the most acutely-relevant messages of contemporary art, we will see that they are basically a juxtaposition of two objects in one image or in adjacent images. The point is that no one believes anything but if you lead a viewer to a realisation which they appear to make independently — they believe this conclusion as they arrived at it themselves. I don't know whether the poster will exist in the 100 × 70 or 128 × 90 format and whether it will live outside so that people could walk past and derive aesthetical pleasure. But it will definitely continue to exist as a way of manipulating society.

D.O.: Tell us about the participants. We are showing a certain number of posters, not a great amount. Why these particular artists?

A.SH.: These are people who have made special contributions to developing this medium; they created it. Many of them are very famous; some of the younger ones became known to me recently and I was astounded. There are several Iranian artists, and they are fantastic. There is Ewa



Bajek from the Polish school, completely different but absolutely part of that tradition. Half a year has passed since the start of the project and the choice was very subjective: I really like all of them. Sadly, some of the greatest artists did not live to see the anniversary of the Hermitage, otherwise I would definitely have invited them too.

For this particular show we didn't take already completed works. There are more successful and less successful works, there are true masterpieces but they were all made specifically for this exhibition; the royalties to the artist in this case are the participation itself and some prints of their poster. Almost all these artists have kept their missionary approach to what they do.

The artists who made posters for the Hermitage, even the young ones, represent a culture that is fading away. Even those who have only just appeared. We are hoping that the Hermitage will be able to document it in its usual capacity as a museum.

D.O.: The subject is important for a poster. When you invited artists to participate, you told them that we are celebrating the 250th anniversary of the Hermitage, is that right?

A.SH.: Yes, exactly. As a rule, a poster should have at least one commissioner. A designer should accept the request from at least one person who spotted the spark of his talent. Artists do not have to do it, they are sparks in themselves. This nuance is that very detail which is tiny but makes all the difference.

Posters were the reasons why the advanced forms of today's graphic culture are the way they are. The way this genre worked in the 60-70s will continue to influence artists, designers, architects, illustrators and many other people for a long time. On the other hand this influence has 'one foot in the grave' but while some are still alive we have made this exhibition for the Hermitage.

I think that ten posters, a quarter of the total number, are excellent, and this is a good result.

D.O.: I have looked through the whole series. The one that sticks out in my mind has a portrait of Catherine II with the letter 'M' falling down her chest. Is 'M' a mistake? We are talking about the Hermitage, are we not?

So you are asking whether Alain Le Quernec, one of the greats and a hero of the events of '68 in France is mistaken? The point is that the words *Heritage* and *Hermitage* are very close. That was the intention. Le Quernec is one of the three most famous poster artists in the world; and I think that this poster is one of the best ones. By the way, one of the first ideas for the image of Manifesta at the Hermitage that I suggested was the word *Heritage* with the letter *M* inserted. The mechanisms and the algorithms of creating the visual images are similar here.

As I have already said, this genre is past its prime, so not all the works are of the same level. But it is wonderful that 20 years after the decline of the genre the solar flare is still reaching us.

D.O.: The poster bloomed as an art for quite a short time, when the artist saw the task and found the perfect solution. When did this stop?

A.SH.: It started with the first biennial in Warsaw in 1966; and ended as a social phenomenon visible to everyone in 1996, probably. So thirty years — and Amen.

D.O.: One generation.

A.SH.: Certainly. But Florentine art is also one generation. This is always the case. It cannot be by accident that Michelangelo, Botticelli, Da Vinci and Lippi are also one generation.

D.O.: Is there a history behind such a specific genre as posters for a museum anniversary? A poster made for such an occasion sells nothing after all, except perhaps for tickets to the museum.

A.SH.: You know, it doesn't even sell that. It is a sort of a compensation, and in case of the Hermitage, totally justified: it documents the fact that it is a major museum. They have a special side corridor at the Stedelijk Museum where they put up posters for all their exhibitions.

D.O.: We store posters in a special depository.

A.SH.: I didn't know that but I suspected that unlike those at the Stedelijk they were not made by world stars of design. I wanted to make up for it slightly. After all, not everything in the Soviet and Post-Soviet times was integrated in to the history of leading design.

1 _____ A line from *Silentium* by *F. Tyulchev*, translated by *V. Nabokov*
2 _____ John 1:1.
3 _____ French for *liberly, equality, fraternity*.
4 _____ «Words are used to express meaning. Once the meaning has been conceived, the words can be forgotten. Where do I find a man who has forgotten words to have a talk with him?» (*Feng Youlan*).

6 SEPTEMBER 2014 — 1 MARCH 2015
'HERMITAGE-AMSTERDAM' EXHIBITION CENTRE

DINING WITH THE TSARS. FRAGILE BEAUTY FROM THE HERMITAGE

THIS WAS COMPARABLE TO CREATING THE SET DESIGN FOR THE GRAND OPERA. THE STAGE NEEDS TO LOOK IN SUCH A WAY SO AS TO EMPHASIZE THE PLOT AND THE DRAMA BUT NOT OVERSHADOW THE MUSIC AND THE SOLOISTS. FOR US AN ITEM FROM A MUSEUM IS ALWAYS A PRIMA DONNA, IT IS THE START AND END POINT OF THE DESIGN.

LIES WILLERS

I see museum experts and designers as a single team of creators of the exhibition when they determine its contents, the principles of display in terms of preservation, advertising, educational programmes, management and design. All these components are key factors in achieving the final goal. I am not an autonomous artist, I like intense discussions at the beginning of each new project. What sort of an exhibition is it? What do we want? What is our collective point of view? How do we want to inspire the visitors with the splendour of the collection? How do we deliver quality and the unique nature of the objects to the audience? What are we going to attract visitors with? What will they find out and what impressions will they share with their friends? And who are our visitors? What are they like and what do they expect, why have they come and what are they hoping to see?

Is it possible to keep the balance right between the items and the subject? Will the exhibition be a novel or an encyclopaedia? Such questions are discussed among the organisers, first in a rather abstract manner; this is where the design starts. And most importantly, the answers are different for each exhibition, there is no single design strategy that would work for everyone. Some experts think that the item is secondary to the idea it represents. Others say, "Let the objects speak for themselves", but their language and messages are often difficult to understand without a relevant context. Therefore every exhibition is unique.

The team that prepared the exhibition could take an encyclopaedic approach but decided against it for various reasons. We worked with Jeanine Aalfs, one of the top stylists in the Netherlands, from the moment of developing the concept throughout its implementation. She was perfect.

The Hermitage Museum Amsterdam is not a museum of design, as, say, V&A. The exhibition centre also lacks the mag-

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'HERMITAGE-AMSTERDAM'
EXHIBITION CENTRE



PHOTO: EVERT ELZINGA, AMSTERDAM

AN EXHIBITION OF FAMOUS PORCELAIN DINNER SETS AT

Lies Willers (born 1960) is an independent designer from the Netherlands and a professor at the Utrecht School of the Arts. In 1984 she graduated from the Gerrit Rietveld Academie specialising in Architectural design. Her latest projects include a permanent ceramics exhibition at the Victoria and Albert Museum in London, the Victoria Revealed exhibition at Kensington Palace in London and the entrance zone for the Amsterdam Tropical Museum.

nificent authentic context, provided in abundance to the visitors of the Hermitage in Saint Petersburg. I see the natural habitat for the porcelain in St. Petersburg — history is where it happened, as they say.

I knew that Russian visitors are familiar with the history of these famous items which represent a part of a common cultural background and are an object of national pride. The other visitors to the exhibition in the Netherlands, mostly European nationals, require more information in order to fully appreciate the value of these stunning pieces. The audience at the Hermitage Museum Amsterdam centre is varied: different age groups, levels of education and nationalities. We needed to provide all these people with enough information, details and history while being serious and entertaining at the same time.

Dining with the Tsars is a lavish exhibition which marks the fifth anniversary of the Hermitage Museum Amsterdam centre and pays tribute to the Hermitage in Saint Petersburg with its priceless vast collection.

In this case we decided to apply the principle of combining several contextual layers, without overworking the design, of course, not to push the exhibits themselves into the background.



Here are two more examples from my own experience that demonstrate the differences in approaches to designing exhibitions. In 2009–2012 my design company worked on two permanent expositions; both were close to each other, in the centre of London: Ceramics Study Gallery in Victoria and Albert Museum and Victoria Revealed Installation at Kensington Palace, Hyde Park. V&A hired us to create installations using their collection of ceramics. It was meant to be an installation over an area of a thousand square metres, where curators could work and visitors and students could study the exhibits. And most importantly, all the 26 thousand objects were to be displayed with no prior selection but only divided into groups by their age, material and origin. This installation represented an ‘encyclopaedic’ museum in its original sense. At the same time Historic Royal Palaces commissioned us to design a permanent exhibition about the ‘love and loss’ of Queen Victo-

ria within the renovated Kensington Palace. It was intended as a very personal story. Not about a queen and an empress as such but rather about a working mother and a faithful wife to her husband Albert, who died young leaving Victoria to mourn for as many as 40 years, until her death. For the team of the organisers it was obvious that Victoria would be at the forefront. Her diaries served as a vast resource for the exhibition. Her personal belongings, jewellery, dresses, love letters, children’s shoes and widow’s weeds were equally important and brought excerpts from her diary to life. Since we were also in charge of the restoration of the palace interiors, in order to create a complete story, we extended the story onto the fabrics, the finish of the walls and the floors. We added details wherever we could: romantic paper inserts around Victoria’s wedding dress, embroidery on pillow-cases, artistic insets in the show-cases etc. This exhibition is “a love story in letters”.

THE ‘HERMITAGE-AMSTERDAM’ EXHIBITION CENTRE. SEPTEMBER 2014 – FEBRUARY 2015

One of the usual problems with organising an exhibition is keeping the balance between wanting to provide plenty of detailed information (like in a textbook) and wanting to offer a more entertaining, more open experience which would appeal to a wide audience. I am well aware of the tightrope that contextual design balances on. When too much attention is paid to the arrangement, the exhibits pale by comparison.

First layer. We tried to recreate the atmosphere of the historical context and used the colours and shades typical of the interiors of the 18th–19th centuries throughout the space of the exhibition.

Second layer. It seemed obvious to choose a separate table for each set over panoramic show-cases. The tables were decorated with historical accuracy: laid for 24, 12, 20 or a different number of guests. We did some prior research of existing similar exhibitions where various sets were displayed on one enormous table and did not find it suitable.

As a result, we had five laid tables and decided to add some extra decoration based on the historical context, some amusing stories about the owners or some matching decorative details. We made this choice as designers but the concept was discussed with the whole team of the exhibition.

The third layer was the subtle decoration of the tables with fruit and flowers, so that the sets stay untouched but the tables look livelier.

The fourth layer is more abstract and emphasises how unique every set is. For this purpose we used medallions, stuffed peacocks and a little chipmunk, a cloud of flowers and cameo-embroidered portraits of Catherine the Great and Prince Potemkin.

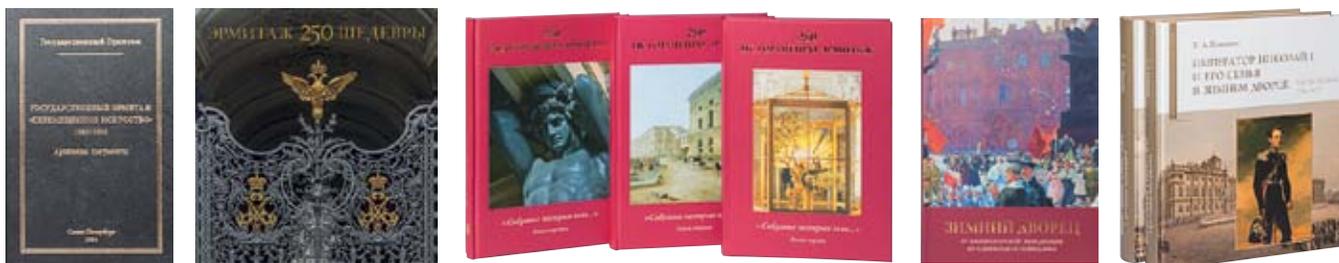
The fifth layer is a set of obstacles. We designed elegant and very effective barriers that divide the exhibition and the visitors and symbolise chairs for the guests. A state of the art alarm system finishes the picture.

The sixth layer is factual information, texts for the exhibition and the audio-tour.

We wanted to keep away from any imitations, reconstruction and styling in design. The difference between the authentic real object on the one hand and design and pastiche on the other has to be absolutely clear to everyone and at all times.

By combining impressionist abstract installations with refined elements, bright colours and amusing details, we strived to create a suitable setting for this amazing porcelain.

BOOKS PUBLISHED BY THE HERMITAGE MUSEUM



The State Hermitage. 'Relocated Art'. 1945–1958: Archive Documents

The State Hermitage. — St. Petersburg. Publishing house of the State Hermitage, 2014. — P. 1. — 408 pp. Illustrated — (Pages from the history of the Hermitage).

In the current edition of the series 'Pages from the history of the Hermitage', documents bearing witness to the fate of 'relocated' art collections classified secret in the USSR are published for the first time. The material presented in the book covers the period from the establishing of the principles for confiscating these objects from the museums of countries belonging to the Fascist block to the moment of the return of the said items to Poland and the German Democratic Republic. So that the story of the appearance of the collections in the USSR and in particular in the Hermitage is more detailed, our publication's documents from the archival collections of the State Hermitage are supplemented with material from the State archive of the Russian Federation, the Russian state archive of literature and art, the Russian state archive of social and political history and the Central archive of the State museum of Berlin. The published material sheds light on the planning of the confiscation of the museum exhibits from Germany, how they were transported from occupied Berlin, the details of their arrival at the Hermitage, the conditions in which they were stored at the museum and the events connected with the consequent transfer of art valuables to Poland and the GDR.

The Hermitage. 250. Masterpieces

The State Hermitage. — St. Petersburg. : Publishing house of the State Hermitage; Moscow, Kuchkova Pole, 2014. — 644 pp. Illustrated.

The album is dedicated to the 250th anniversary of the Hermitage, a universal encyclopaedic museum, one of the most famous museums in the world. Over the last century it has collected artefacts relating to different eras and civilisations. The album comprises masterpieces

that are the pride of the museum. At the same time the publication demonstrates the variety of the Hermitage collection. The album is aimed at all fans and appreciators of art, for those who have uncovered for themselves the wonderful world of the Hermitage.

250 Tales of the Hermitage: 'A Collection of Assorted Chapters...': in 5 books

The State Hermitage. — St. Petersburg. Publishing house of the State Hermitage, 2014. — 296 pp.. Illustrated.

The first book of the current publication is a collection of stories about the founder of the Hermitage, Catherine the Great, about the masters and painters that created masterpieces for her and about the expensive gifts brought to the Empress. The second book features stories of how the collections of the Imperial Hermitage grew and the appearance of new exhibitions; about how the Hermitage fared in the new Russia; about the losses after the October revolution and about the building up of its assets, about the outstanding academics that worked there and the transformation of the museum into one of the largest cultural study centres of the country. From the third book the reader will find out how the image of the modern Hermitage came about, about the people that were with it during the terrible war years, about the finds and the unexpected discoveries, about how temporary and permanent exhibitions are put together and much more that occurs behind the scenes...

The fourth and fifth books are being prepared for print. The publication is intended for a wide circle of readers.

KONIVETS A.V. The Winter Palace: From Imperial Residence to the Kavshkoly Osoaviakhima

A. V. Konivets. The State Hermitage — St. Petersburg. Publishing house of the State Hermitage, 2014. — 416 pp.. Illustrated.

The book recreates the history of the Winter Palace from the beginning of the twentieth century to the end of the 1930s. Using archive material

the author writes about pre-revolutionary court life, the court servants and the guard of the czar's residency; about many significant events that took place in the Winter Palace in the years of the rule of the last Russian emperor, Nicholas II and of those who were close to the palace and after the revolution dedicated their lives to the Hermitage. The reader will also learn of what happened in the Winter Palace in the days of the October revolution and immediately after it; about post-revolutionary life in the palace, demonstrations and mass celebrations on Palace square and museum activity in the 1920s and 1930s.

The publication is intended for a wide circle of readers.

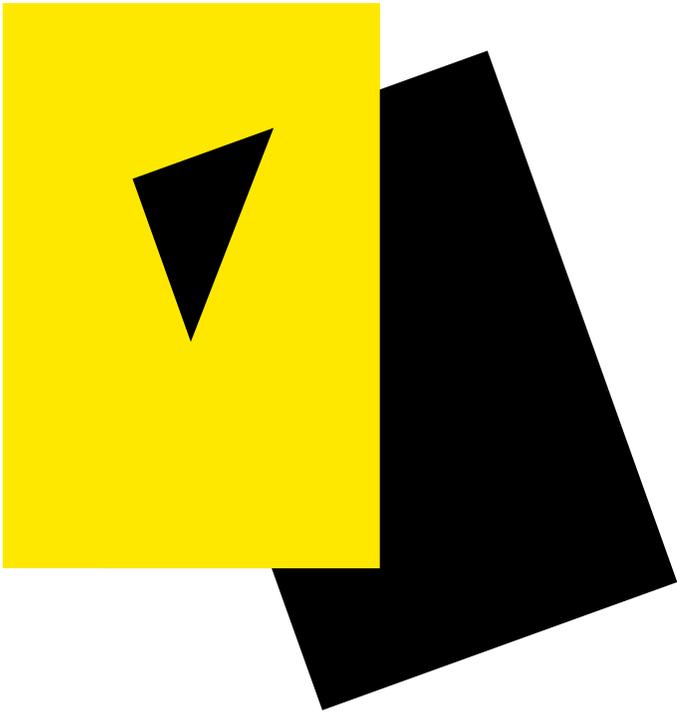
PASHKOVA T.L. Emperor Nicholas I and His Family at the Winter Palace: in two parts

The State Hermitage — St. Petersburg. Publishing house of the State Hermitage, 2014. — (The life of the Imperial residence)

The main subject of the book is the everyday life of Nicholas I and his family in the Winter Palace. Nicholas Pavlovich received apartments at the moment of his birth and lived in them for the whole thirty years of his rule. The larger part of the interiors did not survive to modern times as they were refurbished many times and after a major fire in 1837 were completely reconstructed.

However an analysis of surviving depictions of the halls of the palace, plans of all floors, information from archive documents and memoirs of contemporaries have allowed a conception of the architectural and decorative finishing of the interiors and their functional use in 1796 — 1855. A key part of the current research is the reconstruction of everyday life and the ascribing of events to the specific places where they occurred. The reader will learn where members of the imperial family took breakfast, where they dined, in which rooms their children played, where concerts were held and how they held funeral ceremonies for the deceased.

The publication will be of interest to specialists as well as a wider circle of readers.



**THE STATE
HERMITAGE MUSEUM
YEAR OF
CONTEMPORARY
PHOTOGRAPHY
2015**



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Cartier

