



III

HERMITAGE
MAGAZINE

**Not everyone will be taken
into the future** ●
Arte Povera ●
Dutch Hermitage ●
Honoré Daumie ●
Antiquity ●
Caravaggio ●
Dilmun Civilization ●

HERMITAGE

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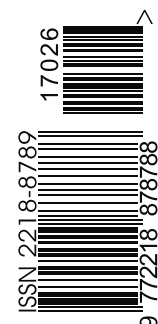
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NOT EVERYONE WILL BE TAKEN INTO THE FUTURE. ARTE POVERA,
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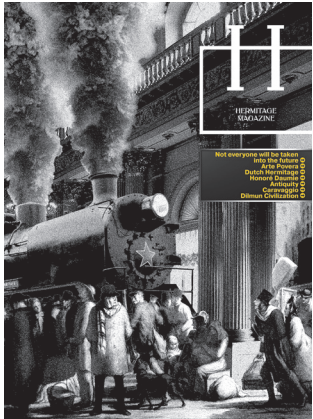
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COVER

Honore Daumier
Saint-Lazare Train Station
(fragment)
France. 1862–1868
Coal, ink in pen and brush, watercolor,
gouache, white. 38,7 × 55,1 cm
The State Hermitage Museum

The Museum of Railways of Russia (St. Petersburg)
Photo by Sergey Vershinin / Interpress / Photo by TASS

The Armorial Hall of the Winter Palace (fragment)

THE LOVE OF READING

● PHOTO: RUSTAM ZAGIDULLIN



**MIKHAIL PIOTROVSKY AND EMILIA KABAKOVA
AT THE OPENING OF THE EXHIBITION
“ILYA AND EMILIA KABAKOVSK.
NOT EVERYONE WILL BE TAKEN INTO THE FUTURE”.
GENERAL STAFF BUILDING.
APRIL 20, 2018**

They are sure to be taken to the future, along the road that goes through this exhibition. There is an installation — a train carrying the elected, and the “Red Wagon” as proof of the right to be chosen. Ilya and Emilia Kabakov, a duel or tandem, deserve to be given thanks for their work and behaviour in a world where kindness and intelligence are much less common than they should be. Their works delight the eye with the subtly and elegance of their artistic techniques which have been applied to democratically mundane or spiritually fantastic skills-projects. They have a brilliant knack of combining congestion and emptiness as two dialects of one language.

They have turned everyday aesthetics of the Soviet world into a universal art language that gave Russia a worthy place in the artistic history of the 20th century. The Kabakovs can be interpreted from the point of view of politics, utopia, and aesthetics, which makes them adequate representatives of our culture in today's world. What they show is almost admiration for the life of common people who live in very simple conditions. However, the famous Kabakovs shared “communal apartments” are already empty and abandoned. The people who lived in them moved, some got spacious flats during the “thaw” period, others left for foreign countries, and still others are gone into space. The “garbage” they left is a memorial to the era, the favourite feed for archaeologists to excavate. In this “garbage” there are amazing traditions of decorated children's books, the soil out of which Ilya Kabakov grew. Soviet children's books also include the “absurdist” Daniil Kharms, whose texts are very much in line with the Kabakovs' prose, yet to understand and appreciate. Many of Kabakovs' images are reminiscent of the Soviet love of science fiction, but, in fact, go back to the utopia of Russian cosmism. We feel it behind the technical design installations and sketches of alternative worlds. This, by the way, is an important difference between Kabakovs' art and Russian avant-garde, fed on the communist idea.

Today, we acutely feel that we are persistently returned to the WORD and TEXT as an indispensable part of culture. The Kabakovs' works do not use the text as a symbolic decoration, they make it an inseparable part of the work. The viewers, to whom the Kabakovs are not only friendly, but treat them with reverence, are encouraged to look and read slowly. Miraculously, even a Western viewer who cannot appreciate the beauty of the Russian language and is accustomed to the perception of images as something easy, accepts these game rules. Revival of piety to the book, the text and the word is becoming a redeeming feature in our world of “mock objects”, of deceptions: economic as well as aesthetic virtuality. The Kabakovs are returning us to the practice of thinking and making an effort to understand art, and people start to enjoy it. The artists return people a love of reading.

The Kabakovs are very museum-centric artists. They always keep the museum in mind as a goal of artistic creation. They make museums the subject and object of their installations. They mount alternative exhibitions and create new art history, skillfully engage museum stereotypes, and muse-

um aesthetics. Therefore, their special relationship with the Hermitage is, in a way, an extension of their work. The Kabakovs returned to Russia through their exhibition in the Hermitage, a wonderful festivity, “An Incident in the Museum and Other Installations” (2004). It was housed in the General Staff building which was then yet to undergo restoration and become a new museum space. In one of the main halls of this space now stands the “Red Wagon” — a generous gift from the artists. Its famous succession of symbols, the change of epochs from a romantic utopia to stagnation, and finally to a collapse, is now supplemented with a shell of the atrium, symbolizing the attempt of today's Russia to merge imperial traditions with modern architectural aesthetics. In St. Petersburg, the Wagon naturally kindles an association (at least for me) with the famous Leningrad poems by Brodsky: “In a red-red wagon from the red-red rails, in the red-red can give red children to drink”. The Hermitage has a Kabakov Room, where the display includes two installations: Toilet in the Corner, and In the Closet. They do not merely call back the memory of the wretchedness of everyday life, they also remind you that in the crowded space of the Soviet community, you could retire, you could read, and listen to music.

This is a universal metaphor. A joint Russian — Dutch exhibition called “Utopia and Reality. El Lissitzky, Ilya and Emilia Kabakov” is an excellent speculation on the parallel difference of various metaphors generated by Russia. Located in the halls of the third floor of the Winter Palace, the exhibition contained amazing things in the context of the spatial memory of the permanent exposition of the classical new art. Today, we present a retrospective of the Kabakovs, assembled together with the Tale Gallery and the Tretyakov Gallery in the spaces of the General Staff building, where the Kabakovs were already pioneers. Today they will speak with the same, though transformed, walls, and with their own already naturalized relatives. With the “Red Wagon”, in the first place, which after some break will again talk about the songs in Tarasov's arrangement.

The Tale Gallery scheduled the Kabakovs exhibition so that it corresponds with the centenary of the Russian Revolution. The idea was to have a look at the political and aesthetic results of the century — an interesting aspect. Simultaneously, the Hermitage and The British Museum held the “Scythians”. An exhibition in London, which was also arranged to coincide with the revolutionary centenary, and remind us of several historical images that inspired and are still inspiring Russian history, and are voiced in the famous “Scythians” by Alexander Blok. The Hermitage already marked the memory of the revolution by a grandiose exhibition in the Winter Palace where the walls themselves spoke of history. The Exhibition “NOT EVERYONE WILL BE TAKEN INTO THE FUTURE” is indeed about the future, the selection being by dialogues that incessantly, even at night, go in the museum space.

Mikhail Piotrovsky
Director of the State Hermitage Museum



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APRIL — JULY, 2018

NOT EVERYONE WILL BE TAKEN INTO THE FUTURE. ILYA AND EMILIA KABAKOV

Ilya Kabakov, the leading figure of Moscow Conceptualism, represents the later generation of Soviet artists. He has received global recognition in the art and is famous for the construction of a new genre in art — the total installation, in which the work is not a separate object, but is a single, integral space in which the viewer enters. In their work, the creative union of Ilya and Emilia Kabakov mythologize the routine, daily, communal life of the USSR. The heroes of their work are vulnerable romantics and forgotten artistic dreamers living in prosaic Soviet conditions. This larger-scale project is the result of the collaboration between the Hermitage Museum, the Tretyakov Gallery, and the Tate Gallery. It includes works from art museums and private collections in Russia, Europe, and the USA.

THE RETROSPECTIVE EXHIBITION IS DESIGNED TO DEMONSTRATE THE DEVELOPMENT OF THE AUTHOR'S CREATIVE METHOD AND ITS EVOLUTION. THE EXHIBITION IS BASED ON EXAMPLES OF HIS INSTALLATIONS, ARCHITECTURAL MODELS, PAINTINGS, AND GRAPHICS.



“A TICKET FOR A LEAVING TRAIN”

NOT EVERYONE WILL BE TAKEN INTO THE FUTURE IN THIS CHILLING PHRASE LIES THE ORIGINAL DIVISION OF ALL PEOPLE, AS CHILDREN, INTO THREE CATEGORIES: 1S. THOSE WHO TAKE 2S. THOSE ARE TAKEN 3S. THOSE WHO ARE NOT TAKEN... ...I WILL NOT BE TAKEN.

In imagination comes the great epoch-making picture. The year 1913. Europe. A high mountain. Not even a mountain, but a plateau. At the very edge of the plateau, where the continuation of it collapsed, like a chopped off piece of cheese, stands a small bunch of harsh people. A sea of fog spreads right in front of them, right at their feet, where the earth breaks as it goes down. Where to go next? A frightened, huddled humanity stands behind a group of leaders, at a respectful distance, not to interfere with their meeting. What will the leadership decide? Silence. A great historical moment.

If one moves closer, trembling all over, towards the sparse high assembly: among the great pilots is Malevich. Calm. Seasoned. Completely ready to take on a tremendous responsibility, which has befallen him.

It is recommended to move further along, straight into the sky. The edge of the cliff is considered to be the end of the past life. It is here and now that all the past history of humanity ended. All of humanity's affairs and art has ended here. The “old” world has ended. A new world is ahead, covered by space, a new level of being.

He is completely embraced with this new spirit; he is the very embodiment of it. And in this great moment, the horizon is opened for him in both directions. The future is clear, and thus, the past is also clear. He completely took possession of the old being, recognized it, and squeezed it in his fist. Here it is, quieted down, wrinkled, and lying on his wide palm as a small square. It will not be repealed. Only the “Other” is ahead.

Few will venture with him into this new mountainous world. These “new ones” will live in the future, closely rallying around their teacher, overshadowed by his spirit, and



ILYA AND EMILIA KABAKOV
Not Everyone Will Be Taken Into The Future
USA. 2001. Mixed technique.
Austrian Museum of Applied art / Contemporary art, Vienna

by his ideas. How to get into this chosen company? How to purchase a tickel for this departing train?

For this, there exists a series of tests that will determine your preparedness for this spiritual flight. If for those left behind, a square is just a square and five colored rectangles are five rectangles, then for those who reached the new spirit and entered it, then these are signs of a new spiritual space, a gate behind which lies the “new world”, a koan, whose solution is in a new and unprecedented plane.

The “new people”, attached to this new life, will have their own affairs there: to mark the “new” (former “old”) world, earthlings (former people), their “plan” (former homes), their clothing, furniture, dishes with supreme designs, as if permeating everything with supreme energy, so that there is nothing left on this planet and on all the others, so whatever there may be in space is not left without the life-giving strength of supreme consciousness.

“It ends here — go further”

And, what will happen to those remaining “unpromising” citizens? One more memory from school. When I was in school, I lived in a boarding school. At the aforementioned meeting, when the director said that not everyone will go to the Pioneer camp, but only the best, one of the students quietly asked if he could stay at the boarding school for the summer.

The director answered “It is not possible. The boarding school will be closed all summer for repairs, and it will be forbidden to stay there.”

ILYA KABAKOV. NOT EVERYONE WILL BE TAKEN INTO THE FUTURE. A–Z. 1983. No. 5



ILYA AND EMILIA KABAKOV
An Incident in the corridor near the kitchen
USA. 1989. Mixed technique. Private collection

M.E.

If we return to the topic of your professional activity, do feel any diversity in your paths? For example, I am more gifted in lines than in colors, or I am more gifted in installation than in painting. Do you have this kind of self-delineation?

I.K.

Of course. It was not by chance that I started creating installations. I love to create installations. They work for me. I know what a working installation is. It is not difficult for me to do it and I am almost always successful at it. I kind of instinctively know it and I have a very good sense of the space, the atmosphere, the air. I am good at positioning the objects in this space. It is probably my thing. But other forms, the classical ones like sculpture, painting, graphic arts, are much more of an effort for me. I have some kind of inner love, craving for space: the more bottomless it is the better, but this is in another place.

M.E.

And models?

I.K.

I also see models well and create them with pleasure. I do this either alone, or someone helps me. They work out.

M.E.

What about albums?

I.K.

I like the dynamics of albums. I clearly see their “transition” part. But drawing itself, the performance of it, is boring and forced for me. If we are talking about giftedness, then I am mostly interested in the ephemeral, non-material side. Installation is an ephemeral thing. It consists of walls and objects, but its ending, its impact, its matter is ephemeral.

ILYA AND EMILIA KABAKOV
Trousers in the corner
USA. 1989. Textile, paper
Private collection

The more ephemeral it is, the easier it is for my operation. The more material it is, the more bored I am.

M.E.

But, it seems, that installations are more of a material genre of the visual arts, more so than paintings. Or does it just seem to be that way?

I.K.

It just seems this way. It is material, three-dimensional, and at the same time it “dilutes” all of its materiality. The whole installation (and you create it for its entirety) completely disperses or dilutes all of the material components. It annihilates reality. This is the focus of the installation. The one that I study. It immediately disappears, disperses into a whole thing. Nowhere is there a greater primacy of the whole over the individual details than in an installation.

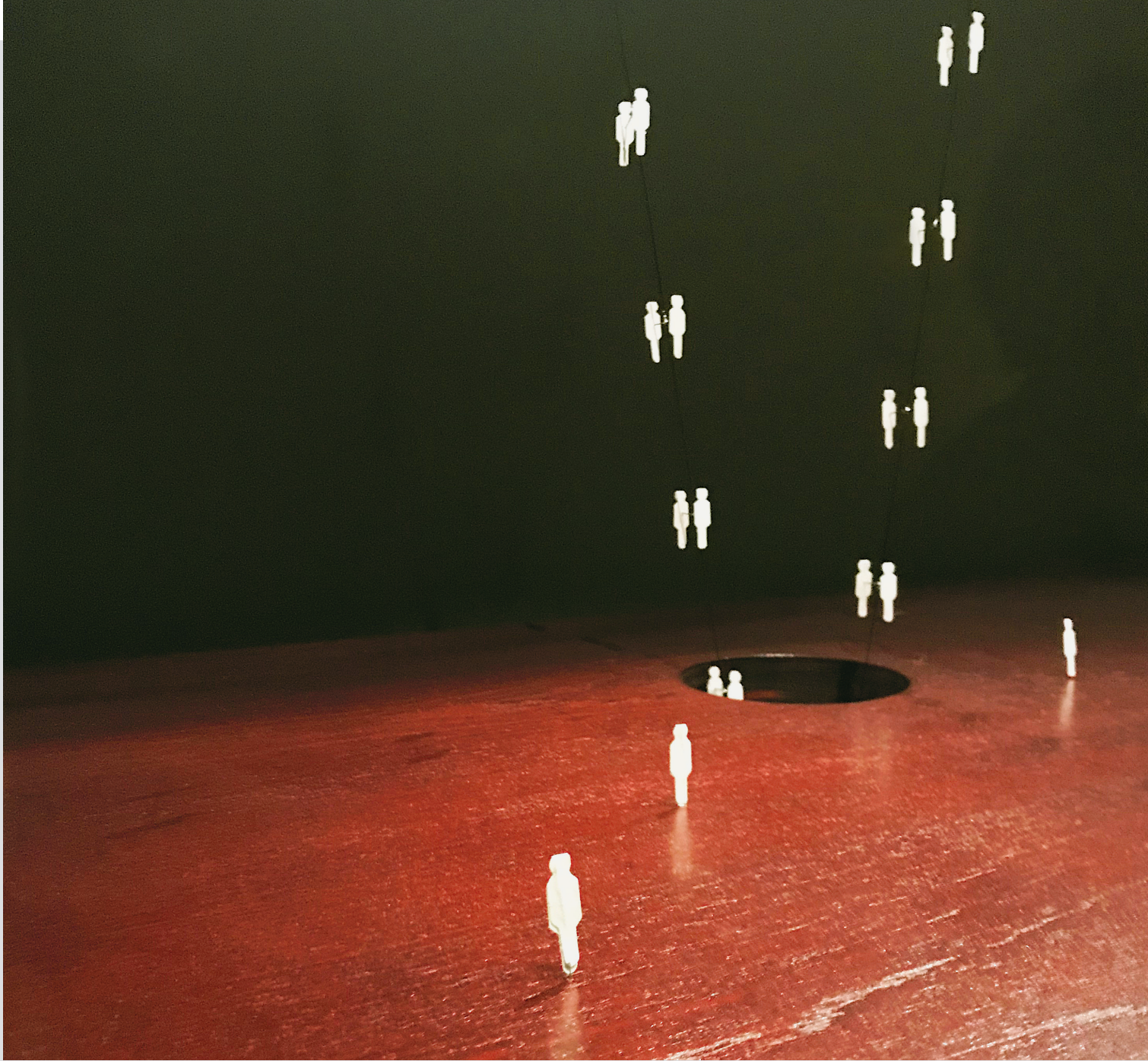
M.E.

And, if I understand it correctly, this is the focus of your gift?

I.K.

Probably there is a tendency to turn everything into some kind of dust...dust is invisibility. The image of “white” explains it the best, because white is nothing but at the same time it is everything to me. Moreover, “the whole”, which for some reason I sense, kind of “devours” the details from which it is comprised. I sort of fly, anticipating the “whole”, and I am sick of it being made up of details. I believe that the “whole” is not comprised of them.

ILYA KABAKOV, MIKHAIL EPSTEIN. CATALOG. VOLOGDA, 2010. (LIBRARY OF MOSCOW CONCEPTUALISM BY GERMAN TITOV. SHORT SERIES)



**VLADIMIR SOROKIN,
NIKOLAI SHEPTULIN**

ANTICIPATING THE WHOLE



Conversation about Moscow Conceptualism (Held on a winter evening in December 2007 in the Moscow suburb of Vnukovo) // Khudozheslvennyi zhurnal (Art Journal). 2008. December.

...It was a very special circle! It differs from the others, both intellectually and esthetically. After all, Moscow was unique in that here the underground was extremely diverse; and, here for example were Zverev, so to speak, and Kabakov. They were united by the underground, but they existed in differing nurturing environments.

I raise the question: does it not seem to you that Moscow conceptualism was this kind of bubble of oxygen in the ocean of existence during the Brezhnev years? It was a kind of oxygen bell, like it is underwater, that allowed us to breath. In fact, this bell is where people were fed by relationships, they lived by ideas, lived by communication. And, that which hung on the walls was just a reason for conversation during which the same oxygen was allocated.

**ILYA AND EMILIA
KABAKOV**
I caught little white men
USA. 1990.
Wood, glass, paper, wire,
lighting elements
Private collection
Photo: Anna Myskova

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VERY MUSEUM-FRIENDLY ARTISTS

M.P.: Welcome home. We're proud that the Kabakovs have returned to Russia — through the Hermitage. St. Petersburg has its own traditions and its own avant garde, but this exhibition came out really well. These Moscow conceptualists came to the Hermitage, and then Prigov came after them. Our spaces are really important, we're multiplying them and rebuilding them... All of the "Kabakovs" that we've had before and have now are connected with Hermitage spaces. The Kabakovs' first exhibition² took place in the General Staff building, which was half in ruins at the time. We didn't have any reconstruction projects or money back then. Following the exhibition, "An Incident in the Museum", which was a huge success, suddenly turned this space in ruins to start to develop in mystical ways. The exhibition gave a mysterious impulse to our construction work, despite all of the obstacles, namely, financial problems and architectural traditions.

Then there was a series of Kabakov exhibitions which took place in practically all of the different Hermitage spaces: The Hermitage Theater, the bridge between the theater and the New Hermitage, and the rooms of the Winter Palace. The incredible exhibition, "Utopia and Reality. El Lissitzky, Ilya and Emilia Kabakov"³ took place on the third floor of the Winter Palace, where there are very special rooms filled with memories of impressionists and postimpressionists. Even today, these rooms are special places for an important conversation.

Once the General Staff building was restored, this space hosted "The Red Wagon"⁴ — one of the greatest symbols of modern art in the Hermitage. When we speak today about modern art in the Hermitage, we feel like we have it all: *Composition VI* by Kandinsky, *Dance and Music* by Matisse, Malevich's *Black Square*, and the Kabakovs' *The Red Wagon*... basically, the whole 20th century.

The Red Wagon is still evolving — just now we're designing the system for museum-goers to visit this installation. This is our fate: if given in its full size as it was before, *The Red Wagon* would become something like the *Peacock Clock*, one of the main symbols of the Hermitage. But *The Red Wagon* is a different kind of piece, and today, everything happening in it, with its exquisite music and nostalgia for utopia will be understood more philosophically. *The Wagon* changed our space: first we had utopia, then a "Soviet" space, then trash, and now, in the end, we have a new Hermitage (everything that we built here), and the roof — which provides additional meanings.

MATERIALS FROM THE PUBLIC DIALOGUE BETWEEN EMILIA KABAKOV AND MIKHAIL PIOTROVSKY¹

We're always trying to make an additional reality: *Cupboard*⁵ and *Toilet*⁶ also live here, and are undergoing change.

For our new exhibition, our enormous space of the enfilade is transformed into a "Kabakov-like" space. This is a mystical process for us: the way the Hermitage participates in the Kabakovs' artistic work, and the way the Kabakovs change our space, both temporarily and constantly.

E.K.: Probably everyone here, or at least many of you were born in this city, or live here now. You are from Petersburg. I'm from various cities and from various countries. But many, many years ago (almost 45 years ago), when I left the Soviet Union, I found myself unexpectedly hankering, 10 days before I was to leave to go to Leningrad, where I had never been before and to see the Hermitage. Even though I was much too preoccupied with my move to go anywhere else at that time, I still got here, and spent three days here. I saw the Hermitage and whatever other museums I could squeeze in. And that's the lasting impression that I have.

Entirely unexpectedly, mystically, when we first came back in 1994 after moving away from the Soviet Union, I decided to make my first exhibition in St. Petersburg in the Hermitage. For us, the Hermitage is a treasure chest of modern art and culture. There are very few such places in the world. Maybe one could mention the Metropolitan Museum, the Stedelijk, and the National Gallery in England.

We're extremely proud and happy that we were let into this temple.

M.P.: It's amazing what Emilia said about her visit to the Hermitage before she emigrated. I didn't know that, but I heard from other people that Emilia and Ilya came here before they left the country for good. The Hermitage isn't just a space. It lives through interchanges and each exhibition resonates with the museum's collection. Which pieces from the Hermitage intersect with the Kabakovs' exhibition?

E.K.: When you see the exhibition, you'll want to go into the Hermitage yourself and take a look at Caravaggio's variations and many other pieces in the museum.

M.P.: We're very intrigued. I think we've got several pieces that can intersect with this exhibition. First of all, the famous *Rules of Behavior for the Hermitage* by Catherine the Great⁷, is a piece of conceptual art with great meaning. I would also include my favorite painting from childhood in this list — Paulus Potter's *Punishment of a Hunter*⁸. This is a story full of in-



MIKHAIL PIOTROVSKY AND EMILIA KABAKOVA: A PUBLIC DISCUSSION ATRIUM OF THE GENERAL STAFF BUILDING 11 APRIL 2018
Photo: Natalya Chasovilina

ILYA AND EMILIA KABAKOV
Where is our place? (model)
USA. 2002/2017
Wood, paper, lighting elements
Private collection
Photo: Natalya Chasovilina

struction and multiple meanings. The Kabakovs' works also have just as many important instructional meanings which contain great art in them. I would also include here the hagiographical icons with stories, and our very famous *Swallow Pelike* pottery⁹.

The Kabakovs are very museum-friendly artists. It's not just by chance that one of their exhibitions is called "An Incident in the Museum": the Kabakovs have had many exhibitions about museums, and many constructions that were very important for our museum. Who will be taken or won't be taken to the future? — This again is a question about paintings, artists, and the history of art. These are artists who know a lot and understand a lot about museums.

E.K.: Artists adore museums. It's the dream of any artist to make it to this museum, even if their plan is to blow the place up. Artists would never blow up a museum, actually. They drip on them, they bring all kinds of trash there (like we do), but they would never in their lives destroy a museum, because if they did, they'd have to ask: what will happen now, where will I go, where will my work go?

Right from the beginning, our idea was to aim for museums. It's hard to explain why. Maybe because for Ilya, when he was a child, museums were the place where he would go to find refuge from real life. To get away from challenges and problems. He went to museums to get away from routine and museums remained a temple for him, where the highest feelings were given by God: you're present there and you absorb everything that has already been made before you.

We've always been accused (especially by galleries) of making works that are hard to sell. I understand where they're coming from: it really is hard to sell what we make. There are artists who work only for collectors, and they calculate and consider whether a piece of art will interest collectors or not. We take entirely different things into consideration: we see a wall in a museum, and we imagine everything that was there before us. In other words, we imagine everything that has already been taken to the future. In order for you to be taken to the future, your works need to suit the level set by the museum. If your works hanging on the wall look below this level, then you're not going to be in the future.

M.P.: How does Soviet everyday life get turned into art? Because simply Soviet everyday life, or a communal apartment — that's not interesting. You always have a lot of trash. Trash is a kind of spooky symbol, but trash is the dream of ar-



1 | **INSTALLATION OF THE EXHIBITION ILYA AND EMILIA KABAKOV “NOT EVERYONE WILL BE TAKEN INTO THE FUTURE”**
General Staff building
March 2018

3 | **ILYA AND EMILIA KABAKOV**
How to meet angels (model)
USA. 1998/2002
Wooden foundation, metal, plaster figures, fishing line
Private collection

4 | **ILYA AND EMILIA KABAKOV**
Not Everyone Will Be Taken Into The Future
USA. 2001
Mixed technique
Austrian Museum of Applied art / contemporary art, Vienna

2 | **ILYA KABAKOV**
Six paintings on a temporary loss of vision (They are painting a boat)
USA. 2015. Oil on canvas
Private collection

chaeologists! All of the best discoveries, all of the best digs are made in piles of trash. Trash preserves a lot of items that were put there coincidentally. It preserves an objective picture of a world that is no more. I love ruins. They’re easier to think about creatively.

E.K.: There are all different kinds of trash: everyday trash, the trash of our lives that we throw away. Then there’s trash that’s connected to reminiscences, and this kind is incredibly valuable to us. The installations that we make can be about the bathroom, or a communal apartment, and these aren’t ethnographic presentations. It’s just fantasies about our life and our fears, about our desires and our dreams, and about what we don’t allow ourselves to do sometimes, or don’t allow ourselves to think about. It’s about the things that the characters of our installations or paintings wanted to do by leaving their real life: to fly away to a different space, to use all of their six senses. Why is it that a normal person who never did anything special in life, who isn’t famous in any way, why does he go to the future? He’ll get there thanks specifically to his reminiscences, which are linked to this trash.

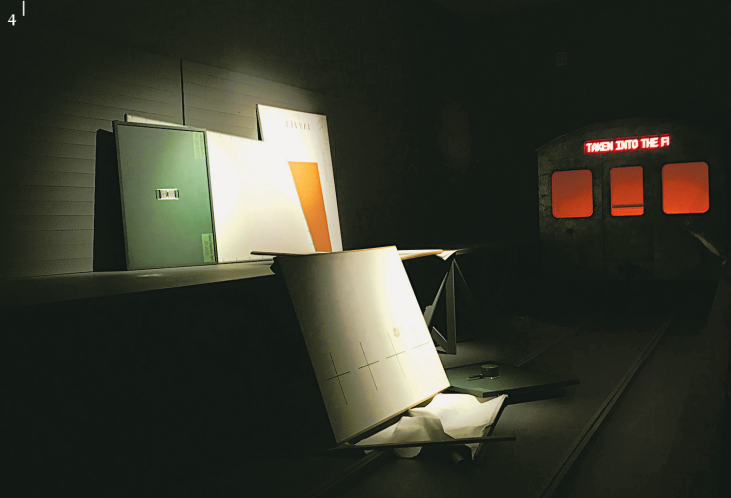
M.P.: That all sounds very archaeological and very lofty. A communal apartment is also trash that stays in people’s memory when everyone has left. In St. Petersburg, not everyone has left communal apartments yet, yet other people have gone to outer space. Here’s a dumb question: is an installation a sculpture?

E.K.: An installation is a painting. Let’s suppose that you’re going to a museum, and you’re standing in front of a two-dimensional painting. Can you imagine what’s happening inside the painting, in the depths of the painting?

An installation is a three-dimensional painting. We don’t know how to look at it yet because none of us have experience: neither the critics, nor the journalists, nor the viewer. Experience comes with time. Paintings have probably existed for millennia — starting from cave paintings. Installations appeared not so long ago. But such a thing as total installation has existed for a long time: the first installation was the creation of our world by God, and we live within a total installation. Another total installation is the church. You go there, get distracted from all your business and your problems, and start to think about something higher. When you go to a museum, it’s a temple, and you go there in order to get your fill of culture.

Our installations are always built in such a way that you don’t see objects. You become part of a certain atmosphere in which man loses the sense of time, and space, and enters a different reality. Because really, it’s a painting.

In Russia, narrative and literature play a huge role, maybe an even bigger role, than illustrations. The visual conceptuality of artists of the 1970s was built on narrative, on discussing opinions — not even visual things, but precisely opinions. When you read, you’re going to think: what would I do in place of that character, what could I say? That’s why at the end of the exhibition we were so nervous that we offered museum-goers pieces of paper with questions and two tables where they could go and write their answers to these questions. You can, of course, write your own answers without questions, but we, being totalitarian artists, have got people thinking about very certain questions.



1 __ Fragments of the dialogue. The complete video recording is available on the State Hermitage website.
2 __ Ilya and Emilia Kabakov. ‘An Incident in the Museum’ and Other Installations. June–August. 2004. State Hermitage.
3 __ Utopia and Reality. El Lissitzky, Ilya and Emilia Kabakov. June–August. 2013. State Hermitage.
4 __ The Red Wagon installation. Ilya and Emilia Kabakov. 2008. State Hermitage.
5 __ Cupboard installation. Ilya and Emilia Kabakov. 2004. State Hermitage.
6 __ Toilet installation. Ilya and Emilia Kabakov. 2004. State Hermitage.
7 __ Rules of Behavior for the Hermitage, written by Catherine the Great.
8 __ Paulus Potter. Punishment of a Hunter. Rooms “Art of Germany of the XV–XVII Centuries. Dutch Painting of the XVII Century, State Hermitage.
9 __ Swallow Pelike. Master Elfronius. About 500 B.C. State Hermitage.

ILYA KABAKOV AND THE RUSSIAN AVANT-GARDE

DMITRY
OZERKOV

In Kabakov’s early years, when the artist was just starting to understand his own aims, socialist realism in its more or less original manifestations was the officially appointed art form of the Soviet Union. Socialist realism called for being true to communist values and ideas, to the movement of the proletariat towards a beautiful future, towards peace and friendship between nations, and to the heroic element of events from Soviet history. The realistic method of expression was dominant in painting and in sculpture. Therefore, Kabakov’s great internal freedom, which is outwardly avant-garde-like, and which filled his works starting from the end of the 1960s, including his precision and geometrism of forms (the *Circles* series of the 1960s), his absurdism (*Horse*, 1967), his depiction of certain body parts (*Measuring the Height of the Variometer*, 1961), his focus on items of little importance (*Meal-Grinder*, 1965) and, naturally, his endless time-tables and schedules, all speak more so of his personal negation of socialist realism (which became more and more intense in his consciousness) and of the aesthetics of The Thaw, rather than of some kind of avant-garde heritage, which Kabakov knew little about initially. “The avant-garde was a forbidden zone,” said Kabakov in an interview. “It was viewed as a mistake, and we did not belong to this formalist concept of art.”¹

Kabakov’s own creative work arises, it seems, from something entirely different: from the pathos of drawing, from the necessity of visually “speaking”, and producing meaningful artistic forms, whether it be in his numerous drawings for children’s books² or in his developmental work *Machine Gun and Chicks* (1966), made in a naïve manner and full of paradoxical meaning, with reference to the images of a shooting gallery and fried eggs. Unlike many unofficial artists of his time, Kabakov doesn’t give freedom to clean forms, doesn’t let them follow their will, and doesn’t become their slave. In other words, he successfully avoids the temptation of becoming an abstractionist. He avoids several other tendencies that are common to the Moscow artistic school as well. Most of all, he avoids the domination of the visual and the emblematic, which are characteristic of unofficial art and inherited from the avant-garde, the movement which, over time, was recognized for its extremely important artistic heritage. The aesthetics of slogans from the semi-official arsenal (“Workers of the world, unite!”, “The people and the party are united”) are completely alien to him. Quite early on, Kabakov counterposes a free and all-embracing narrative to all this. This narrative doesn’t force the viewer to commit to anything, but it disturbs the viewer by

the very fact of its presence. Kabakov creates texts and appropriates conversations in the same way. His method consists in raising language as such from the mundane level to the artistic level. Words become signs of artistic narrative, and not just part of a text. In 2009, Kabakov condemns Kazimir Malevich for “text-debauchery”. For Kabakov, Malevich, who wasn’t a good writer who, “threw whole pieces of life on the record of what was happening in his head.” Kabakov adds “I, thankfully, don’t suffer from this illness...”³

The texts created and collected by Kabakov become an integral part of the artist’s visual series, together forming a unified language of rhetoric. The researcher Anei Wallach suggests that the retrospective of works by Alexander Rodchenko given in 1968 in Moscow could have played a special role in forming Kabakov’s narrativity⁴. But we can plainly see, obviously and above all, Kabakov’s traditional love for reading, which is based on his understanding of the consciousness of the Russian intelligentsia as a whole being literary-centered. Kabakov himself often analyzes this, emphasizing the constant connection of his visual images to the literary texts living in culture. Despite Kabakov’s almost daily — and nightly — active conversations about art in Moscow with such artists and writers as Erik Bulatov, Boris Groys, Iosif Bakshlein, and Dmitry Prigov, which Kabakov still fondly remembers, Kabakov seems not to have yielded to the general mood of Moscow art. He doesn’t have the pretentiously complicated searches for meanings as the Sixtiers do, he doesn’t have the excruciating work on form like the Seventiers have, and there is none of the gloomy melancholy of the Russian madness of the Eightiers. It’s clear from today’s perspective that Kabakov systematically created a complex, original project, which, on the backdrop of the various directions of Russian art that kept replacing one another, looks sometimes archaic, sometimes funny, and sometimes too full of pathos. But in the end, Kabakov’s systematic project was entirely individualistic and complete. It’s as if, while he was still a child, he hid in his closet at home, turned on the light, and completely immersed himself in his internal world. In this sense, Kabakov’s escapist installation *In the Closet* (1997) can be a characteristic symbol of his entire approach to art. When you’re in a closet with the light turned on — this is your world and your world only, where you have your books, and your pencils, and most importantly, only your thoughts and opinions. You can hear everything that’s going on outside in the world from here, yet you live through it all inside.

WELL-KNOWN TO EVERYONE AND ALL TODAY, THE RUSSIAN AVANT-GARDE HAD BEEN POORLY STUDIED UP TO THE MIDDLE OF THE 20TH CENTURY, AND WAS OFFICIALLY FORGOTTEN IN THE SOVIET UNION. BY THE TIME THE FIRST SERIOUS ANALYTICAL WORKS ABOUT THE RAYONISTS, SUPREMATISTS, AND FUTURISTS. BUDETLYANE OF THE 1910S–1920S STARTED TO APPEAR, AND WORKS OF THE RUSSIAN AVANT-GARDE ONCE AGAIN BECAME IMPORTANT TO LIVING ARTISTS, ILYA KABAKOV HAD ALREADY BECOME AN ESTABLISHED MASTER. THUS, THE TRIUMPH OF THE RUSSIAN AVANT-GARDE DEVELOPED IN PARALLEL TO KABAKOV’S OWN BIOGRAPHY.

You can endure any pretense, any formal adherence to whatever slogans, for the sake of enjoying your inner loneliness. Kabakov reminisces about how he spoke with other children in his boarding school as a child, adapting to them, parodying them, clowning with them⁵: “I had the role of the happy barrel of laughs-entertainer type. I always had this strange group entertainer in me.”⁶ Kabakov used his external “being one of the group” and familiarity to pay for the secret freedom of his inner world, for the right to consciously stay alone with himself in his solitary travels, reading, and reflections.

Over time, living life between two categories — the social and the individual — became inseparable for Kabakov from the process of creating art. Unlike Salvador Dalí, Kabakov did not turn himself and his life into a work of art. Instead, he managed to show the opposite — that any phenomenon in life takes place within the rules of art. And that art is most evident in life in life’s most simple, banal forms.

Kabakov’s individualism does not play itself out in the sense of “me, the artist”. It was always more common among the intelligentsia to speak of oneself in the third person. Kabakov’s work has “characters” — fantastical people with unusual views and fates, as well as countless authors of kitchen conversations standing behind the scenes, filling his pictures with flies, balls, and cheese graters. He also has many artists in his work who are the figment of his imagination. It’s as if these artists are the ones translating all of this art. It’s easy to assume that behind these artists’ image stands the Soviet model of the 1920’s of the faceless artist working for the common good of the party and the government. Many Russian avant-garde works don’t have any authorship, and in fact no authorship was necessary in the absolutely standardized future of the great utopia. A Soviet, and, more generally, a social person, is forced to think in standardized ways in principle: both in terms of everyday living, and on a deeper, personal level. Interestingly, later on this was reflected in the fact that Kabakov was subjected to unjustified accusations of conformism. All of these accusations came from that very society that thought in clichés, and which, naturally, would not accept individualism. Kabakov the artist found a way to adapt to the breadth of polarized views, and to the different artistic manners that he himself created. His work is both him and not him at the same time. He seems to realize that his own life, in all its manifestations, is also subject to irreconcilable artistic laws. Rejoicing and suffering at the same time, Kabakov ana-

lyzes himself as a representative of a certain kind of artist who has passed certain biological and historical selection.

This analytical individualism, dictated by the search for inner freedom, is naturally, in part, consonant with the artistic aspirations of the early Russian avant-gardists Vasily Kandinsky, Mikhail Larionov, and Natalia Goncharova. But it is equally alien to the Proletcult, constructivism, and the theory of montage, which all grew out of the avant-garde, as well as to socialist realism with its absolutely collectivist pathos. There is no individual person in the collages of Gustavs Klucis, in Rodchenko’s parades, in the palaces of culture, the communal houses, or the Palace of the Soviets project: the individual should be only a standardized part of the human mass inhabiting the metropolis. The characters of official Soviet art are not real, they are simply material, “cannon fodder”; the necessary props of superhuman architecture. Post-war Soviet socialist realism had only to inherit this anti-individualism: from the late 1950s onwards, paragovernmental staffage on Soviet propaganda reliefs and canvases gradually acquired faces that began to smile. These smiles, even though they pretend to portray the timeless grandeur of classical Greek statues, are devoid of any emotion, and remain typically faceless.

It is precisely this facelessness, anonymity, and inhumanity of the avant-garde that Kabakov opposes with his inner opposition — his literary base and humanistic morality, and his strict artistic introspection. The presence of a person is always implied in the spaces of Kabakov’s installations: the installations only “work” when they receive an individual visitor, and can work for this person’s benefit. Kabakov sees the individual in his exhibition visitor, for it is the individual to whom Kabakov offers to understand the structure of society as a whole, the society which lived through the avant-garde, and found itself in the avant-garde’s post-utopian ruins.

Over time, the exhibition visitor is interpreted by Kabakov to be the main actor of art: “For me, the viewer is a deified person,” said Kabakov in 2009. “The museum visitor is almost God. <...> For one thing, he’s always right; and secondly, he knows everything.”⁷ The viewer is the main addressee of the installations and the alter ego of the artist. This is an imagined, ideal judge who will eventually put things in order and decide who is really worthy of going to the future. Kabakov successfully constructs this ideal spectator as the main character of his works starting from the mid-1980s. Kabakov makes the viewer think, look, compare and, most importantly, move in the accurately calculated space of the rooms and installations.

Creating these viewers, Kabakov spends a lot of time writing complex instructions, and monitors their careful execution. However, he himself deliberately denies this thoroughness, reducing everything to the simple secrets of the craft: “...it’s just an impression of thoroughness. I know the points of reference... a person... really... sees three reference points that are so correctly constructed that the viewer enters a visually organized network. It’s in the same way that a gypsy holds a frock, covering the holes with his hands and showing only the sequins (in order to sell it. — *D. O.*). I use this same ability to do my “art works” by covering the holes.”⁸

From this attentive immersion in oneself, covered up with the constant production of artistic narratives, arises the main thing: Kabakov’s approach to the realization of the whole. In the external language of the narrative, this is expressed in total installation. The laws of total installation are created by the artist himself: it is, first of all, a unique place-space where the spectator “turns out” by the will of destiny, and which begins to act on the viewer entirely. Kabakov knows what will happen with the viewer’s perception in the process of movement. In this he is close to the designers of the Russian avant-garde. It’s not surprising that his early installations, such as *Two Windows (Two Stools)* (1998) and *Communal Kitchen* (1991), are intentionally likened to Soviet textbooks, which directly, clearly and intelligibly explain the structure of phenomena, even despite these phenomena’s absurdity. And then a miracle begins: the poetic alogism of the *Palace of Projects* and the installation *How to Meet an Angel* opens the field for the unknowable and unknown, prevailing over the logic by which the artist, as it seemed, was guided all the previous years. This poetry, of course, should be analyzed within the context of Russian utopian project design, which goes back to the memory of the history of the ethnos.

“Project design” is a strange but important Russian word, which unites Kabakov’s creativity with one of the main avant-garde vectors. In recent years, Kabakov has been creating designs of homes, cities and entire systems of thinking thought out to the smallest detail, yet which cannot be implemented in principle. Russian avant-gardists did the same, until a certain point (until about the mid-1920s), and even believed that their ideas would be put into practice. Project design is based on the power of creativity, on the freedom of fantasy that traditionally nourishes Russian artistry — from the Potemkin villages and Manilovism, to the political ideas of the Thaw.

Russian project design runs away from tradition. It is filled with the pathos of denial. Memory is alien to it. In Kabakov’s understanding, working with memory is only part of the artist’s fate. Instead, neither man, nor gods, nor other higher powers, but rather only the artist is endowed with the ability to see, remember and invent the world in its various manifestations, including creating the future world. Art museums are created for the needs of memory (which the Russian Budellyane would rather deny — not demanding to destroy them, as the founder of Futurism Filippo Tommaso Marinetti did, but wanting to “throw them off the steamer of modernity” as unnecessary cultural ballast). Kabakov is conceptually a museum artist. The museum for him is a sacred place thanks to the result, the finale, the total tuning fork and eternal justification. He creates his paintings with an eye to how they

will look in the museum space, that is, in eternity, among the paintings of other artists. This museum idea of preservation of masterpieces of art and solemn demonstration to their contemporaries can also be perceived as part of utopian design: enlightened people will come to the ideal museum of the future, filled with great canvases, as to a temple. Contemplating paintings will further illuminate their beautiful futuristic life.

Here, Kabakov again involuntarily comes into contact with the Budellyane. The roots of this utopian post-futurism should be sought in the Russian avant-garde: in El Lissitzky’s skyscrapers, the proclamations of Velimir Khlebnikov, and Vladimir Tallin’s tower, where the decrees of the world government are projected onto the clouds, and the speed of cosmic bodies swiftly rushing into infinity decide all fates. However, Kabakov inherited this not through the artistic line, but through his understanding of a comprehensive Soviet utopian project, which put Futurism in its service, and eventually destroyed it. For Kabakov, the important thing is not the forms and images of avant-garde paintings, which he doesn’t use, but rather their theoretical basis (first of all, Russian cosmism).

An important phenomenon of the Russian avant-garde is the creation of new forms and their interconnections. Kazimir Malevich, Ilya Chashnik, Lyubov Popova, and Olga Rozanova created incredibly formal constellations full of fantasies, the combination of lines, forms, shapes, and colors. Early Kabakov is completely detached from this pathos. He is more interested in the ruins of utopia, the everyday reality of the futurism of the past, which has come to life in the world of the communal kitchen. He’s concerned with existing relations, and he accepts them with Roman tranquility, constantly translating the disgusting banality of everyday life with high tone. Only in this post-futurism, which is present throughout Kabakov’s works as a whole, and in a series of his key subjects in particular, is he consonant with the Russian avant-garde.

The avant-garde that Kabakov learned about later on became an additional affirmation of the true essence of art that Kabakov himself had found. The avant-garde served the beginning of the construction of utopia, and Kabakov sweeps up its ruins. In his key work *Red Wagon* (1991), Kabakov shows three periods of development of the Soviet project: the futuristic jump, the Stalinist stagnation, and the chaotic dump. The installation has three parts: the wooden staircase harks to the constructivism of the 1920s; the wagon, painted dark red, with paintings on the sides, harks to social realism; and the mountain of construction materials remaining, as if from the installation set-up, harks to the final collapse of the utopian project. At the end of the process of the utopian construction, one gets the opportunity to look back and see the project as a whole. This ability to encompass the whole world from the artist’s point of view seems to be the main goal of Kabakov’s work.

There’s one other similarity with the avant-garde that can be seen in Kabakov’s utopic mythology of flights. The characters of his albums from 1972–1974 fly over the city (*Flying Komarov*), come together in an eight-pointed star in the air of the Hermitage hall (*Gorokhov the Joker*), and disappear into the city space (*Malygin the Decorator*). They fly into the painting and high into space, as in the famous installation *The Man Flying into Space from his Room* (1985). The same subject is touched upon in the paintings starting from the

series *Flying* (2009). These paintings hover in white cosmic weightlessness, and are absorbed in space. These paintings can’t not remind one of the utopian flights of the Russian avant-gardists: the *Letallin* of Vladimir Tallin, or the Prouns of El Lissitzky hovering in the air. And in the end they are also connected with the cosmic nature of Nikolay Fyodorov and the theory of the neosphere of Vladimir Vernadsky, according to which, along with the biosphere and the atmosphere, there’s a sphere formed by logical human activity. But Kabakov is interested in the everyday home life of the utopian project. He pays very close attention to those forms in which the revolutionary ideas of the Russian avant-garde were brought to reality.

This reality consists of endlessly long lists and graphs of public places, and of a huge amount of junk kept for a “rainy day” (*The Man who Never Threw Anything Away*), and from the banality of living spaces designed in the formal “enter/exit”, “life/death”, etc. It’s characteristic that there is practically no mythology in Russian avant-garde art. In fact, heroes such as Lenin start to appear in avant-garde art quite late in general. There is no mythology in Kabakov’s work either. He doesn’t build his own visual “world of the artist”, as was generally done in the 20th century, and was fashionable in the 21st century, but rather he takes everyday life and makes it artistic, using the most basic and common things from this life.

Kabakov’s seminal installation *Not Everyone Will be Taken Into the Future*, which comes from Malevich’s text of the same name (1983), and begins with the appearance of the steadfast figure of Malevich⁹, can be read precisely in relation to mythology without names. The installation is full of the pathos of eternal selection: natural, Darwinian, extra-social, historical, universal, and in the end — cosmic. The artist translates this selection. There’s a certain unnamed power which Kabakov, as if looking into a mirror, tries to see in his ideal installation visitor. The artists sincerely believes in a certain higher criterion, a certain utopian super-humanitarian fairness, the “Hamburg Score” as Kabakov himself often repeats after Viktor Shklovsky. This criterion puts everything in its place, and gives he who is really worthy, that which he deserves. The problem here is simply that the artist Ilya Kabakov himself is taken and not taken into the future at the same time, since his paintings both look off in the last train, and were left on the platform. Kabakov is the winner and the loser at the same time. He’s like the author of his own theater, under the precise definition given by Boris Groys¹⁰, and he slays as if on the edge, in Shklovsky’s way “estranged”. In other words, he doesn’t show himself to the world from his closet. This approach separates Kabakov from the modern Western artistic scene, oriented towards the market of authorship, and connects him with the history of Russian art, with its searches, disappointments, and anonymous anguish. It connects him with history, which finished, in reality, with the utopian explosion of the Russian avant-garde.

The finalized approach of the Hamburg Score gives Kabakov the chance to be eternally free in his fantasies, while calmly creating a plethora of new, unique methods. Kabakov’s incredible explosion of fantasies, justified by the highest goal, allows Kabakov to not separate art from life. As a result, already by the end of the 1980s Kabakov is able to designate many artistic themes that will later become popular only at the turn of the 21st century. Besides integrating the narrative into the field of the visual, and Kabakov’s principles of total installation, we would also point out his Soviet way of cutting up carcasses, which already in the 1970s leads Kabakov to images of cut-up calves (the drawing *Call?*, 1971), as well as points and wrappers in his “celebration paintings” (for example, *Celebration #8* or *Celebration #11*, both — 1987), which are the prototype of dot painting, with its many colors and pointed minimalism.

But Kabakov is interested not in a blank visual image, but rather in the narrative going through this image. It is the narrative that is raised to the high level on which there needs to be complete separation of the artist both from that which is shown, and from that which is said. Kabakov isn’t in love with his subjects, but he doesn’t hate them either. He seems to be hovering over the fight, he moves to the side, recording the finalized painting, the author (or authors) of which can also become a part of the total narrative, as in the project *An Alternative History of Art*, which is headed by the mystical figures of Rosenthal and Spivak. This project is an enfilade of rooms where there is an alternative “pantheon” of painters. Kabakov creates a linear narrative, shows the development of genres and disciplines, in which the history of art, thought up by the artist, just like official Soviet art which serves as its prototype, is built around the idea of gradual progress. His narrative is open to every viewer, and Kabakov, with his enlightenment (within the framework of his modest anonymous authorship) aims to open this narrative to one and everyone.

That said, not everyone is able to understand the essence of the narrative. Some viewers remain standing outside their countryside fence, looking into the bright lights of the museum, without ever crossing the line to enter the museum itself. This metaphor that plays out in the late Kabakov speaks of the main characteristic of his post-Budellyane art — about his self-irony, which atones for the lack of reckless optimism. The artist, sweeping up the ruins of the utopian project, lives in both the past and the present. He looks to the future with hope, but he can’t demand self-assured lightness from himself when working with living memory.

1__Interview with Ilya and Emilia Kabakov, by D. Ozerkov // Utopia and Reality. El Lissitzky, Ilya and Emilia Kabakov: exhibition catalogue. St. Petersburg, 2013. p. 49.

2__See: Kabakov I. Orbis Pictus: Children’s Book Illustrator as a Social Character. Tokyo, 2007.

3__Kabakov I., Epstein M. Catalogue. Vologda, 2010. p. 142.

4__See: Wallach A. Ilya Kabakov: The Man Who Never Threw Anything Away. New York, 1996. p. 57.

5__See: Kabakov I., Epstein M. Catalogue. p. 245–246.

6__Interview with Ilya and Emilia Kabakov. p. 47.

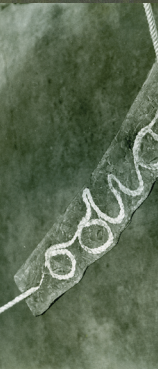
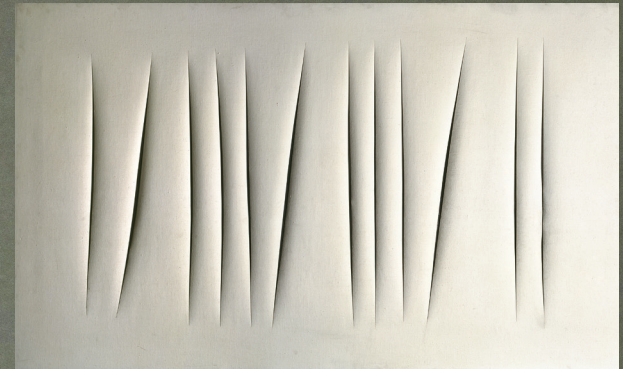
7__Kabakov I., Epstein M. Catalogue. p. 330.

8__Ibid. p. 135.

9__See: Kabakov I. Not Everyone Will Be Taken Into the Future // Kabakov I. Texts. Vologda, 2010. pp. 442–444.

10__See: Groys B. The Theater of Authorship, or the Total Installations of Ilya Kabakov // “An Incident in the Museum” and Other Installations: exhibition catalogue. St. Petersburg, 2004. pp. 57–58.

ARTE POVERA



THE ITALIAN NAME, 'POOR ART' (ARTE POVERA) WAS INTRODUCED BY GERMANO CELANT, (B. 1940; A CELEBRATED ITALIAN CURATOR AND ART CRITIC) IN 1967 FOR A SMALL GROUP OF ARTISTS FROM ROME, MILAN, TURIN, AND GENOA, WHO WERE EXPERIMENTING WITH ART OF A NON-TRADITIONAL AND POLITICALLY CHARGED NATURE. THE NEW ARTISTIC FORMS OF ARTE POVERA, SUCH AS INSTALLATIONS AND PERFORMANCES, HAVE SINCE BECOME TRENDS WITH AN EXTREMELY FAR-REACHING SCOPE. AS A RESULT, THIS LOCAL ARTISTIC MOVEMENT REMAINS RELEVANT TO THIS DAY.



AT THE TIME OF THE PREPARATION OF THE ARTICLE, THE EXHIBITION HAD NOT YET BEEN OPEN. FANTASIES ABOUT THE EXHIBITION SPACE ARE BASED ON GENUINE WORKS AND PHOTOGRAPHS OF THE WORKS BY ALBERTO BURRI, GILBERTO ZORIO, LUCIO FONTANA, JANNIS KOUNELLIS, MARISA MERTZ, MICHELANGELO PISTOLETTO, MARIO MERTZ, AND PHOTOGRAPHS OF THE EXHIBITION SPACE BEFORE MOUNTING THE EXPOSITION.

GREAT COURTYARD OF THE WINTER PALACE

APRIL — JULY 2018

POOR, ALIVE THING GIUSEPPE PENONE 'IDEAS OF STONE — 1372 KG OF LIGHT'

Giuseppe Penone is a renowned artist associated with the Italian Arte Povera movement. From the outset of his artistic journey, which began in the late 1960s, the chief theme of his work has been nature.

Penone's pieces have traditionally been exhibited in parks and gardens as well as in museums. This has reflected the global trend observed during the second half of the 20th century to take art out beyond the confines of the museum. 'Ideas of Stone — 1372 kg of Light' (Idee di pietra — 1372 Kg di luce) was created in 2010, and makes play with the main artistic image within Giuseppe Penone's work — the tree. The positioning of the work emphasises the idea of a search for a relationship between the human being and nature. The artist's attention is focused on the object itself, but also on the external milieu with which it interacts. A similar attention to context was introduced into art by adherents of Arte Povera. The growing tree resists the gravitational pull of the river stones, which reflects the idea of balance in nature, compelling the stones to float in a state of weightlessness.



Jean-Paul Sartre. 'The Imagination'

...The blossoming tree exists somewhere outside of us, it can be touched, embraced; then one can turn away and, turning back, find it once more in the same place. On the contrary, the centaur is nowhere: not within me, nor outside of me. But the tree as a thing is in parentheses — we recognise in it only the noema of our present perception; and as such, the noema is unreal, just like the centaur. There is no question that the real tree as part of nature is least of all this 'tree-perceived-as-such', which belongs to the sense of perception as 'that-which-is-perceived' in an inalienable manner. There is no question that the real tree can burn, be broken down into its chemical elements, etc. But the sense — as an element that belongs to the sense of this perception as an imperative — this sense cannot burn, it has no chemical elements and no physical forces, it has no real features.

Giuseppe Penone is Arte Povera, art that decelerates technological and economic miracles. How many trees have been transformed by Penone into objets d'art, how many leading characters has he made from murdered trees? 'This hidden violence lends a melancholic shade to the sculpture. As a result, a dreadful and wonderful, twisted, complex, and strange object is produced.' That is what the European press say about him.

Is Penone saving the world? At any rate, he is halting moments of beautiful, natural life, returning to the sources of the mysterious living world, attainable more through feelings than through reason.

The philosophy of Merleau-Ponty, Sartre? Yes, but also broader than that.

'Ideas of Stone — 1372 kg of Light' (Idee di pietra — 1372 Kg di luce) was created in 2010, and makes play with the main artistic image within Giuseppe Penone's work — the tree. Installed in the Great Courtyard, the bronze sculpture integrates harmoniously into the baroque facades of the Winter Palace, blending with the living nature of the courtyard. The positioning of the work emphasises the idea of a search for a relationship between human and nature. While the sculpture is located in the courtyard, it interacts with people like visitors to the museum, but also as contemplators of nature. The artist's attention is focused on the object itself, but also on the external milieu with which it interacts. A similar attention to context was introduced into art by adherents of Arte Povera. The growing tree resists the gravitational pull of the river stones, which reflects the idea of balance in nature, compelling the stones to float in a state of weightlessness.

GIUSEPPE PENONE
*Ideas of stone —
1372 kg of light*
2010
Bronze, river stone
Giuseppe Penone and
Marian Goodman Gallery,
London
Photo: Nalalya Chasovilina

In his work Giuseppe Penone skilfully manipulates nature, breaking it down into component elements and completely recreating it afresh. He seems to offer two views of the world — the everyday and the creative. Penone seeks to bring out the kinship between a human being and the environment. Intervening in the growth process, the Italian artist modifies living organisms: he makes the trunks of trees intertwine, and their crowns take on a predetermined shape, seeking to understand whether a person can change the organic world, leaving a mark upon it. The artist's oeuvre cannot be reduced to simple studies of human influence on trees; he also imitates the very essence of nature, understood as the capacity to create, by translating his experiments with living entities into bronze.

The State Hermitage Museum Website

This is the resistance of the force of gravity to the force of light. It is a story about time, about the memory of time. The tree in this instance is a living being that possesses a tremendous memory. Giuseppe Penone at the opening of his exhibition, April 2018

MAY — AUGUST 2018

ARTE POVERA

AN ARTISTIC BREAK- THROUGH

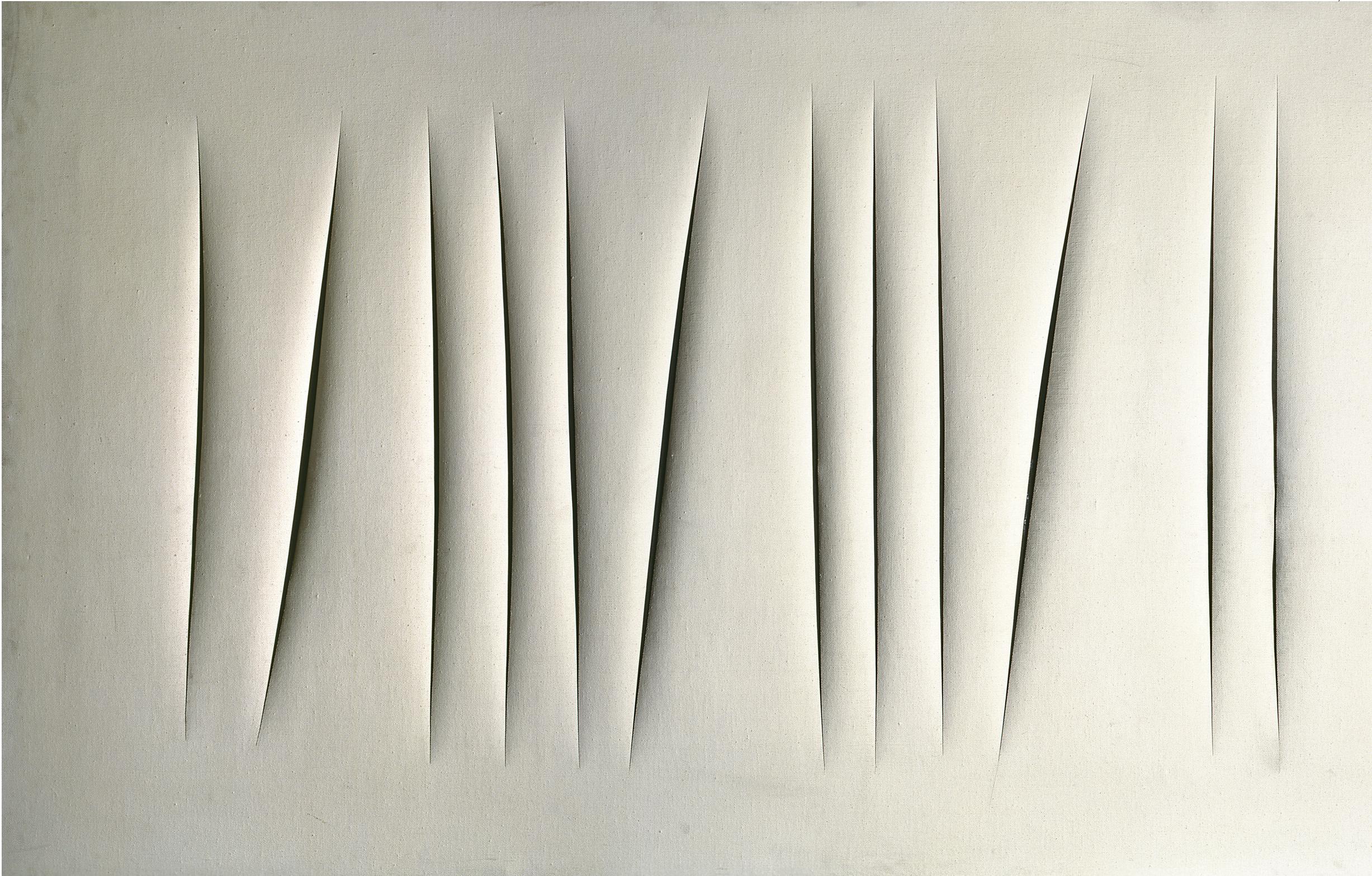
IT ALL STARTED IN THE LATE 1960'S. ART WOULD NEVER BE THE SAME AGAIN AFTER THIS RADICAL REINVENTION OF THE WAYS OF SEEING, EXPRESSING, AND THINKING. THE EXHIBITION PRESENTS PIECES BY GIOVANNI ANSELMO, ALIGHIERO BOETTI, PIER PAOLO CALZOLARI, JANNIS KOUNELLIS, GIUSEPPE PENONE, MICHELANGELO PISTOLETTO, AND OTHER PROMINENT MEMBERS OF THE MOVEMENT.



Andrey Parshchikov.
Timelable
(from the “Airships” series) //
Herald of Europe. 2002

...And the fauna crept back in search of dawn,
protein and stone creatures left their place.
From the Sahara came this shabby individual with ears, like cassettes,
looming in the white temperatures on the edge of the ice shield.

It's just like in the classroom, in Pioryshkin's problem textbook:
Wagons braked, but the slippery luggage
with the passenger continued their way.
And while the stuffing and the contour were divided
into two black-and-white zones,
An airship shifted into the night, rammed onto its trajectory.



The exhibition is spread
across the second floor of the Winter
Palace.

In line with the concept
of the show, the Arte Povera exhibit
forms a contrast with marvellous views
and facades of the classical palace
architecture.

The exhibition is organised
with the support of Lavazza, Italy.

LUCIO FONTANA
Spatial concept: expectation
Italy. 1964
Water-based paint on canvas.
Galleria Civica d'Arte Moderna (GAM), Turin;
The Museums of Turin Foundation



Arte Povera — a movement that originated in Italy
in the early 70's, when Italy began to emerge in the image we know
now. Then, there was an economic, social, and moral breakdown
in the country that, after World War II, was fragmented to
an almost medieval state. When arte povera appears, Italy opens
to the world, an economic boom begins, followed by fermentation
of minds. Turin transforms into an economic center and the center
of art. It is like a breath of freedom and a sense of wild power
that occurs when life becomes art.
Olga Sviblova, Director of the Multimedia Art Museum, Moscow. Arte Povera //
Blog “Snob”. 2011



ALBERTO BURRI
Sackcloth and red
 Italy, 1954
 Acrylic, jute, fabric on canvas.
 Francesco Federico Cherruli Art
 Foundation Collection
 Castello di Rivoli Modern Art
 Museum (Turin)

**MICHELANGELO
 PISTOLETTO**
*Man and woman
 on the terrace
 (He and she
 on the terrace)*
 Italy, 1964/1966
 Stainless steel, dyed fabric
 Galleria Civica d'Arte
 Moderna (GAM), Turin



GILBERTO ZORIO
Halred
 Italy, 1969
 Rope, lead bar
 Privale collection



MARISA MERZ
Unlilled
 Italy, 1997
 Paraffin, lead, copper wire,
 waler, engine
 Castello di Rivoli Museum
 of Modern art, Turin
 Contemporary Art
 Foundation (CRT)





After the fall of communism, we were faced with problems of a different kind. We were surrounded by various social systems that have not built an industrial economy of their own, not having overcome their patriarchal models of management, such as African countries, countries of Arab World and so on. Finding an optimal solution and models that could satisfy the new needs and relieve stress in the new, post-Berlin-Wall-Society is a very difficult task. It is wrong to think that all countries should follow the path of industrialized countries of the West. At least because the environment will be irreparably polluted. We must seek a balance between the opposites! The Western world should share responsibility with other major countries to find a new model for the world economy.

In this situation, our task as thinking artists is to apprehend critically the idea of the product, its social value, and means of dissemination in the society and we are to be in the forefront of responsible societal transformations.

Michelangelo Pistoletto: "Help the young to become young" / Interview by Konstantin Bokhorov // Art magazine. 2003. No 50

Searching for discoverers in art history is an unrewarding task. However, in this story, there are artists who did not merely do something new, but with their innovations, inventions, and discoveries, they determined the vector of the development of modern artistic practices. A brilliant example of such an artist is Alighiero Boetti. His influence — both good and bad — can be observed practically at any Biennale. For example, it is he who introduced geographic maps, which, as a result, became the most widespread and naive way of making political statements. Boetti was the first to use embroidery, which soon began to be abused by artists — from Grayson Perry to Tracey Emin. And, since he ordered carpets and tapestries from Afghan artisans, he was the first artist to use openly hired manual labor.

Alighiero e Boetti. Andrey Shental about Alighiero Boetti's exhibition "Action Plan" in the Tate Gallery Modern // Artchronika. 2012



JANNIS KOUNELLIS
Untitled
Italy. 1969.
Metal bed frame, wool.
Contemporary art foundation (CRT),
Margarita Stein collection;
Castello di Rivoli Modern Art Museum, Turin;
Galleria Civica d'Arte Moderna (GAM), Turin

MARIO MERZ
What is to be done?
Italy. 1968.
Wax, neon tube, metal container
Guido and Ellore de Fornaris Foundation
Galleria Civica d'Arte Moderna (GAM), Turin

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DMITRI OZERKOV

ARTE POVERA 50 YEARS ON

‘Arte Povera’ translates as ‘poor art’. It is a movement that made its revolutionary debut exactly 50 years ago, on the cusp between 1967 and 1968. It is a vital element in Italy’s artistic life seen nowadays as the classic of modernism, without which the landscape of art in the 20th century would be incomplete. Having started as a collection of experiments by Italian artists, mostly from Turin, it transformed into a decisive current that today requires no special introduction.



**AT THE OPENING
OF THE “ARTE POVERA”
EXHIBITION
IN THE HERMITAGE.
MAY 2018**

Neither of the words ‘movement’ or ‘current’ are sufficiently apt to describe the shifting and diverse activity of a small group of artists gathered together for nearly a decade by the young Italian curator, Germano Celant. Subsequently, they went their separate ways: each of them created (or are still creating for those alive today) their own works which were, above all else, are unfailingly original. Celant’s achievement was in seeing in these artists’ creative pursuits a coherent phenomenon, and that he spoke of this in the political language that so resonated in the second half of the 1960s. It was an incredible time of awakening for the European consciousness. There was the Prague Spring, ‘May 68’ in Paris, the Vietnam war (the My Lai Massacre), the assassination of Martin Luther King Jr, Gagarin’s death, the first hijacking of a plane with hostages in Palestine, as well as hippies and the Beatles.

Arte Povera referred neither to the past, nor the future. It examined the ‘here and now’, the time of physical presence for a piece of art in its stark phenomenality, rooted in being. Art ceased to be completed, concluded, or definitive. As they engaged actively in discourse amongst themselves, the artists endeavoured to reject the final work in favour of the process of its creation. They tried to replace market value with an invitation to the viewer to co-create. In the late 1960s, this seemed possible: collectors bought up the best works. A piece was created right before one’s eyes, so the label bearing the title could be deemed to be merely a clumsy hindrance to vivid perception. Significant attention was paid to the particularities of contact between art and the viewer. In 1968, the artist Jannis Kounellis brought 12 horses into the gallery, and tied them along the wall, each with some feed. The public were to admire the primaeval beauty of the animals, while slightly wary of their wild temperament. They could also contemplate, for example, Italy’s agrarian past and present, and the role of the horse in human history as a whole. As with so many works of art of the period, it was called ‘Untitled, although with an addition in brackets: 12 horses’.

Why ‘poor’ art? Must the artist suffer? The issue here is not about what would seem to be a Russian person’s first association with the concept. It is not the poverty of the artist, but an emphasised simplicity of materials that lies behind the term. Alongside a rejection of art as an item for sale, the artists began to use everyday, construction and waste materials for their work: ordinary mirrors, scaffold tubing, and concrete blocks. The coarseness of the materials and the primitive nature of the technology is wound up in the profound concepts revealed in the works. The curators positioned these as primordial concepts in the second half of the 20th century for the those were reading Heidegger and Sartre, and were weary of the market-driven capitalist model of development in modernity. ‘Art after the Holocaust’ was forced to create an art world from a zero-reference point, to go back to the sources of materials and forms, to redefine all anthropological tenets. The artists saw in elementary materials and found objects the foundational forces of the universal, to which humankind once again had the opportunity of returning after all the historical and metaphysical catastrophes.

The striking, unfettered creativity of the artists sought primordial sensations, and did not rely on any external

references. Of course, it is simplest to imagine Arte Povera specifically as art’s response to the historical cataclysms of the mid — late 1960s. However, it is possible to identify an internal logic in its methods that decries a purely artistic evolution. A mere two generations after futurism, which had been a vivid, scandalous phenomenon on the Italian art scene, the young Italians of the 1960s addressed in their own way the aesthetics of a rejection of the accepted forms and norms of artistic conduct. The underlying pathos of working with basic materials and simple chemical elements allowed them to establish the principles of their own austere poetic style that directly referenced Heidegger’s philosophy. In accordance with the definition from his ‘The Origin of the Work of Art’ (first published in 1950), an essay with crucial importance for 20th-century art, a vital indicator of a work of art is its nature as a thing, which provides the location of creation and a disclosure of the truth of being.

Naturally, Arte Povera was equally influenced by purely artistic phenomena; especially the works of Marcel Duchamp. The Italian philosopher and gallery owner, Arturo Schwarz, was actively promoting Duchamp during this period, and it was thanks to his efforts that the artist’s work received a second lease of life, specifically in the north of Italy. The version of Duchamp from the 1960s acquired great circulation. His work made a seamless transfer from the experimental and conceptual level to that of commercial gallery. (The same destiny was to await Arte Povera, valued at record prices on today’s world art market.) However, it was precisely from the works of Duchamp that the young artists drew their principal conceptual approach, their irony and close attention to the nature of any found object, element, or subject.

The American minimalists of the 1960s, in addition to Duchamp, could not fail to have attracted the Italians. Today, 50 years on, Arte Povera is often seen to have been in perpetual dialogue with such substantial masters as Donald Judd and Robert Smithson. This dialogue, in turn, could be conceived as a critique of the American model of the consumer society.

Finally, significant influence on the formation of the crudely poetic aesthetics of the Arte Povera artists was brought to bear by their direct predecessors in Italy. These include Alberto Burri, Carla Accardi, Lucio Fontana, and Piero Manzoni. In addition to their search for form, it was possible to see innovation in their ability to work with simple, mundane materials (Burri’s dirty jute sacking), in their expertise in using fire to burn, and in their use of the techniques of piercing, cutting and tearing (Burri, Fontana). They had new approaches in their detailed attention to elemental structures, and the integrity of the abstract gesture (Accardi, Fontana), as well as in their insights into the social role of the artist, and the artist’s social contract (Fontana, Manzoni). ‘Artist’s Shit’, a series of small bins prepared by Manzoni, numbered and signed, became an absurd symbol of the inception of a new artistic era. The artist was blatantly mocking the gullibility of the art market, prepared to swallow any manifestation of fresh artistic creativity.

The ‘Italian-ness’ of Arte Povera is also discernible in the fact that many of the artists were interested from the start in the images and myths of the Graeco-Roman antiquity

in a contemporary application. One colourful example of this is Michelangelo Pistoletto’s ‘Venus of the Rags’ (1967). Arte Povera proves close to Antiquity in its direct and primitive original approach to the constituent elements of the truth of art. Basic materials, colours, and forms are the living world that has seemingly been decomposed into its constituent parts and is only just beginning to reassemble once more, revealing its essence.

Arte Povera attained international success in the spring of 1969, during the legendary exhibition at the Bern Kunsthalle, ‘When Attitudes Become Form’. Harald Szeemann, the curator, presented works of the main Arte Povera artists at the exhibition: Giovanni Anselmo, Alighiero Boetti, Gilberto Zorio, Pier Paolo Calzolari, Jannis Kounellis, Mario Merz, Pino Pascali, Michelangelo Pistoletto, Emilio Prini. He placed them in the Anglo-American (Kosuth, Flanagan, Waller de Maria, LeWitt, Serra, Smithson) and European (Beuys, Darboven, Yves Klein) context of conceptualism. At the heart of the exhibition was the process of creating the works directly on site, in a creative dialogue between the artists, and it was proposed that this process should be considered as part of the curatorial and viewers’ comment. The creativity was brought as close as possible to the viewer (some pieces were not without hazard), who could literally inhabit the pieces and relationships between them while looking around the exhibition. The Bern exhibition laid the foundation for contemporary free curatorial thinking, and it was at this point that Arte Povera came to be inextricably associated with this approach.

The exhibition proved of the utmost significance for Arte Povera. In 2013, Celant recreated it in its entirety in Italy, reconstructing the space from Bern in a Venetian palazzo.

It is interesting that this article, which introduced the phrase Arte Povera into circulation and serves as an anthem to free creativity, refers to antiquity in its very first phrase: ‘First comes the human being and then the system, or that’s how it was in antiquity.’ The primary focus of Celant’s quest is directed towards the individual subjectivity of the artists and the viewers alike. The latter establish a direct and unmediated dialogue with the art, on the basis of which they make their own conclusions that are of significance only to each of them individually. The work of art itself, to speak in the language of primitive substances and elements, often continues the act of being created during the exhibition. Zorio pours acid on the surface of metals — during which unique colour combinations occur — and also studies the drying of sea salt on fabric. Kounellis spreads out coal. Anselmo makes concrete casts. How can these coarse industrial materials and building elements gain a new poetic imagery in the eyes of the viewer? The answer to this question is one that each visitor to Arte Povera exhibitions has to discover for him- or herself, in the process of studying the exhibits.

The word ‘process’ is crucial here. According to Celant, the intention of Arte Povera is idealistic at its core. Art should not serve the art market, selling collectors with a product they can comprehend that is ready for immediate use. Art should rather should devise a process that floats freely in the self-generating artistic space around it. The space will expand infinitely, suppressing the art market with its fundamentally new format of negation. Its activity is directed against

materials that are acceptable in art; against mass reproducibility, against consumer society, (endeavouring to put the artist in a position to serve it, and sticking its own labels on the artist's work) against art's professional obstruction of itself, against abstractionism and figurative painting, against a picture as a completed object, against its individual obligatory components, against the opposition between art and life and between the individual and the world, and finally, against any type of system. Creative individualism comes in first place, as it lives its own life and differs from all the rest of society only in its absolute freedom, and this enables it to see itself and the world in a new manner — with breadth and diversity.

The artist's internal freedom led to the development of a whole range of individual artistic languages, with 'poor art' serving only as a convenient term to unite them. The need for unmediated perception presupposes a display to the viewer of the truth of being, with no flirring, and no indulgence of the philistine mindset. Such an approach enables any work to be interpreted as an artistic gesture with its own reasons and potential consequences. The nature of art is performative: even if one is talking of the static, emotional movement lies at its core. Boelli's 'Tullo' (1987–1988) forces the viewer to examine thoroughly the tapestry, and to undertake what is outwardly a pointless task in picking out the separate elements. The igloos constructed by Mario Merz are simultaneously perfect in their original form, and inconceivable as daily dwellings. Penone's 'Breathing the Shadow' (1999) places the viewer in a strange natural space where, for technological reasons, one is caused to halt one's breath and listen to something unimaginable.

The symbolism of all colours, mythological narratives, political propaganda, and sizes and formats that are convenient to the everyday — all of these are rejected by the Arte Povera artists. In their place come outwardly simple concepts ('messages') expressed through outwardly simple means ('media'). The lack of pretension and the simulated banality disarm the viewer and reduce the tension of encountering art. They allow the viewer to re-discover the basic anthropological concepts and levels within each of us that had previously been farmed out to strict social conventions. In the mid 1960s, the formula 'the medium is the message' was on everyone's lips, first introduced by the philosopher Marshall McLuhan in 1964. For 'poor art', the assertion that the message is rooted in the medium, and is integral to the medium, proved a lucky and timely interpretive device. Works of art ceased to be perceived as exclusively social and political statements, becoming instead objects and things that demanded a different interpretation by the viewer, one that was novel by nature. 'The man is the message,' as Celant paraphrases McLuhan in his 1967 manifesto.

For this fundamentally new model of interpretation, a major role began to be played by the context within which the contact occurs between art and viewer. The exhibition organised by Celant in Amalfi in 1968 was held in a vaulted brick venue. The rough, 'bunker' modernist aesthetic of the unplastered walls became the baseline setting for experiencing Arte Povera. A different setting was established in the 1980's in the restored Castello di Rivoli just outside of Turin. In the newly reopened Museum of Modern Art, works by



It was Celant who invented the term and ideology for this movement. In 1967 and 1968, he organised the two first exhibitions in Italy for a number of artists who were unknown to anyone at this stage. Celant formulated the ideas behind the new phenomenon in his manifesto article, 'Arte Povera: Notes for a Guerrilla War' (1967), in which he presented the new movement as an international one. However, the Italian artists remained the chief representatives of the movement.

● PHOTO: NATALYA CHASOVITINA

Arte Povera artists were displayed in the context of historical interiors. The 'poor' works entered a post-modernist contrast with the rich décor of the walls and vaulted ceilings.

Both of these contexts make the agenda of the current Arte Povera anniversary exhibition at the Hermitage very special. It could have been held in the vaulted brick space of the Small Hermitage Manege, where the works would have looked harshly modernist, as in Amalfi. Or they could have been distributed around the sumptuous staterooms of the first floor of the Winter Palace and the New Hermitage where they would have entered into a vibrant and vivacious post-modernist dialogue with the permanent display, as with the Manifesta (2014) or Jan Fabre (2016) exhibitions. Instead of that, we decided to present the exhibition in the rooms on the legendary second floor of the Winter Palace, where the décor is now part of history, designed as it was on the cusp between the 1960s and 1970s. It was precisely during the years of the protests in Paris, Flower Power, and the prime of Arte Povera that the Hermitage gradually opened up these rooms to the public, presenting for the public viewing the canvases of Matisse and Picasso which had lain in closed storage for more than a quarter of a century. To this day, there is something elusively reminiscent of the chambers of the Bern Kunsthalle in the outwardly inconspicuous rooms. Their radiators, skirting boards and low doorways, saw more than one generation of Soviet and Russian artists reach maturity. Early works by Picasso, Matisse, Derain, and Vlaminck from the collections of Sergei Shchukin and the Morozov brothers roused heated debates that facilitated the artistic growth of Leningrad painters.

In some of the rooms leading to the exhibition, where previously pictures by van Gogh and Gauguin hung, we decided to show some of the predecessors to Arte Povera: Burri, Fontana, Accardi and Manzoni. They are separated from the main exhibition by the walkway above the Alexander Hall, where Gilberto Zorio's sound installation on 'The Internationale' can be heard intermittently. It was performed by him and recorded in the city of Mechelen, on the famous carillon there. This has led to the Russian play-on words, whereby the piece is known as the 'Raspberry Peal,' using Maline, the French name for Mechelen, which chimes with the Russian word 'malina', meaning raspberry. 'The Internationale' was the Soviet national anthem from 1918–1944, so its playing here will bear its own symbolism, and we believe that it should attune the public to a particular Hermitage context to experience Arte Povera. Immediately after the walkway come the rooms that held, until their transfer to the General Staff Building, the masterpieces from the Shchukin and Morozov collections. They occupied the suite of rooms looking out onto Palace Square. The display in the courtyard enfilade underwent various changes, with works such as Kandinsky's 'Composition VI', and paintings by Rockwell Kent, Gulluso, Morandi, and a whole constellation of 'progressive' Italian sculptors from the late 20th century, including contemporaries of Arte Povera: Venanzo Crocetti, Giacomo Manzù, Emilio Greco, Francesco Messina, Augusto Murer, Pietro Consagra, etc. For the most part, their work has been donated to the Hermitage after temporary exhibitions. In Soviet times, the second floor was rounded off with a chronology of the Hermitage display

that was conveniently structured along Marxist paradigms — from the art of Ancient Egypt up to modernity.

The ‘progressive’ Italian masters continue to donate their work to the Hermitage even now. A large display of their work is currently underway in the second courtyard of the General Staff Building. Unlike the pieces by the Arte Povera masters, their realist works have a life-affirming mien. They address the environment, with their sights trained on an objective transmission of reality. According to Marxist-Leninist aesthetics, they ‘represent life in the forms of life itself’ (for example, a girl falling off a chair), and for this reason, they are useful for the rhetoric of public commissions. This art is not detached from life, and the artists themselves, as is right and proper, ‘do not detach themselves from the people’ in their ideas. Their materials are noble and valuable: stone, wood and, of course, bronze. The straightforward images they depict refer to a heroized mundanily modelled in the language borrowed from the ‘fifans of the Italian Renaissance’. Their characters are graceful, delicate, and mysterious in their mute understatement, never to be disclosed to the viewer. The viewer, after all, is presented with a finished aesthetic product whose charm must be delighted in; thereafter, the viewer should go home in total serenity, with complete certainty in what tomorrow will bring.

From the point of view of Arte Povera, this entire aesthetic of pathos is false and even provocative, as it is aimed at a sustained coaching of society — to absorb all the totalitarian designs prepared for it by the artist. This seemingly classical art merely pretends that it is expressing life in all its entirety. In actual fact, it creates a narrow field of aesthetic limitations that are designed to restrain society with the bridle of propriety. The only person who could empathise fully with this art is one who has become part of the ‘system’, who has been taught self-restraint within the framework of regulated behaviour, and to whom it has been explained that beauty can look only like this and no other way. But beauty is life itself, inasmuch as it is life and only life — this so-called real authenticity — that art represents and ennobles tirelessly with all its naturality. A viewer who has grown up in a similar totalitarian aesthetic has only the pretence of freedom: to see not only an expression of the phenomena of life in the works that have been approved for the viewer, but even the thoughts and feelings of the artists regarding these phenomena.

As early as the first half of the 20th century, futurism with its implacable rage at the old orders, and surrealism, with its ability to detect logical inconsistencies, (and even, to an extent, the Russian avant garde with its intransigent organisation of life) knew how to overcome all of this false promise of sustained progress. They were able to prove that the feelings proposed by the semi-official art were banal, and that its phenomena were boring in their limitation. Arte Povera, succeeding futurism as it did, and also (in part) surrealism, looks significantly more mature and substantial when compared with the ‘progressives’.

However, from 1930 to the 1980s, Soviet critics asserted that it was precisely realist art that held the future. It thus transpired, that for many years, it was not the Arte Povera artists who represented modern Italian art in the Hermitage, but the Italian proponents of lifeless realist phenomena.

The Soviet art historians simply appear not to have noticed Arte Povera. They wrote critically of Burri and Fontana, but their principal battle was against abstractionism and incipient pop art, against late surrealism and hyperrealism. It is probable that Arte Povera seemed too marginal for them. The subtle subjective realism of Arte Povera was elusive to the Soviet lens. Of course, it was ideologically alien, but it did present itself as an enemy of the petit bourgeoisie, and that meant that it did not deserve a serious affront. Furthermore, the inherent nature of protest of Arte Povera promised no dramatic battle, and could have undermined ideological fundamentals.

We shall stop there, as any further contemplation will lead us into the territory of art criticism, where there will be a need to make a clear distinction as to which of the two development paths for Italian art described here should be recognised as a dead end. For the author of these lines, the answer is obvious. However, it is now important to point out the historical precedent — works by the Arte Povera artists are displayed in the Hermitage for the first time ever and they have never previously encountered the Hermitage narratives. Therefore, the Arte Povera show in the Hermitage now resembles not only a restitution of historical and aesthetic balance, but an opportunity for the viewer to assess the value of the achievements of these Italian artists in relation to the present day.

We selected pieces for the exhibition from the Castello di Rivoli, the Modern Art Gallery (GAM) in Turin, and from private collections which in several instances are more interesting and extensive than the public collections. It seemed important to us to augment the works from the 1960’s with more recent pieces by the Arte Povera classic artists. Although their names have entered history, their oeuvre is by no means confined to the aesthetics of the movement. Arte Povera brought the artists onto the broader art market, and each of them dealt with it as they deemed fit.

Pistoletto established an art centre in his native town of Biella, to the north of Turin, transforming an old factory to meet his needs. Different types of art courses take place here, as well as temporary exhibitions. Particular attention is paid to the environmental practice of growing vegetables in the region and preparing food; Pistoletto formulated the concept of the ‘Third Paradise’ in this connection. The symbol of the ‘Third Paradise’ is an infinity sign with an additional thicker third link, and the artist draws it during exhibitions and presentations that he performs around the world.

Zorio is fascinated by the further sculptural development of the motif of the five-pointed star. He constructs complex spaces in the shape of a star from breeze blocks. The public at his exhibitions find themselves in uncomfortable spaces with sharp corners and unexpected lighting effects.

Penone works in a large studio in a former factory in Turin, where he creates new works. He is as engaged with the nature of natural phenomena as he ever was: he reveals the structural arteries in slabs of marble, and carves out the trunks of young trees from rough-hewn timber construction beams.

It might seem to some that Arte Povera has aged in 50 years and demands some sort of artistic overhaul by

- 1

GILBERTO ZORIO
Tent / Tenda
Italy. ~~1967~~
Iron scaffolding, fasteners,
green cotton cloth, sea water
170 × 131 × 125 cm
- 2

JANNIS KOUNELLIS
*Unlilled (Coal Line) /
Senza titolo — Linea di cappotti*
Italy. ~~1997~~
Iron bars, coals
Dimensions vary
- 3

GIUSEPPE PENONE
*Holding back 17 years
of development (it must continue,
except for this place) /
Trattenere diciassette anni
di crescita — continuerà a crescere
l'anne che in quel punto*
Italy. ~~1968–1985~~
Ash trunk
Height 500 cm, diameter 25 cm
- 4

GIUSEPPE PENONE
In the tree / Nel legno
Italy. ~~2010~~
Yew
370 × 52 × 51 cm



younger artists today, as well as deconstruction by art theorists. Are we over Arte Povera? From the start, the movement came across as some sort of collective, although this was not the case, but it seems that it continues to define many levels of art in our time. Is it relevant in an era where new forms of artistic governance are beginning with the spread of ‘glocalisation’ and the development of virtual reality? Contemporary artists are perfectly capable of simulating activity similar to Arte Povera — to be pseudo-heroes creating a conceptual narrative — but are they capable of believing in it to the end? Are they capable of producing a deliberate conceptualism that is intentional and makes a claim to a place in the intellectual history of humanity? Are we able today to abstract ourselves from the heroics of Arte Povera and delve into the question of how serious the game by these Italian artists actually was? Should a game such as this be introduced into serious art today? Is it appropriate to draw parallels with contemporaneity? For example, to compare the neon figures of Mario Merz with Tracey Emin’s neon text? Can one talk of the

similarities between Anselmo’s concrete constructions and Lara Favaretto’s concrete blocks? Is Paolini’s imperial ‘Casa di Lucrezio’ (1981) similar to Francesco Vezzoli’s kitsch allusions to ancient Rome? Could Pierre Huyghe’s uprooted oak tree in his installation ‘documenta’ (2012), where the whole universe is as though broken down into elemental particles, be a reference to Penone by way of Beuys?

Although artists in the West have long been fully accepted members of the community, able to use their own position to receive various benefits from society and no longer obliged to depend on luck alone, it is still pertinent for artists to listen to their own internal voice and pay close attention to the elements of the space surrounding them. Today, it is still considered reasonable for an artist not to be forced to prove anything to anyone, but to have a vocation to study the situation from all angles and create a platform for open discussion. It would appear that even now, no substitution for this freedom — which is indubitably an achievement by the artists and curators of Arte Povera — is yet to be found.

MAY — AUGUST 2018

UFAN. THE CANE OF TITAN

The sculpture “The Cane of Titan” (2014), is one of the most famous works of the artist Lee Ufan. The sculpture is part of the “Relatum” series (from the Latin *relatio* — “altitude”) which includes works made of contrasting materials, most often of stone and steel.



Lee Ufan is one of the inspirations and active participants of “Mono-ha”, the first big Japanese association of contemporary art. Representatives of the movement, which arose in the 1960s, called for the de-Westernization of Japanese culture and revival of the traditional cultural paradigm. Aspiring to “non-production,” they believed that a modern artist should not create new items, but combine existing things according to his artistic concept. Participants of “Mono-ha” used various natural objects, household stuff

and building materials, without modifying them in any way. That is why art critics called the association “School of Things” (Mono-ha). Alongside such prominent trends of the second half of the 20th century as *arte povera*, *fluxus*, and *land art*, Mono-ha became a symbol of the search for a new artistic language of the liberated 1960s.

“Lee Ufan. The Cane of Titan” Exhibition is organized with the charitable support of JTI.

LEE UFAN'S SCULPTURE “RELATUM: THE CANE OF THE TITAN”

Great courtyard
of the Hermitage
March — October 2016
Photo: © State Hermitage,
St. Petersburg, 2018

ROLEX MENTOR AND PROTÉGÉ ARTS INITIATIVE

ROLEX MENTOR AND PROTÉGÉ ARTS INITIATIVE NAMES MENTORS AND PROTÉGÉS FOR 2018–2019

RENOWNED ARTISTS DAVID ADJAYE, ZAKIR HUSSAIN, CRYSTAL PITE AND COLM TOIBÍN WILL JOIN IN CREATIVE EXCHANGE WITH OUTSTANDING YOUNG TALENTS COLIN BARRETT, MARCUS GILMORE, MARIAM KAMARA AND KHOUDIA TOURÉ THROUGH THE ROLEX ARTS INITIATIVE.

Four of the world’s most distinguished artists — Sir David Adjaye (architecture), Zakir Hussain (music), Crystal Pite (dance) and Colm Toibín (literature) — have each chosen an outstanding young talent for a period of creative exchange and personal inspiration, made possible through the Rolex Mentor and Protégé Arts Initiative.

The multidisciplinary philanthropic programme, established by Rolex, seeks out

ROLEX MENTOR
AND PROTÉGÉ ARTS
INITIATIVE
THE PROTÉGÉS FOR
2018–19 ARE:

KHOUDIA TOURÉ,
31, SENEGAL (DANCE)
© Rolex/Robert Wright

COLIN BARRETT,
35, IRELAND
(LITERATURE)
© Rolex/Bart Michiels

MARCUS GILMORE,
31, UNITED STATES
(MUSIC)
© Rolex/Hugo Glendinning

MARIAM KAMARA,
38, NIGER
(ARCHITECTURE)
© Rolex/Tina Ruisinger





highly talented artists in the early stages of their careers and brings them together with recognized leaders in their fields for a year or more of open-ended collaboration, so that artistry at the highest level can be transmitted across the generations.

In the mentoring period that spans 2018 and 2019, Ghana-born British architect David Adjaye has chosen to work with Mariam Kamara, 38, Niger; Indian musician Zakir Hussain with Marcus Gilmore, 31, United States; Canadian choreographer Crystal Pile with Khoudia Touré, 31, Senegal; and New York-based Irish writer Colm Toibín with Colin Barrett, 35, Ireland. The mentor-protégé pairs are free within this period to schedule their times and places of interaction according to their particular needs.

Rolex announced the new mentors and protégés at a public ceremony in Berlin celebrating the completion of the 2016–2017 mentoring year, the 15th anniversary of the programme.

“The artists who have so generously agreed to participate as mentors in the 2018–2019 Rolex Arts Initiative have influenced their disciplines profoundly and are held in the highest esteem by the public and their peers,” said Rebecca Irvin, Head of Philanthropy at Rolex. “They now join a community of internationally acclaimed artists who have taken the opportunity through Rolex to pass on their passion and expertise. We extend our congratulations to the highly accomplished younger artists who have been chosen by the mentors.”



**THE MENTORS
IN THE 2018–19
ROLEX ARTS
INITIATIVE ARE:**

**NEW YORK-BASED
IRISH WRITER
COLM TOIBÍN**
© Rolex/Bart Michiels

**INDIAN MUSICIAN
ZAKIR HUSSAIN**
© Rolex/Hugo Glendinning

**GHANA-BORN
BRITISH ARCHITECT
DAVID ADJAYE**
© Rolex/Tina Ruisinger

HERMITAGE IN THE WORLD

DUTCH ANSWER

2

Against the backdrop of the creaking of a decayed tree I fancied a silent sigh. The poor hermit seemed to be groaning: Lord, deliver us from beauty. I wanted to decipher the words of this silent prayer. However, this time there was not a word on the tape. Had it become demagnetised? Or was it all a trick of the imagination? I believed: I will be able to write down the sounds borne by the wind. I walked around Tramarecchia in search of sounds imprinted in the confined space. They could surely not by themselves, without me, escape from there and crumble into dust? A wasted effort. My catch was only the sounds of collapse. Not even sounds, but smells. For instance, the smell of mould. It brings to mind sounds that I have heard God knows where. And all the same I am as convinced as before — the air is permeated with lost sounds. And in some kind of caches of our inner hearing, it seems, lies the roar of the Flood.

TONINO GUERRA. RAIN AFTER THE FLOOD, 2003



SCYTHIANS: WARRIORS OF ANCIENT SIBERIA

The exhibition features more than 850 items from the Hermitage: arms and horse tack, vessels, clothing, jewellery and watercolour depictions of finds, many of which have been in the museum since the 19th century and are true masterpieces of ancient artisanship and art. The Hermitage items are supplemented by a few pieces from museums in Kazakhstan and Britain, including several items from the famed Oxus (Amu Daria) Treasure kept in the British Museum.

Many objects are presented for the first time; some of them were obtained in recent archaeological expeditions of the Hermitage in Central Asia and Siberia (materials of the Arzhan 2 burial mounds in Tuva and Bugry in the Altai). Others could be included owing to scientific and technical research in the museum (mummies and tattoos) and the painstaking work of restorers.

The “Scythians” exhibition in London is amazing. In the Hermitage, Scythians are represented in different places. Our organizers in London used the opportunities of the huge British Museum and its space to show everything with the use of the latest technologies, starting with the collection of Peter the Great, the Peter Kunstkammer and Scythian gold, up to the history of the Pazyryk mound excavation. What we did for the London audience was what interested ourselves, our public; we dragged them into our orbit, explained the significance of the Scythians for understanding Russia.

We prepared this exhibition, keeping in mind the anniversary of the Socialist Revolution. The best image of the revolution is the “Scythians”, a poem by Alexander Blok, which is still relevant.

In the publications of the English press, there were two views on the exhibition. One derives from mass culture, the film “The Game of Thrones”, nomadic tribes, barbarians... “Scythians”, so to say, is in the same line. The other is the one that I imposed on them in the Preface to the exhibition. Scythians is a mythological element of Russian history. We are not Scythians, but we associate ourselves with them. From this, the revolution was born. I have already said that Russia has a Scythian strategy of warfare. Every time we let the enemy deep inside the country, then, at a certain moment, we turn around and advance. The British appreciated it.

I was shocked that the exhibition advertising often said, “We have learned about this people for the first time...” No doubt, it is an advertising motion, but an exhibition with the same theme was presented a few years ago in the British Museum under the name the “Frozen Graves”. Once every four or five years somewhere in Europe, we mount an exhibition about the Scythians. For us, it is the history of the Hermitage, the history of Russian archeology. Yet, everything is forgotten. Time goes by, a new generation is growing up and we have to show everything again. I am speaking here about the British Museum, a museum with the most advanced and intellectual audience.

The exhibition opened with a discussion of the directors of the British Museum and the Hermitage about the future of the museums.

Many people in the world do not understand something or do not remember it. They may be interested in what we are doing. It is important to choose the right moment. For the “Scythians”, this is the anniversary of the revolution.

Mikhail Piotrovsky: “To go where we are waited for” //
St. Petersburg Vedomosty. Nov. 25. 2017.



PHOTO: V. TEREBENIN / © THE STATE HERMITAGE, ST. PETERSBURG, 2018

ITEMS SHOWN
AT THE EXHIBITION
“SCYTHIANS:
THE WARRIORS
OF ANCIENT SIBERIA”
IN LONDON

ANSWER

After the dramatic and politically explosive exhibition of a marble figure of from the Parthenon frieze, acquired by the British Museum in 1816, at the Hermitage, in 2014, the two museums have been working on a great return exhibition. The “Scythians: Warriors of Ancient Siberia”, which ran from 14 September 2017 to 14 January 2018, was the answer.

Neil MacGregor, then director of the British Museum, said of the loan of the Greek sculpture — the first of the group of Parthenon marbles whose return is demanded by Greece to ever leave the museum — and that he hoped the Greeks would be “very pleased that a huge new public can engage with the great achievements of ancient Greece. People who will never be able to come to Athens or to London will now here in Russia understand something of the great achievements of Greek civilisation”.

For Londoners and visitors from the Western world, the Scythian exhibition does much the same. They will now, “understand something of the great achievements” of ancient Russia. Mikhail Piotrovsky, director of the Hermitage commented: “the life and movements of the Scythian tribes present an example of incredible cultural interaction and the creation of genuine cultural unity across the territory of Eurasia”.

The Scythian nomads flourished from around 800 BC to 200 BC as great horsemen and warriors uniting a territory that stretched from the borders of China, northern Iran, the Caucasus, ending up on the northern shore of the Black Sea. The story of their rediscovery starts with Peter the Great who became fascinated by their gold figures of horsemen and mythical animals, emerging in large numbers from tombs in Siberia by the agency of tomb robbers. He was the first ruler to introduce state control of archaeology — all of the gold found had to be sent to St. Petersburg. This resulted in the Hermitage’s great collection of Scythian gold, expanded by two centuries of serious archaeological excavations.

The British Museum’s show begins with a portrait of Peter the Great and a display of extraordinary artistry of his gold. It moves on to illustrate the lifestyle of the Scythians through a selection of artefacts from later archaeological excavations, embroidered cloth, fur lined garments, horse accessories, and tattooed human skin — tattooed patterns of natural and mythical animals, often in fierce combat.

The British papers made much of the hemp seeds that were found, clearly used as part of a ritual inhalation of smoke from charred hemp. They were already drug users. The fifth century BC historian Herodotus, described how Scythians “howled with pleasure” when they inhaled the smoke.

The frozen tombs of Pazyryk, discovered in the 1930’s, but not excavated until after World War II, yielded the oldest Persian carpet in the world, now with the other finds from Pazyryk in the Hermitage but represented by a photograph in this show. Many other items from these excavations above the snow line were included. The permafrost had acted like a deep freeze preserving textiles and leather that has turned to dust elsewhere. The British Museum made much of a prehistoric lump of cheese that was found there.

The new exhibition galleries of the British Museum have high ceilings and the artifacts on show were mainly very small. The exhibition was a triumph of design with walls draped in cloth that had been painted with life-size Scythian horsemen in mountainous country — one of them actually galloped along. The effect on the viewer was to make him almost feel he was living 2,500 years ago. But, above all, one came away filled with awe at the artistic achievements of what was supposed to be a primitive culture. My congratulations go out to the curators of the exhibition, Dr. St. John Simpson of the British Museum, and Dr. Svetlana Pankova from the Hermitage.

GERALDINE NORMAN



POSTER
AND GENERAL VIEW
OF THE EXPOSITION
IN THE NATIONAL MUSEUM
OF KOREA

FROM CLASSICISM TO IMPRESSIONISM. THREE CENTURIES OF FRENCH PAINTING

MASTERPIECES OF FRENCH ART XVII-XIX CENTURIES
FROM THE HERMITAGE MUSEUM COLLECTION.

The Hermitage Museum has one of the biggest collections of French art in the world with probably the biggest collection outside of France. It includes exhibits from the XVII to XIX century and shows the evolution of French art over a period of almost three hundred years.

Lately, the Hermitage Museum works closely together with the National Museum of Korea in Seoul. In 2010, the Hermitage hosted the exhibition *“Wind in the Pines. 5000 years of Korean art. Representing masterpieces from the collection of the National Museum of Korea”*. In July 2016, The Hermitage opened the exhibition *“Born in Flames: Korean Ceramics from the National Museum of Korea in Seoul”*. In 2017, 89 paintings from the Hermitage collection were displayed in Seoul.

This exhibition in Korea not only introduces the masterpieces from the Hermitage to a wider audience but also demonstrates how French art developed between the XVII – XIX centuries.



Empress Catherine II did not create the Hermitage as a museum, rather as an event designed to amaze, delight, and educate. It was a new way of life among pictures, statues, with wise moralizing conversations, enlightening, (or not very) entertaining. The Hermitage was at the same time a collection, and a place for grand and small receptions for her close circle, and a symbol of the Empress’s success in competition with European monarchs. Everything there carries an impress of her name, which attracts millions of people who come to visit the Hermitage. The royal collection has become a public museum occupying ten huge buildings. Having expanded with the efforts of Catherine’s successors, the collection was destined to become the Hermitage of today, an encyclopedic, universal museum with a global presence throughout the world. Still, people come here to feel the world of Catherine the Great, the world of enlightened pride and elated beauty.

Mikhail Piotrovsky.
*“The World of Catherine the Great”,
a foreword to the exhibition catalogue*

It is for the first time that an exhibition of such a scale portraying the Russian Empress and her time to be organized in Croatia. It occupied 24 halls of the largest exhibition gallery of the Croatian capital presenting more than a thousand items from the collection of the State Hermitage, among which are works of painting and graphics, sculpture, and arts and crafts: articles of silver, porcelain, colored stone, glass, costumes, numismatic monuments, and weapons. The exhibits on display create a picture of Catherine the Great’s epoch, the life and the world of the Empress, and her pursuits, while simultaneously representing one of the most influential monarchs of the time, an outstanding politician, a passionate art collector, and a brilliantly educated person of distinction.

CATHERINE GREAT – EMPRESS OF ALL RUSSIA

FROM THE STATE HERMITAGE COLLECTION



FYODOR ROKOTOV
Portrait of Empress Catherine II
Russia. 1780s
Oil on canvas.
160 × 121 cm
The State Hermitage Museum, St. Petersburg

THE KUNSTHISTORISCHES MUSEUM, VIENNA
THE STÄDEL MUSEUM, FRANKFURT
OCTOBER 2017 – JANUARY 2018

- 1 | **Marble sculpture**
“Belvedere Torso”
PROBABLY 1 C. BC.
Museums of the Vatican
- 2 | **PETER PAUL RUBENS**
Belvedere torso
Flanders. BETWEEN 1600 AND 1608
Paper, red chalk. 39,5 × 26 cm
The Metropolitan Museum of Art, New York
- 3 | In the foreground:
Statue of “Venus squalling down”
(British Museum, London),
which inspired Peter Paul Rubens’s
“Cold Venus”
(Royal Museum of Fine Arts, Antwerp)
(on the background)



RUBENS. THE POWER OF TRANSFORMATION

Peter Paul Rubens (1577–1640) was a star in his lifetime and remains a star today and his name is synonymous with Baroque. The Kunsthistorisches Museum in Vienna and the Städel Museum in Frankfurt, two leading museums in the world, are holding a big exhibition focused on those aspects of Rubens’ work that illustrate his dialogue with other artists — his predecessors and contemporaries. Rubens’ reminiscences are not usually obvious nor well-researched. The exhibition invites everyone to find the connections and associations with other artists that Rubens’ paintings have.

A lot of Rubens’ works at the exhibition are very valuable artifacts from several famous museums such as The Royal Museum of Fine Arts Antwerp, The Dresden State Art Collections, The Israel Museum, The National Gallery in London, The J. Paul Getty Museum in Los Angeles, The Prado Museum, The Thyssen-Bornemisza Museum in Madrid, The Louvre, The Metropolitan Museum of Art, The State Hermitage Museum, The Vatican Museums, and The National Gallery of Art in Washington DC.



The poster of the exhibition
in the Kunsthistorisches Museum
(Vienna):
PETER PAUL RUBENS
Crown of Thorns
(*Ecce Homo*)
Flanders. NO LATER THAN 1612.
Oil on wood. 125,7 × 96,5 cm
Entered in 1922
Transferred from Kushelev gallery
of the Academy of Arts
The State Hermitage,
St. Petersburg
Inv. No. ГЭ-3778



THE THER LANDS

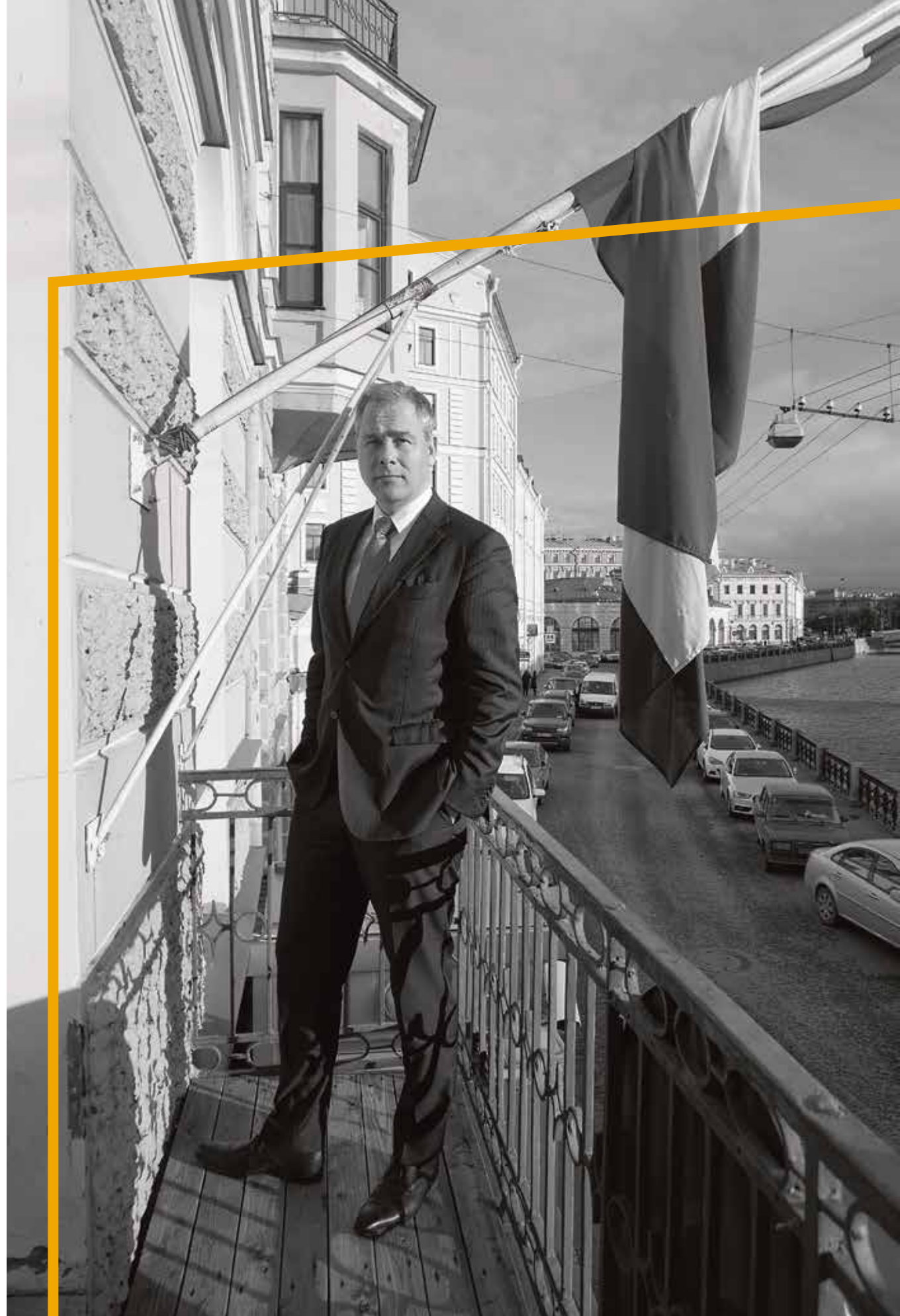
IT'S ALL SO FAMILIAR, AS IF I'M IN A FAIRY TALE
AND READY TO TELL THE SPELL: VADE!
HAVE I MET YOU, REMBRANDT'S SASKIA?
AM I BACK IN YOUR AGE, ADRIAN VAN OSTADE?

VALERY BRYUSOV. IN HOLLAND. 1913

FLOWER COMPOSITION:
SERGEY RYABINKIN

WE WILL NEVER STOP LEARNING

BJØRN STENVERS,
FOUNDER OF THE OAM
(ASSOCIATION
OF MUSEUMS
OF AMSTERDAM),
EXECUTIVE DIRECTOR
OF THE ICOM
FOUNDATION —
AT THE CONSULATE
GENERAL
OF THE NETHERLANDS
IN ST. PETERSBURG,
OCTOBER 2017



BJØRN STENVERS

Dutch paintings have for a long time travelled around the world. Within this long history of sharing our treasures, we also welcome to do this of course in this tradition. So, if I just look at the potential of the willingness to share our treasures, of course we want to do this and do this within all the of countries the Netherlands is interested in. This also works visa versa; all of the countries which are interested in Dutch Art and in the Netherlands on the whole.

For a lot of museums, it is seen as a business model to host exhibitions somewhere else and as another way to fulfill the mission to expose and educate via the art collection to as many people as possible. So, it is a balance between two things. You can approach it via ruble or via impact keeping an eye on your dashboard. If I approach it via ruble, it is interesting to let collections via international exhibitions become famous and well-known. So, in the end, there is an eagerness of potential new audiences to come to the original museum where the collection goes back, and they want to see it in the context of the other exhibition objects when it's home, to see it again, but then in context.

This is instance what happened with the Mauritshuis, when they travelled with the Girl with a Pearl Earring. Although it is in the past, this also happened with Mona Lisa when it was exhibited outside twice. So it is sort of an indirect business model: first make it famous via impact and via promotion, and when it comes home it wants to be visited by a lot of eager people. In the end, everybody has the eagerness to visit the original object in its habitat, in its context.

I don't know about the last part, why people don't want to go to Amsterdam as the first destination. If I approach this via another angle, all of these Dutch painters, where everybody says, "it is Rembrandt, Van Gogh". Yes, they were born in the Netherlands, they were from Amsterdam, — not all, but a lot, — but I think they belong to the global community. So when a person in St. Petersburg or in Russia loves the art of one of those painters, let's say Rembrandt, it does not need to travel to the Netherlands to love Rembrandt. So, you can love Rembrandt anywhere, like you can love God anywhere. Do you need to go to the church to love God? But to love Rembrandt and to enjoy his art, I think you are in very capable hands to love this Dutch art within the context of our colleagues at the Hermitage or wherever the painting is, because they work together with the Dutch on how to exhibit it, how to love it, and how to take care of it. So, if you look at the high quality standards which Russia has, we have the same standards. If you in the end have the capability to finance it or provide reasons for it to travel to Amsterdam, then in the end you can go. I was lucky to have parents who took me when I was a kid to all the museums, because they were museum lovers. Not every kid is this fortunate, but they get other values in life. And then somewhere, when they read magazines, like yours, or they hear people in lectures, or they see maybe a poster on the street about Rembrandt, and they see the picture of Rembrandt there, they can love it from there. That's the first step into the world of more. So I don't mind where the kids step in to our world, to the world of the beauty we have to show. But one of the most important things is when they come into our world, we need to embrace them. And that is where we can get ourselves into training sometimes. Does our front office staff have the same level as at Hilton in hospitality? I don't know. Sometimes yes and sometimes no. It depends on the museum and on the country. Are all our educators trained enough? Do they speak all the languages the kids want? I don't know. Sometimes yes, sometimes no.

The exhibitions in our museums — are they ready for kids? Most of the time they are not. Is the solution to create a separate children's museum? Or should we also make a children accessible museum within an adult version? I don't know.

What I like in the Hermitage Amsterdam is that they ask children to look at the adult signs next to the paintings and let them write their own sign and hang it next to the adult version. That gives a totally different approach towards the painting. So it's really interesting to see, as an observer now, how it works, because all the adults never read the adults sign, they want to read the children's sign, which says, when there is a big Napoleon painting it says: "this is a mean man on the horse, and look at the butterfly in the corner". Everybody wants to read those signs. Is it wrong? No, it is what the children experience with this painting as they first step into our world.

We can never stop training ourselves. We like to educate ourselves, to make our products even better. Times change, people change, and we always need to adapt our museums. Exhibitions are one of the ways to show our collection and message to the people, but we also have a shop and merchandise.

If I ask a curator: "How do you treat your paintings from a scale of 1 to 5 in Russia, or 1 to 10 in Europe". And the curator says: "Oh, its 6 or 11, because I put on gloves and I treat it fantastic". And then, if I ask the curator: "how do you treat your other products, like a shop, like merchandise, like the restaurant?" The answer would be unsatisfied, because it would be like a "3" in both cases. Maybe this is because he or she does not want to be involved, or never asked to be involved. But, if you work together in creating all kinds of messages, educational purposes throughout all the channels, where you can go to the audience, then to create merchandise like a fantastic dress, together with the curator inspired on the collection, the collection would have the same message as the exhibition.

If I would drink in Ulyanovsk, in the Lenin memorial, I would drink tea from the Lenin cup porcelain and would drink the same tea which Lenin drank, then my experience in the museum café would be of more value and maybe I would even buy this cup and take it home.

● PHOTO: NATALIA CHASOVITINA

The government, not only in the Netherlands, but also in Russia and the other countries, has less to spend. So museums need to stand more and more on their own feet regarding income. It means that all ways to earn income or to create money needs to be investigated to the maximum, without damaging the quality of the product.

Let's say the product could be an exhibition, or let's say the product could be an experience with the mission of the museum on the whole. So there is the long tradition in this financing way. Then there is this new tradition since a few decades, when the museum needs to a larger extent to earn its own money. That means that also if I look at the way the exhibition is created, it needs to be equipped to receive as much people as possible only from the business point of view. It cannot be going through little corridors and listen one by one to the microphones. So you must look at logistics. That's one thing.

Another tradition, from the curator point of view, is that the Dutch at this moment of time want to connect the collection to the present or maybe even the future. So, if they connect it with the present, then people are more connected to what they see, to step in and to understand it.

If you have a national museum or a local museum like a city museum, the right way to go into the museum is to first start in very ancient times. However, if I start at the present time and I say "well, your grandmother and maybe your great-grandmother maybe shook hands with Napoleon", then I'm two centuries away, within two seconds. So that's very easy to go the other way around, to get people more involved. If they have an exhibition and they connect it to the present or the future, that's a trend in the Netherlands and what they like to do because people understand more and can reflect more on it with their current lives. Russia also does these kinds of things. It's one of those trends.

Within this tradition to earn more and more money to pay for all the things within the museum: the salary, the rent, exhibitions, maybe even buy collection, we have created all kinds of ways to earn money. If you have a database, you can sell the database. The same goes for telephone companies. They do marketing, sales, trade, which is international sales, pr, communications, and social media. Media, because you can also earn money on media crews, like a film crew, cosmopolitan, or commercial. Fundraising, sponsoring, renting rooms like hiring a venue for selling merchandise, restaurants, cafés, and in some museums we have hotels.

You can have a bright strategy, you can have a marketing strategy, and it depends on how you big you are and how you have been helped by marketing professionals. So, in all these ways, money can be earned, apart from ticket sales or exhibitions.

So, if we go to shops and catering, for me it has to go hand in hand. Curators must talk to the commercial departments to create together an educational product which is making the maximum amount of money and put forward through this product. So if we work hand in hand, that is interesting.

First of all, I always ask, when people ask me whether I should put a museum café or shop, the first thing I always ask is: "ask yourself the question why do you want this". It could be that the director says: "I want to have it because all other museums have it". That maybe a reason. Status. It could be another reason, it could be that you want to earn money. But then it means that the shop needs to listen to the number one focus: money. It could also be that you want to let people take staff at home and then they still think about it in the educational way to the objects of the museum and the mission of the museum. It is very cheap and affordable.

Same is for the restaurants. And for the restaurants, I think also extra things counts is that you want to give them extra experience, to prolong the experience, make it longer, make it an extra experience, like a cherry on the pie. And then you have like a 5th, maybe a combination of the others, and it is called "service". As museums, we have the highest standard of quality. The curator puts on the gloves, treats the painting like a 10, and all the museum products are within the higher service quality, so we also have higher service: shops higher service, as do cafés. Maybe it is super expensive, maybe it is super well done like chef-cooks, maybe they win stars with this café, like the Rijksmuseum for instance, but it belongs to the same level of quality as the rest of the museum. So then you have the reason why you do this.

We have a long history with the Netherlands and Russia and it goes centuries back. We have a lot of history in education, your Peter the first learned a lot of things in my country, but our craftsmen also went to Russia and learned things there. The Hermitage Amsterdam is one of the most successful museum in the Netherlands.

So, if it is impossible for a priest to receive everybody in the church, the priest also has visits to the countryside as a missionary. It's the same, sometimes museums people are missionaries. Sometimes they help people to become better educated.

THE HERMITAGE EMBASSY IN THE NETHERLANDS

SINCE THE SOVIET TIMES, THE HERMITAGE HAS PARTICIPATED IN EXHIBITIONS HELD BY DUTCH MUSEUMS, BUT NO PERMANENT REPRESENTATION HAD BEEN ESTABLISHED. EVERYTHING CHANGED IN HALF A YEAR AFTER THE APPOINTMENT OF MIKHAIL PIOTROVSKY AS THE DIRECTOR OF THE STATE HERMITAGE.



● PHOTO: NATALIA CHASOVITINA

In those days, Ernst Veen, who is credited with the initiative in question, served as the director of the exhibition complex "De Nieuwe Kerk" in the building of the New Church in the Dam Square in Amsterdam. The edifice had been given to De Nieuwe Kerk Foundation to become an exhibition hall, after a high-scale restoration in the late 1970's. On his visit to St Petersburg, Ernst Veen suggested a collaboration program: the Hermitage's exhibitions in the new centre in Amsterdam ¹. The joint project was successful. From 1993 to 2003, the State Hermitage presented a number of large temporary exhibitions: "Catherine the Great", "The Stroganovs" etc. On De Nieuwe Kerk foundation's initiative, a Society of Friends of the Hermitage in the Netherlands was founded. In those difficult times, it helped the Hermitage to restore the rooms reserved for Dutch paintings.

In 1999, a new project emerged. In the centre of Amsterdam, in a historical building, the Amstelhof, was being vacated. Built in the 17th century as a shelter for the elderly, it never changed its purpose until it failed to conform to the modern standards for retirement homes. The owner, a parishioner of the Reformed church, donated the buildings to the mayor's office of Amsterdam ². It was up to the municipality to find the new purpose for a huge building (12.000 square meters) located in the city's centre. Among the proposals, there was a hotel and a living block, but the heads of the museums of Amsterdam applied for turning the Amstelhof into a museum hall. De Nieuwe Kerk director was bold enough to address

Dr. Piotrovsky, suggesting a permanent branch of the Hermitage to be established in the Netherlands. Thus, the "Hermitage Amsterdam" which goes by the name, "Hermitage aan de Amstel" was born. It had been solemnly opened in 2009. Exhibitions of the Hermitage items, two per year, are being regularly held there, and are already planned for the next five years. with more than three million who have visited the Hermitage Amsterdam since its opening.

Dr. Mikhail Piotrovsky defines the Amsterdam branch — and justly so — as the State Hermitage embassy in the Netherlands.

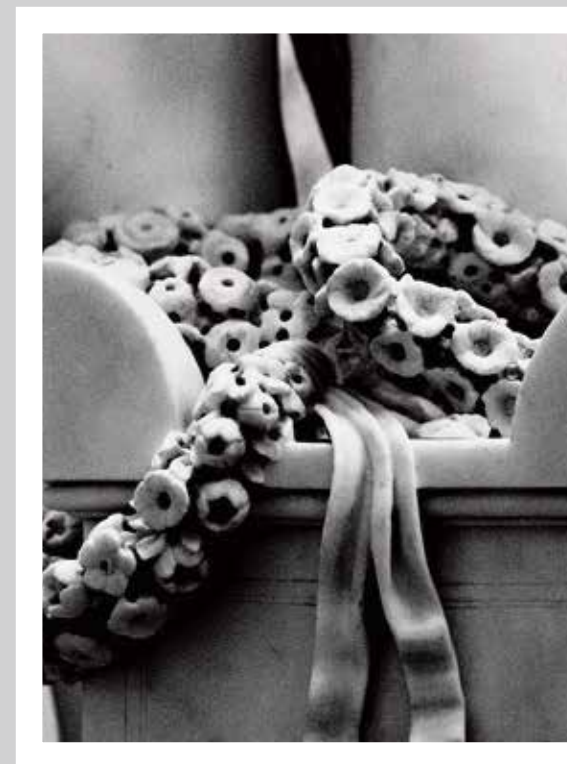
The story of the Hermitage in the Netherlands is to be continued.



¹ More in the interview with Mr Veen: Hermitage. 2016. № 23.

² Instead of the old almshouse, two up-to-date homes for the elderly had been built by the city outside of the central parts of Amsterdam.

"CLASSICAL BEAUTY. ITALIAN ARTISTS
AND THE AESTHETIC IDEALS OF THE 18TH CENTURY"
"HERMITAGE AMSTERDAM" EXHIBITION CENTER
16 JUNE 2018 — 13 JANUARY 2019



NEOCLASSICISM:

ICONS OF THE STYLE

FROM THE HERMITAGE IN AMSTERDAM

FROM THE MIDDLE OF THE 18TH CENTURY, ARCHAEOLOGICAL EXCAVATIONS IN POMPEII, HERCULANEUM, AND TIVOLI ATTRACTED THE ATTENTION OF EUROPEAN ARTISTS, SCULPTORS, AND, OF COURSE, TRAVELLERS. SIMILAR EXCAVATIONS WERE CARRIED OUT MUCH EARLIER, AS EARLY AS THE 15TH CENTURY, BUT ARCHAEOLOGICAL FINDS OF THE 18TH CENTURY, PRIMARILY SCULPTURES, IMMEDIATELY BECAME OBJECTS OF COLLECTING IN WEALTHY AND INFLUENTIAL ITALIAN FAMILIES. THEY WERE ALSO INCLUDED INTO THE COLLECTIONS OF THE VATICAN MUSEUMS AND HOUSED IN THE FIRST PUBLIC MUSEUMS ON THE CAPITOLINE HILL IN ROME.



SVETLANA DATSENKO
● PHOTO: NATALIA CHASOVITINA

At the beginning of the 18th century, having lost their former financial strength, the heirs of many Italian collections massively put them up for auction. Representatives of European monarchs and aristocracy got their chance: the purchase of works of ancient art became a big thing in Europe.

Interest in the excavation sites in Italy, in the Eternal City, skyrocketed. Italy, especially Rome, became, in a way, a place of pilgrimage, primarily for artists, sculptors, and architects, who opened their studios there. Now, they could study classical antique samples, perfect in their presentation of human anatomy and glorifying the beauty of the human body, which became the main source of inspiration for them. Born in Italy, Neoclassicism quickly spread throughout Europe, replacing the outdated Baroque in the cities, where cathedrals and palaces were built in a new fashionable style.

Neoclassicism reached its peak in the second half of the XVIII century. The main attraction for artists was Italy. Giovanni Battista Piranesi, Pompeo Batoni, Anton Raphael Mengs, Angelika Kaufman, Hubert Robert, Antonio Canova — these are the names of those who placed Neoclassicism in the history of art.

Young aristocrats went to Italy to get a touch of ancient history and be duly impressed. Rich parents sent their grown-up children on the so-called Grand Tour, which sometimes lasted up to two

years. During the journey, the young people not only got impressions but they were also willing to buy works of art — both antiques and modern art, thus meeting of Italian artists.

Architectural prints of Giovanni Battista Piranesi with views of Roman ruins became the main souvenir that travellers took home. Idealized by the artist, who had received an architectural education, the views of Rome in the mid-18th century are still to be found in textbooks on the history of architecture.

However, European visitors did not only buy views of ruins and historical paintings on antiquity subjects, they readily posed themselves for their portraits. Angelika Kaufman, a recognized master of this genre, often got commissions for portraits of “grand tourists”.

Among the numerous sculptors who copied antique sculptures for the foreigners, there was one who soon became prominent: Antonio Canova, famous as an artist “breathing a soul” into the perfect images of white marble. No wonder that one of his main customers was the Empress of France, Napoleon’s wife Josephine de Beauharnais, a woman of exquisite taste.

The exposition “Classical Beauty. Italian Artists and the Aesthetic Ideals of the 18th Century” in the Hermitage Amsterdam exhibition center, tells about the formation of Neoclassicism, about its “icons”, the fate of artists and their customers, and the museum objects-of-pride of the State Hermitage.

BEAUTIFUL

MARLIES CLAITERP
HEAD OF THE EXHIBITION DEPARTMENT
OF THE "HERMITAGE AMSTERDAM CENTER"

EXHIBITIONS CANNOT BE ARRANGED BY A SINGLE PERSON ALONE. CURATOR AND DOCTOR OF ART HISTORY, SERGEY ANDROSOV, TOGETHER WITH HIS DUTCH COUNTERPARTS FROM THE HERMITAGE AMSTERDAM EXHIBITION CENTER, CAME UP WITH THE CONCEPT OF AN EXHIBITION TALKING ABOUT NEOCLASSICISM AS A HISTORICAL AND ARTISTIC TREND. SOON, IT BECAME CLEAR THAT IN THIS CONTEXT, IT WAS NECESSARY TO INTRODUCE THE GRAND TOUR — A JOURNEY TAKEN BY THE EUROPEAN NOBILITY OF THE XVIII CENTURY. THE MAIN THEME OF THE EXHIBITION WAS A STORY ABOUT THE ARTISTIC SKILL OF ITALIAN SCULPTORS AND ARTISTS.

FRAGMENTS OF THE DESIGN-PROJECT
OF THE EXPOSITION
IN THE "HERMITAGE AMSTERDAM"
EXHIBITION CENTER



Never before had the human body in art been such an object of worship and admiration as it was in the eighteenth century. When we were considering the exhibition display, we wanted our visitors not only to learn something, but also to admire and wonder at the fine art and stories that we had prepared.

After the concept of the exhibition is approved, it falls into the hands of designers. The placement of exhibits in the halls, the route by which the visitors are to move, the logical transition from hall to hall, eye opening presentations of each new story we want to tell require a scrupulous approach and creative thinking. All is important, because the design and atmosphere of the future exposition, supplemented by memorable texts in two languages, support the content line devised by the curator.

Having determined the structure of the exhibition, we invited three designers to compete to realize our idea in full. Out of the three contending projects, we selected that of Liz Villers. We had already worked together before with Villers (remember the huge success of the exhibition "Dining with the Tzars" in 2014). Liz Villers' work is admirable for its skillfulness, color mastery, and even creative mischief.

During the presentation of her project, Liz Villers expressed her desire to cooperate with graphic designer Berry Sloc, an old friend of the Hermitage-Amsterdam Center. Berry immediately joined the work and came up with not only graphic layout for texts, but also infographics for the story about artists.

Working at the preliminary project of the exhibition, we conducted design testing of our internal target group. Following the experience of the previous exposition, "Dutch Masters from the Hermitage"¹, it was necessary to answer, among other questions: What do you think when you hear the name of the exhibition? Would you go see it? What do you prefer: works of painting or sculpture? Do you know what the Grand Tour is? Would you like to know more about the history and work of the artists? We

¹ Exhibition "Dutch Masters from the Hermitage": the "Hermitage Amsterdam Center", 2017–2018



call such discussions “design-thinking”: the potential audience participates in the discussion of the product that we design specifically for them. Such a process is often used in industrial development.

On the basis of the results of the work with the target audience, we made two important decisions. First, to place at the entry to the exposition not only traditional introductory texts, but also a video about what visitors are going to see and learn at the exhibition (not everyone knows what Neoclassicism is!). Secondly, to allocate an individual exhibition hall to the most famous master — the sculptor Antonio Canova. What made this artist world-famous? Why is his work so special? We show visitors a film about how to view the sculptures of Canova in order to appreciate the greatness of his work.

Leaving the exhibition, the audience will have the opportunity to recall what they have just seen and learned.

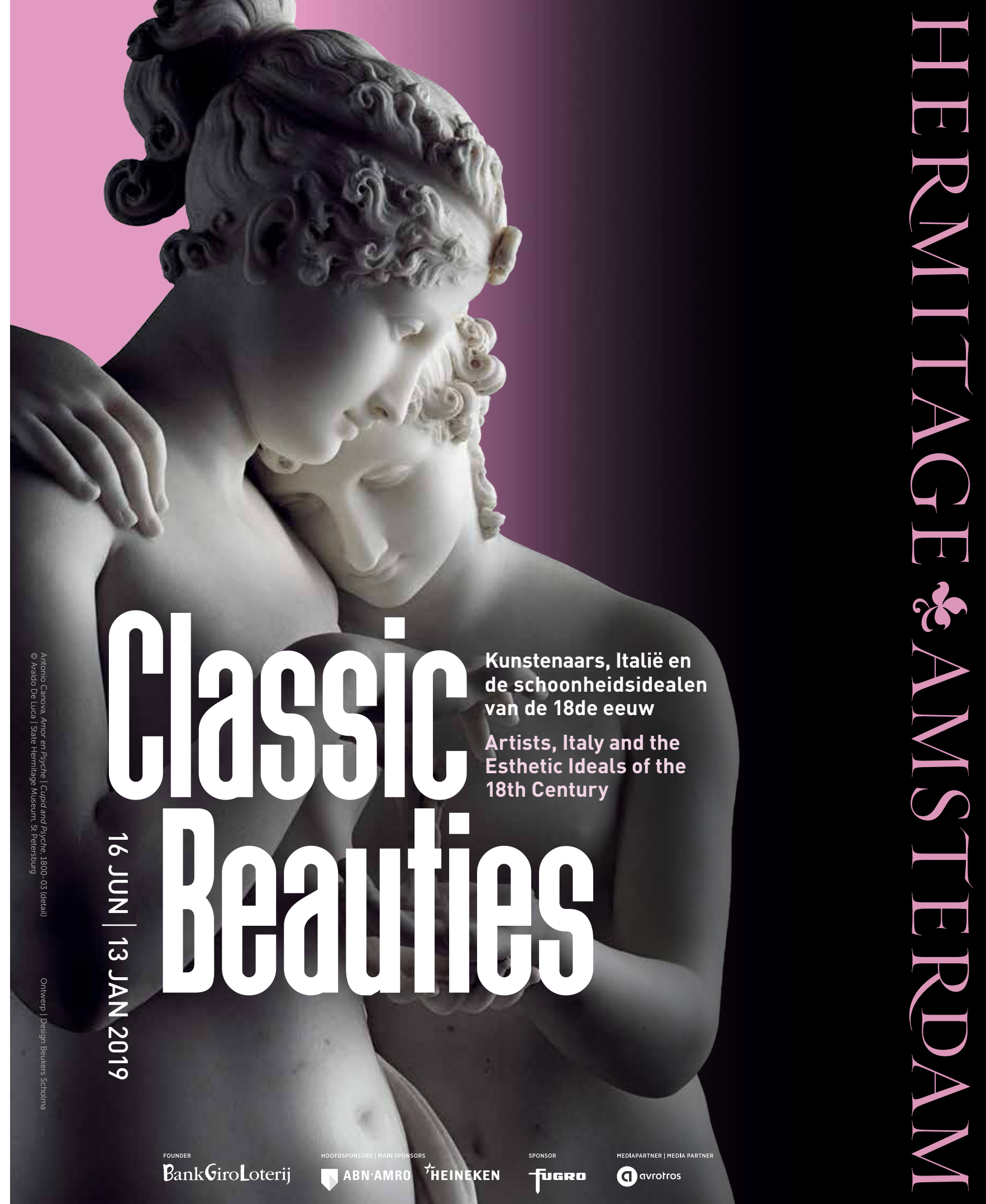
A few words about the atmosphere. In the design, bright colors are meant to enhance the effect of getting to know the works of art. At the entrance to the exhibition, visitors are greeted by

a huge wall-to-wall poster with a fragment of the “Three Graces”, one of the most famous statues by Antonio Canova. In the middle of the poster there is a “peephole” cut through which one may see a copy of Etienne Maurice Falconet’s “Cupid”: a sculpture of a boy with his finger to his lips, as if inviting you to meet something new and exciting at the exhibition. The same figure, only in a reduced form will greet you in the halls where we tell about some new or little-known fact. Falconet’s “Cupid” acts as a kind of guide to the exposition.

The key-note of the exhibition is the central hall, turned into an oval square, resembling the famous Roman Piazza Navona. Beautiful sculptures will fill the hall, and the walls will carry posters showing works of the Italian engraver and architect Giovanni Battista Piranesi, famous for his depictions of the ancient ruins of the Eternal City. Thus, the sculptures in this room will be placed in the context of ancient art in the same way as they are placed among the ruins in the paintings of Pompeo Batoni and Hubert Robert (their works are also represented in the exposition). Special light design is devised for the hall decoration and still kept secret.

On the second floor, an art studio will be mounted so that visitors and schoolchildren participating in educational programs of the “Hermitage Amsterdam” Center will be able to try themselves as artists, drawing a sketch from an antique model.

**FRAGMENTS OF THE DESIGN-PROJECT
OF THE EXPOSITION
IN THE “HERMITAGE AMSTERDAM”
EXHIBITION CENTER**



Classic Beauties

16 JUN | 13 JAN 2019

Kunstenaars, Italië en de schoonheidsidealen van de 18de eeuw

Artists, Italy and the Esthetic Ideals of the 18th Century

Antonio Canova, *Amor en Psyche* | *Cupid and Psyche*, 1800-03 (detail)
© Arlio De Luca | State Hermitage Museum, St. Petersburg

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HERMITAGE AMSTERDAM

EUROPEAN ADVENTURES OF THE COUNT AND COUNTESS SEVERNY

A CHARACTERISTIC FEATURE OF THE CULTURAL LIFE OF THE ENLIGHTENMENT ERA WAS THE TRIPS AROUND EUROPE TAKEN BY YOUNG PEOPLE WITH EDUCATIONAL GOALS, WHICH BECAME KNOWN AS THE GRAND TOUR. BY EMBARKING ON SUCH A JOURNEY, THESE TRAVELLERS BECAME ACQUAINTED WITH VARIOUS COUNTRIES AND THE PEOPLE WHO LIVED THERE, SAW THE MONUMENTS OF ANTIQUITY AND HISTORIC PLACES FIRST-HAND, IMPROVED THEIR KNOWLEDGE OF FOREIGN LANGUAGES, OFTEN BECOMING ADMIRERS AND COLLECTORS OF WORKS OF ART IN THE PROCESS.

SERGEI ANDROSOV

While we know about several such journeys made by Russian courtiers thanks to the diaries and notes they left behind, the Grand Tour made in 1781 by Grand Duke Pavel Petrovich (the future Paul I) is of particular interest. The heir to the Russian throne and his wife Maria Fedorovna spent more than a year on the road, visiting the great states of Central and Western Europe. As had become traditional, the royals concealed their identity — they called themselves “Count and Countess Severny”, though this was no secret to anybody — and they were received with the honour and respect that their status accorded. Grand Duke Pavel Petrovich turned 27 at the beginning of the journey. He had received a good education: besides Russian he spoke French and German fluently, and also knew Italian and English. His sphere of interests included mathematics, physics, astronomy, seafaring and architecture; he had a competent understanding of painting, understood and valued sculpture, and experienced profound emotion when listening to good music. This foreign trip gave him the opportunity to slip away from the vigilant control of his mother (Catherine the Great) and feel a certain independence. However, it seems that at first he lacked the ability to carry himself in society. Especially early on in the trip, he appeared uptight and inhibited, which was noted by many contemporaries. To a large degree this can also be attributed to his wife, born Sophie Marie Dorothea Auguste Luise, daughter of Friedrich II Eugen, Duke of Württemberg. She spent her youth in the provincial French city of Montbéliard, where she became accustomed to austerity. Despite having spent several years in Russia, she was unable to escape a certain provinciality, which displayed itself especially in her old-fashioned way of dressing. It would appear that Pavel Petrovich’s wife was also lost at first in the stately atmosphere of receptions and meetings.

As is clear from the correspondence of the time, Count and Countess Severny wanted to be taken as individuals: they made an effort to stay only in hotels and avoid returning to their lodgings at too late an hour. However, these rules turned out to be impossible to follow, since everywhere they were received as the heirs to the Russian throne. The count and countess departed from St. Petersburg on September 30 (New Style), 1781. They were accompanied by a large retinue, headed by Prince Nikolai Saltykov

and his wife. Among these travelling companions two stood out: Prince Alexander Kurakin and Prince Nikolai Yusupov, who had previously studied abroad. The travellers moved relatively slowly. After a long stop in Kiev they crossed the Austrian border on November 21. Holy Roman Emperor Joseph II, who was interested in an alliance with Russia, provided them with every opportunity to get to know Vienna and its attractions. As a result, the count and countess were delayed here for a whole six weeks, spending both Christmas and New Year in Vienna. Pavel Petrovich not only attended balls and theatres here, but also gained a great pleasure from observing military manoeuvres, in which he was invited to participate. Nonetheless, it seems that the couple’s stay in Austria dragged on a little and they were glad to continue their journey. At the same time, while in Vienna, Count and Countess Severny were able to better prepare themselves for the journey to come, and adapt themselves to being the focus of universal attention.

The illustrious travellers’ onward route lay towards Venice. The Venetian government decided to meet Count and Countess Severny with all possible pomp and scale, regardless of any expenses incurred. It is sufficient to note that the famous Carnevale di Venezia was held earlier than usual and coincided with the visit of these esteemed guests. Arriving in Venice on January 18, 1782, Pavel Petrovich and his wife were invited to numerous festivals and receptions put on in their honour, and also visited the city’s theatres. As a result they were obliged to refrain from observing their strict daily routine and would return to their hotel late in the evening. At the same time, they did not neglect their official duties: on January 20 they attended a session of the Great Council of Venice, and the next day they visited the Arsenal, where Pavel Petrovich made a great impression on those present with his knowledge of astronomy and shipbuilding (after all, he was president of the Naval College in St. Petersburg). On January 23 a regatta was organised on the Grand Canal in honour of the noble guests. The events concluded with a grandiose festival on Piazza San Marco, for which a special temporary amphitheatre was built. The count and countess admired a procession of chariots with allegorical figures, followed by a bullfight (a slaughter, to be more precise). The festival culminated with a firework display on the square and a concluding banquet in the Casino dei Filarmonici.

Modern historians view the visit to Venice by the “count and countess” as one of the last manifestations of glitter and pomp that were



PHOTO: © THE STATE HERMITAGE, ST. PETERSBURG, 2018

so characteristic of the Republic of Venice, but at the same time signalled its imminent fall. Several books devoted to descriptions of the festivals and spectacles in Venice were published the same year, in 1782. It is also worth mentioning the letters written by the Venetian Luigi Ballarini to Daniele Dolfin, who had taken the post of ambassador in Paris. The correspondence, which has been preserved, shows how witnesses might have viewed Count and Countess Severny. The grand duke initially seemed to Ballarini to be ignorant and ill-mannered. The Venetian later changed his opinion, however, praising Pavel Petrovich for his knowledge, and began to treat him with respect. Ballarini writes about the grand duchess as about a stately and beautiful woman, though he calls her face “extremely German” (*tedeschissima*). He condemns the count and countess for their stinginess and relates that they did not give any tips and paid only what was due for their hotel room. This might, however, be explained by the youth and inexperience of the travellers.

After Venice, Count and Countess Severny set off for Rome, but initially spent just three days (from February 5–8) in the Eternal City before moving south to Naples. This visit, by all appearances, was not in service of any kind of diplomatic goals. King Ferdinand IV was more occupied with hunting than with affairs of state. The travellers visited the main sights of Naples: the Cathedral of San Gennaro, the monastery of Certosa di San Martino, the Royal Palace and the Palace of Capodimonte (which at the time was still unfinished). They visited the Cappella Sansevero with its celebrated statues by Antonio Corradini, Francesco Queirolo and Giuseppe Sammartino, and also the Annunziata hospital and the old pawnbroker Monte di Pietà. Count and Countess Severny completed their trip to Naples with a tour of its surroundings, including Pompeii, the grotto of Pozilippo and the so-called Cave of Dogs. They struck up an acquaintance with the British ambassador Sir William Hamilton, a renowned archaeologist and collector of antiquities, and climbed Vesuvius in his company. In Naples they also acquired a number of works of art, including a cast of the antique statue *Drunken Silenus*. On the way back to Rome, Pavel Petrovich and Maria Fedorovna visited the grandiose Royal Palace of Caserta, built to a design by the architect Luigi Vanvitelli.

An important moment in the royal couple’s first stay in Rome was an audience with Pope Pius VI, which took place on February 6. By all accounts, they instantly established very warm relations with the Pontiff, and

returned from Naples a little earlier than planned, on February 23, so as to speak again with the educated and amiable Pope, who was preparing for a challenging diplomatic visit to Vienna. From Pius VI they received a gift of a mosaic with an image of the Colosseum, made by Cesare Aguati (Pavlovsk State Museum). The distinguished travellers’ second stay in Rome lasted until March 14. A unique document provides details of their activities in the Eternal City: the diary of Johann Friedrich Reiffenstein, an advisor to Catherine the Great, who accompanied the travellers around Rome as a cicerone. Unfortunately, this source records nothing about Pavel Petrovich and Maria Fedorovna’s impressions of what they saw. Nonetheless it is clear that they were introduced to all the attractions of ancient and contemporary Rome, including museums, private collections and churches. Accompanied by the German landscape painter Jacob Philipp Hackert, they also visited the surroundings of Rome: Frascati and Tivoli.

The information available to us reveals that Count and Countess Severny paid a visit to the studios of several painters and sculptors. They forged especially friendly relations with the painter Pompeo Batoni, the elder statesman of Rome’s artistic community, who made portraits of Pavel Petrovich and Maria Fedorovna (these were kept earlier in the palace at Gatchina, but vanished without trace during World War II). The royal couple also purchased from Batoni the monumental canvas *Holy Family*, which had already been in the artist’s studio for some time. It is now recognised as one of his masterpieces. On his return to Russia, Pavel Petrovich gave it to Catherine the Great, and it is now kept in the Hermitage. The aforementioned painter Hackert created a series of landscapes for Count and Countess Severny, including *Villa of Maecenas and the Waterfalls at Tivoli*, previously kept at Pavlovsk and now in the Hermitage. Christopher Hewetson, a sculptor of Irish descent, produced a marble bust of Maria Fedorovna (Gatchina State Museum), along with a small copy of the antique sculpture *Sleeping Ariadne* (Pavlovsk State Museum). Two marble sculptures by Carlo Albacini are kept in Pavlovsk: *Cupid and Psyche* (a copy of an antique group from the Capitoline Museums) and *Girl with a Nest* (its pair *Boy with a Bird* was lost during the war).

Pavel Petrovich and Maria Fedorovna took a particular interest in antique sculptures, which were almost completely absent from Russian collections at the time. It is believed that their intermediary was the famous English antiquities dealer Thomas Jenkins, from whom they acquired two statues, five busts and four vases. One statue (depicting Faustina the Elder in the form of Venus), a bust of Julius Caesar and an antique herma can be found to this day in the palace at Pavlovsk, while the other statue (of Eros) and the other two busts ended up in the Hermitage.

On the whole, there is an impression that Pavel Petrovich and his wife had by now become fully accustomed to their position as distinguished travellers and could devote more time to activities that they enjoyed.

1 | **ALEXANDER ROSLIN**
Portrait of Grand Duke Pavel Pelrovich
Sweden. 1777.
Oil on canvas. 265 × 168 cm
The State Hermitage, St. Petersburg

2 | **ALEXANDER ROSLIN**
Portrait of Grand Duchess Maria Feodorovna
Sweden. 1777.
Oil on canvas, 265 × 178 cm
The State Hermitage, St. Petersburg

Their visit to Tuscany, then ruled by Grand Duke Leopold, brother of Emperor Joseph II, also appears to have had something of a leisurely character. The travellers looked around the Uffizi Gallery (famed not only for its pictures, but for its remarkable collection of antique sculptures), the Palazzo Vecchio, the Palazzo Pitti, and also the foster home of Ospedale degli Innocenti, built in the 15th century. Their visits to Parma and Milan, where the count and countess generally spent their time discovering the local sights, were equally brief.

Their stay in Turin, the capital of the Kingdom of Sardinia, turned out to be more important. King Victor Amadeus III and his wife Maria Antonia received the heirs to the Russian throne with particular respect. A grand reception was organised in their honour. They visited the royal palace, the cathedral, the Palazzina di Stupinigi hunting lodge and the Basilica of Superga, located near Turin. The couple appear to have shown an interest in the king’s court sculptors, the brothers Filippo and Ignazio Collino. The count and countess were given two marble sculptures made by the brothers as a gift. The group *The Abduction of Proserpine* to this day adorns the palace at Pavlovsk, though the statue *Vestal Virgin* was lost during World War II. Apparently, it was then that Pavel Petrovich and Maria Fedorovna commissioned or purchased two marble reliefs with the image of Alexander the Great and the Olympics, which were also used in the decoration of the palace at Pavlovsk.

It is likely that one of the results of the visit to Turin was the establishment of diplomatic relations (on an ambassadorial level) between Russia and the Kingdom of Sardinia. It was no accident that the first Russian representative in Turin was Prince Nikolai Yusupov, who had been a member of Count Severny’s entourage.

From hospitable Turin the travellers headed into France. It is of note that their visit to Paris was not originally part of the plans made for the pair by Catherine the Great, which probably had something to do with the liberal morals of the French court. Nevertheless, it would have been strange not to spend some time in Paris. Pavel Petrovich and Maria Fedorovna were granted permission “after intensified requests”.

On the way, Count and Countess Severny stopped off in Lyon, a famed centre for the production of textiles; they arrived in Paris on May 18, 1783. On May 20 they were officially received by King Louis XVI and Queen Marie Antoinette, the sister of Emperor Joseph II. The couple remained in Paris for a month. Balls, receptions and festivals were arranged in their honour. For them a review of the French Guard was specially conducted on the Champs de Mars, which was of great interest to Pavel Petrovich. He also consulted on military questions with the French minister of war, Marshal Philippe Henri, the Marquis de Ségur. The Grand Duke also visited Les Invalides and familiarised himself with the rules and way of life of the veterans there.

Count and Countess Severny could not fail to be enchanted by Versailles and Trianon, and the gardens and parks of the royal residences. However, it was the park in Chantilly, which belonged at the time to Louis Joseph, Prince of Condé, that seems to have made the greatest impression on them. Their stay at the prince’s residence lasted from June 10–12. Besides other activities, the noble guests took part in hunting. Certain names of the pavilions in the park at Chantilly were later repeated in the palace of the park at Gatchina, and the general layout was reflected in the ensemble of the Mikhailovsky (Engineer’s) Castle in Petersburg. It would seem that the square in front of the palace, named Ploshchad Connetable, also had its prototype in Chantilly.

Just as in Rome, Count and Countess Severny were eager to visit artists’ workshops and show their interest in art. On May 19 they visited the royal tapestry manufactory. Here they were presented with a series of tapestries featuring scenes from the story of Don Quixote, woven to

drawings by Charles-Antoine Coypel (now in the Pavlovsk State Museum). The travellers also paid visits to the workshops of the painters Joseph-Marie Vien, Jean-Honoré Fragonard, Élisabeth Vigée Le Brun, and Gabriel François Doyen. It can hardly be considered a coincidence that both Vigée Le Brun and Doyen found refuge in Russia after the French Revolution. A series of commissions were made to the landscape painter Hubert Robert, who had become extraordinarily popular in Russia at the turn of the 19th century. A visit to the workshop of Jean-Baptiste Greuze resulted in the commissioning of the painting *Widow and Her Priest*, which was completed in 1786 (it is now in the Hermitage).

The heir to the Russian throne found time to visit the French Academy (June 5), and also paid visits to notables such as Denis Diderot, Georges-Louis Leclerc, the Count of Buffon, Jean-Baptiste le Rond d’Alembert, and the astronomers Pierre-Simon Laplace and Charles Mercier.

Maria Fedorovna also took the opportunity to acquaint herself with the latest trends in Parisian fashion, and gave her wardrobe a major update.

The arrival of Count and Countess Severny in Paris in many respects facilitated the development of friendly relations between Russia and France, two states whose interests were frequently in opposition in the 18th century. According to the testimony of a contemporary, French civilians, who had been waiting for Count and Countess Severny at the hotel where they were staying, greeted them with the cries: “Vivent Monsieur le comte du Nord et Madame la comtesse du Nord!”

Their stay in Paris can be considered the culmination of the royals’ journey around Europe, although they were to be on the road for another six months. First they visited the Austrian Netherlands (the future Belgium), then Holland, where a particularly reception awaited them and where they, it appears, made their first trip out to sea on a yacht. In Rotterdam they were welcomed by Stadtholder Willem V and his wife Wilhelmina; in the Hague they showed the count and countess not only the city, but also their picture gallery. In the evening an opulent reception was organised for the noble guests in the park of the Huis ten Bosch palace, where the illumination of the park caused special delight. In Holland, Pavel Petrovich and Maria Fedorovna also visited Leiden, including its university, where princes Yusupov and Kurakin, who were accompanying them on their travels, had studied. They also spent some time in Zaandam, where they presented gifts for the house where Peter the Great had once lived. Then, bypassing Frankfurt and Strasbourg, the travellers came to Montbéliard, the birthplace of Maria Fedorovna, where they spent the whole of August, resting from their long and tiring journey. From Montbéliard Count and Countess Severny set off for Vienna and returned to Petersburg via Brno, Warsaw, Mitava (modern-day Jelgava in Latvia) and Riga. According to the book *Sketches from the Travels... Count and Countess Severny...*, published in Petersburg in 1783, they were away for 428 days, 190 of which they were on the road.

The legacy of Count and Countess Severny’s tour of Europe was given a distinctive assessment by one of the Russians who formed part of the accompanying entourage, perhaps one of the servants, a man of poor education but observant: “...they were told that in Russia everybody walks around with a beard and beats each other to death, and everybody considered us barbarians, and indeed we heard about this in many cities. But now our count has travelled across Europe, so in all those the places the people is now assured that we are people just like them...”

Another result of the journey was the art collections that Pavel Petrovich and Maria Fedorovna had gathered; these collections were placed in their suburban residences at Gatchina and Pavlovsk. These paintings, sculptures and *objets d’art*, commissioned, purchased or received as gifts during their travels, are to this day the pride of Petersburg’s museum collections.

VIBORG

*FLEMISH ART OF THE XVII CENTURY
FROM THE COLLECTION OF THE STATE HERMITAGE.
PAINTING. SCULPTURE. APPLIED ARTS. WEAPONS*
NOVEMBER 2017 – APRIL 2018

STATELY LIFE AND PASSIONATE FEELINGS

The exposition includes 120 works: paintings, sculptures, arts and crafts, and weapons.

Holland of the XVII century painted in the pictures is ideal. It is the center of colonial trade, the country of shipbuilders and naval commanders, the birthplace of Calvinism. The heyday of painting, the focal subjects of which are people and nature, everyday scenes of the “Lesser Dutchmen” are the main achievements of Dutch art. The Great Flemish masters — Rubens and van Dyck — are presented in pictures of “cabinet” format and in tapestries; the weapons come from Vyborg.

Peter Paul Rubens (1577–1640) in one of the best paintings of the so-called cabinet format — “Hagar Leaving the House of Abraham” — appears as an in-depth expert in human psychology.

An excellent example of “cabinet” painting and one of the undisputed masterpieces of the exhibition is “Apostle Peter” (1617–1618), an early work of Anthony van Dyck (1599–1641) painted probably at the very beginning of the young artist’s career in the studio of Rubens, who considered the painter “his best disciple”. As “Apostle Peter” van Dyck represents the face of Abraham Grafeuus, a caretaker of the Antwerp Guild of St. Luke (he posed for many artists).

- In the 17th century, the Flemish called small and medium-sized paintings “Cabinet”, unlike monumental works. They were not created for a particular room or place, but mostly for the market sale — they served as a decoration for “cabinets” or “kunstkamers” — private collections of all kinds of rarities, or curiosities. These collections were a prototype of future art galleries in Western Europe. In the XVII century, “kunstkamers” were abundant in Antwerp and the range of “cabinet” painting genres was wide. Artists painted pictures on biblical, allegorical, mythological, and everyday subjects, as well as landscapes, portraits, animalistic paintings, and still-lives.
-

The exposition includes works by many other masters of “cabinet” painting: “Allegory of the Five Senses” (1620) by Luis de Coleri (before 1582–1621/22), “Seven Deeds of Mercy” (circa 1617) by Frans Franken II (1581–1642), Jerome Jansens’s (1624–1693) “The Prodigal Son” (1640s); “Induced Mars Inaction” (between 1649 and 1651) by David Reikart III (1612–1661), Daniel Segers’ (1590–1661) “A Garland of Flowers around the Images of the Infant Christ and St. John” (early 1650’s).

The exhibition presents two tapestries from the series “The Story of Constantine”, created after Rubens’ cartoons commissioned by the King Louis XIII of France. The compositions of these cartoons exposed a new type of wall carpets, with pronounced baroque features. Samples of Western European weapons demonstrating technical excellence and rich decorative adornments of objects of this kind complement the exposition.



VRIEZENVEEN. 1917

IN THE 19TH CENTURY, COMMERCIAL TIES BETWEEN ST. PETERSBURG AND THE NETHERLANDS WERE CONCENTRATED IN THE HANDS OF DUTCH EXPATS IN RUSSIA, DESCENDANTS OF FRIESENFEIN VILLAGE IN FRIESLAND. A TOTAL OF 250 FAMILIES DID BUSINESS WITH RUSSIA, AND WERE FORCED TO LEAVE IN 1917.

CONSTANT BUURSEN ¹

The “Ruskies”, a group of pioneering families from the Dutch village of Vriezenveen, lived in St. Petersburg for 200 years. The first Dutchmen arrived in St. Petersburg around the year 1720, and stayed until the Russian Revolution forced all foreigners to leave. Their heyday was in the mid nineteenth century, when around 35 “Ruskies” shops could be found in St. Petersburg, as well as in the “Dutch Church”, a large business centre with 10 trading firms. Many of the shops were situated either in Gosliny Dvor, or in the Ruskie business centre, a building that can still be found at Nevsky Prospect 20.

Not all Dutchmen in St. Petersburg were tradesmen, however. Mr. Wicher Berkhof, for instance, became vice president of the Admiralty and as such helped build the Russian fleet. His offspring still live in the region under the name of Baickhoff.

Originally, the pioneers from Vriezenveen travelled by horse and cart, carrying their merchandise in lilt cars. Their merchandise initially consisted of linen, and they travelled along the coast of Königsberg (now Kaliningrad), through Western Lithuania, then on to Latvia, and then Estonia to the

IN 2013, WHEN THE NETHERLANDS AND RUSSIA COMMEMORATED THEIR LONG LASTING AND STRONG BILATERAL RELATIONSHIP, A GROUP OF 30 PEOPLE FROM THE VILLAGE OF VRIEZENVEEN CYCLED FROM THEIR HOMETOWN TO ST. PETERSBURG. IN ADDITION, A TRADE MISSION FROM VRIEZENVEEN TOOK PLACE AND THE RENOWNED AMATEUR ORCHESTRA, “VRIEZENVEENSE HARMONIE” TRAVELLED TO ST. PETERSBURG TO GIVE A SPECIAL PERFORMANCE AT THE HERMITAGE.



border city of Narva, and finally to St. Petersburg. Later, they carried all sorts of goods and used boats and trains for transportation.

At the turn of the 20th Century, the Ruskies’ influence declined and gave way to competitors from Germany. With the start of the Russian Revolution in 1917, trade collapsed completely. The Ruskies who had returned to their Dutch hometown in time, did so as rich men and showed off their wealth by commissioning beautiful villas in Vriezenveen. Those who had stayed on until 1917 came back to their homeland impoverished and were hindered on their trip by the chaos that reigned both in Russia and Europe at war. The difficulties that several families encountered on their travels were recorded and original artefacts are still on display today at a local history museum in Vriezenveen.

The Enberts family left St. Petersburg in 1918 from St. Petersburg through the official legal route which included full Russian papers (see photo). They took the train and were slowed down waiting for German authorisation to travel through Germany. When they finally received permission, there was another holdup near Pskov. All passengers had to be examined for signs of putrid fever. They escaped quarantine because the German commander sensed defeat was approaching.

The Harmsen family also left in 1918. Chaos and the lack of food made Jan Cornelis Harmsen decide that remaining in St. Petersburg did not serve any purpose. He was co-director of Rothermundt, a firm that owned a large sugar factory in Ukraine. The Brest-Litovsk Treaty brought relative peace as of March 1918, upon which Harmsen decided to move to Ukraine. It took ages to acquire all necessary immigration and emigration papers, but finally the family boarded a packed train to Moscow. People clung to the exterior of railway carriages or onto the roof. From Moscow, the Ruskie family travelled south towards the demarcation line of German-occupied Ukraine. They then walked for miles through no-man’s-land with their luggage piled onto farm carts. Harmsen suffered from a severe bout of bronchitis and went to Sevastopol on the Russian Riviera instead. Meanwhile, the Bolsheviks were gaining ground in the south, enabling the Harmsens to flee through Yalta by boat to Greece.

Foreigners, including Ruskies, were eventually arrested in St. Petersburg and brought to Moscow. In 1920, Dutch diplomat Mr. Salomon Vlessing successfully managed to exchange 85 Dutchmen for Russian prisoners of war that were held in Germany. The Dutch travelled from Moscow to Reval (Tallinn), Estonia, where they boarded the steamer Lingestroom that took them to the Netherlands (see photo).

Upon their return to Vriezenveen, the Ruskies were welcomed back by the locals. However, when the economic crisis of 1930 hit the region, many locals lost their jobs and turned against the “foreigners”.

The Ruskies were real pioneers. For more information, please contact the history museum in Vriezenveen as they have an extensive Ruskie archive with a permanent exhibition on display. Some stories were saved for posterity, but, sadly, also a lot of stories were lost, either during the chaos of the Russian Revolution, or in the 1905 fire that burned down half the village of Vriezenveen. If you have information on the Ruskies, or want to know more, please contact the museum. ²

Vasily Rozanov. Fallen Leaves. 1913

The revolution has two dimensions – length and breadth, but it has no third dimension, which is depth. In this sense, it will never bear any ripe, delicious fruit, and it will never “be over” <...> Perpetuum mobile, circulus viliosus, and not because it’s endless, why – precisely because it is short. “Dog on a chain” made of own rotten feelings. “Dog house,” “chain length,” “back to the dog house,” short troubled sleep.



MIGRATORY DOCUMENTS OF THE ENGBERTS FAMILY



PHOTO: SPAARNESTAD PHOTO

¹Constant Buursen – History Museum Vriezenveen.

²History Museum Vriezenveen
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Vriezenveen, the Netherlands
vereniging@oudvriezenveen.nl
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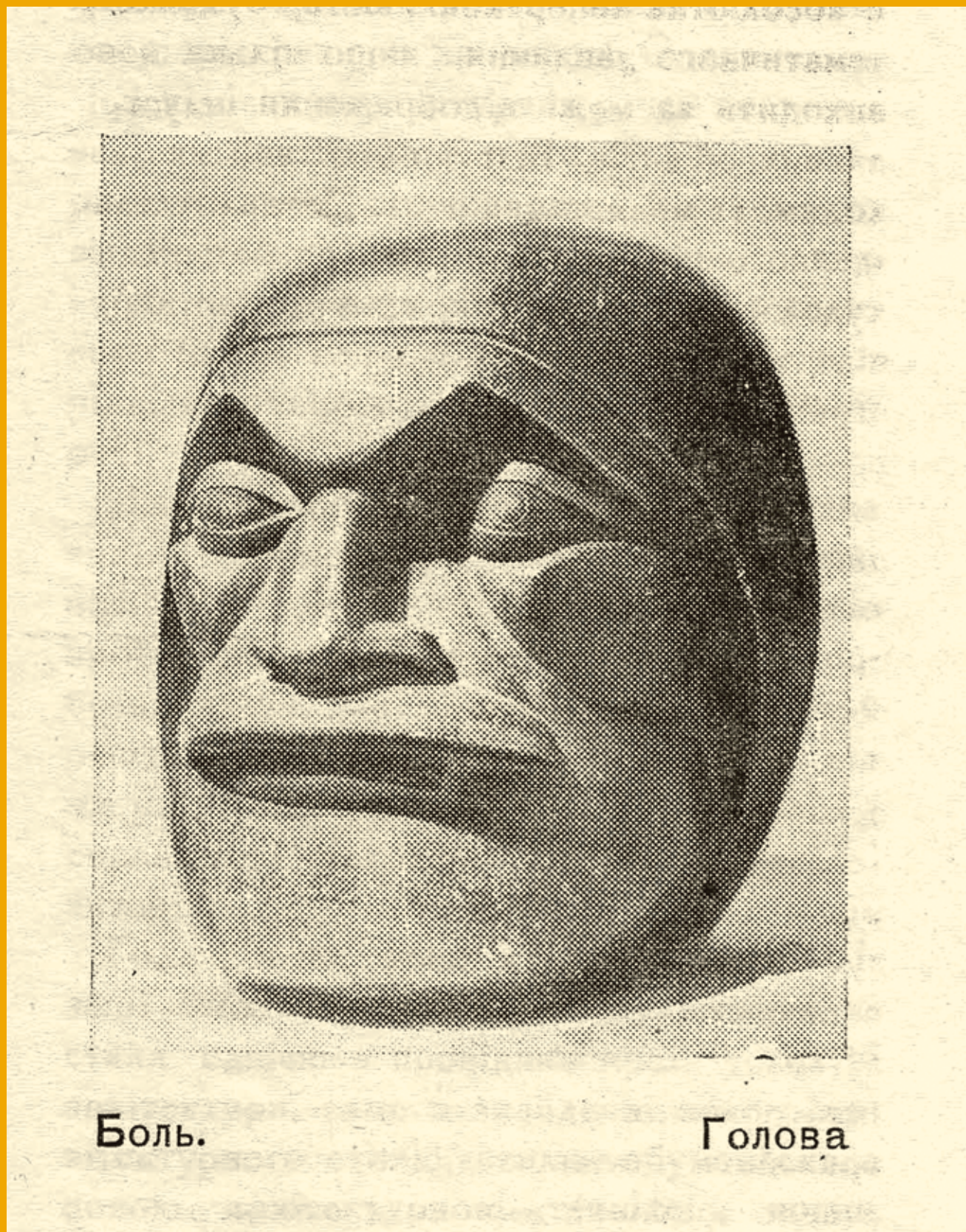
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ON THE HISTORY OF "THE EXHIBITION OF DUTCH REVOLUTIONARY ARTISTS"
IN THE HERMITAGE FROM 1932-1933

"TO AFFECT WORKERS' MINDS AND WILLS, ESPECIALLY WITH THE ARCHITECTURE"

**IN OCTOBER OF 1932, THE HERMITAGE MUSEUM ORGANIZED,
"THE EXHIBITION OF DUTCH REVOLUTIONARY ARTISTS". IT WAS THE FIRST
EXHIBITION OF CONTEMPORARY ART THAT TOOK PLACE IN A SPECIALLY
ORGANIZED AREA — THE ROOM OF CONTEMPORARY ART.**

EKATERINA LOPATKINA,
KSENIYA MALICH

The Room of Contemporary Art was created to fill those ideological gaps that the permanent exposition of the Museum called, *"The French Art of the Industrial Capitalism"* had. The permanent exposition was opened in 1932 and included such sections as *"The Imperialistic Art"*, *"Works of Petty Bourgeoisie Artists Close to Working Class"*, and had Henri Matisse, Pablo Picasso, Andre Derain, Kees van Dongen, Maurice de Vlaminck, Albert Marquet, Felix Vallotton, and Aristide Maillol's paintings together with Theophile Steinlen and Frans Masereel's drawings¹. The main goal of the new Room of Contemporary Art was declared as, *"to affect workers' minds and wills, with monuments of contemporary arts, especially with the architecture, and to activate people for building Socialism and fighting for its ideals"*². In fact, the main aim was to show Soviet people the European proletarian art and this goal was almost unreachable.

The idea of organizing this kind of exhibition first came from Holland. In the beginning of 1931 an organizer of the Russian-Dutch community, the representative of the All-Union Society for Cultural Relations with Foreign Countries (VOKS) in the Netherlands A.P. Prince contacted VOKS and suggested to start working on an exhibition of contemporary fine art, sculpture, and architecture. The project was managed by a special Committee which included artist Peter Alma, sculptor Hildo Krop, and architect Gerrit Rietveld³.

The All-Union Society for Cultural Relations controlled all the international culture engagements that the Soviet Union had at that time. Originally, this organization was created to present Soviet art and form the "right" image of Soviet reality abroad. Bringing European art to the USSR wasn't its main duty as usually the exhibitions of European artists organized by VOKS in the USSR were kind of a diplomatic advance that guaranteed Soviet artists would be exhibited abroad in turn.⁴





Петер Альма.

Генерал

The Society agreed to host the exhibition in Moscow, Leningrad, and Kharkov⁵. But on the condition VOKS requested to give preference to the works of revolutionary subjects and artists with leftist views in order to, “give the audience complete and accurate information about leftist trends in Dutch art”⁶. For Soviet people, it was their first acquaintance with the contemporary art of the Netherlands.

Nina Yavorskaya wrote that expressionists were presented widely on that exhibition⁷. However, this statement is based mainly on Yavorskaya’s own opinion and the newspaper articles she researched⁸.

Having access to the catalogue of the exhibition, the archive documents⁹ about the organizing process and the photos from Moscow and Leningrad, we can get more detailed information about what artists were represented in that exhibition.

The most noticeable feature of the exhibition is the dominance of architecture works. We don’t know if it happened because organizers were trying to cut expenses or because “both the form and the content” had to be in line with “the subject of the exhibition”¹⁰, but there were only twelve paintings there (among them there were three works of Peter Alma, and two Willem Wim Bosma’s paintings), six sculptures, about forty drawings, and more than sixty architectural projects with most of the architectural projects examples of functionalism.

Dutch formed avant-garde of contemporary architecture along with Bauhaus and certain European artists were establishing a new style. In addition, Holland was one of the first countries where architects were working on social problems like creating standards for houses where lower class people could live¹¹. Soviet constructivists also were among the leaders of the new architecture. The experience that Russian and Soviet artists had in avant-garde art helped them to achieve a very high level of the masterpiece in architecture in the beginning of 1920s. The experiments that were performed at Vkhutemas and at the Leningrad State Institute of Culture and Arts, and research that was done close to the experiments and of Dutch artists. In Holland, they were familiar with Soviet artists, the Dutch knew how Soviet artists had been developing the ideas of Suprematism in a three-dimensional space, and of El Lissitzky, and of Kazimir Malevich’s works.

Soviet slogans claimed the Soviet Union as a huge construction site and promised the architects a lot of possibilities to work. That was one of the reasons why Dutch artists were encouraged to come to the USSR. Young architects like Johannes van Loghem, Johannes Niegemann, Marl Stam, or Lotte Stam-Beese came to Russia hoping to see an appearance of a new world in cities like Kemerovo, Orsk, Makeevka, Kislovodsk and others. When Soviet officials invited foreign architects to the country, they were looking for benefits, too. They expected European artists, experienced in projecting standardized areas for living, to help with creating something similar in the USSR. But as it can be seen now from studying the archive documents, not all the Dutch projects were im-

plemented. Restaurants, comfortable collages — one house for one family — all these projects didn’t fit Soviet reality. They were too “bourgeois” for the USSR and too complicated. First of all, it was important to build standard apartment complexes for workers in new industrial zones, there was no time, money, or even any interest to build something else.

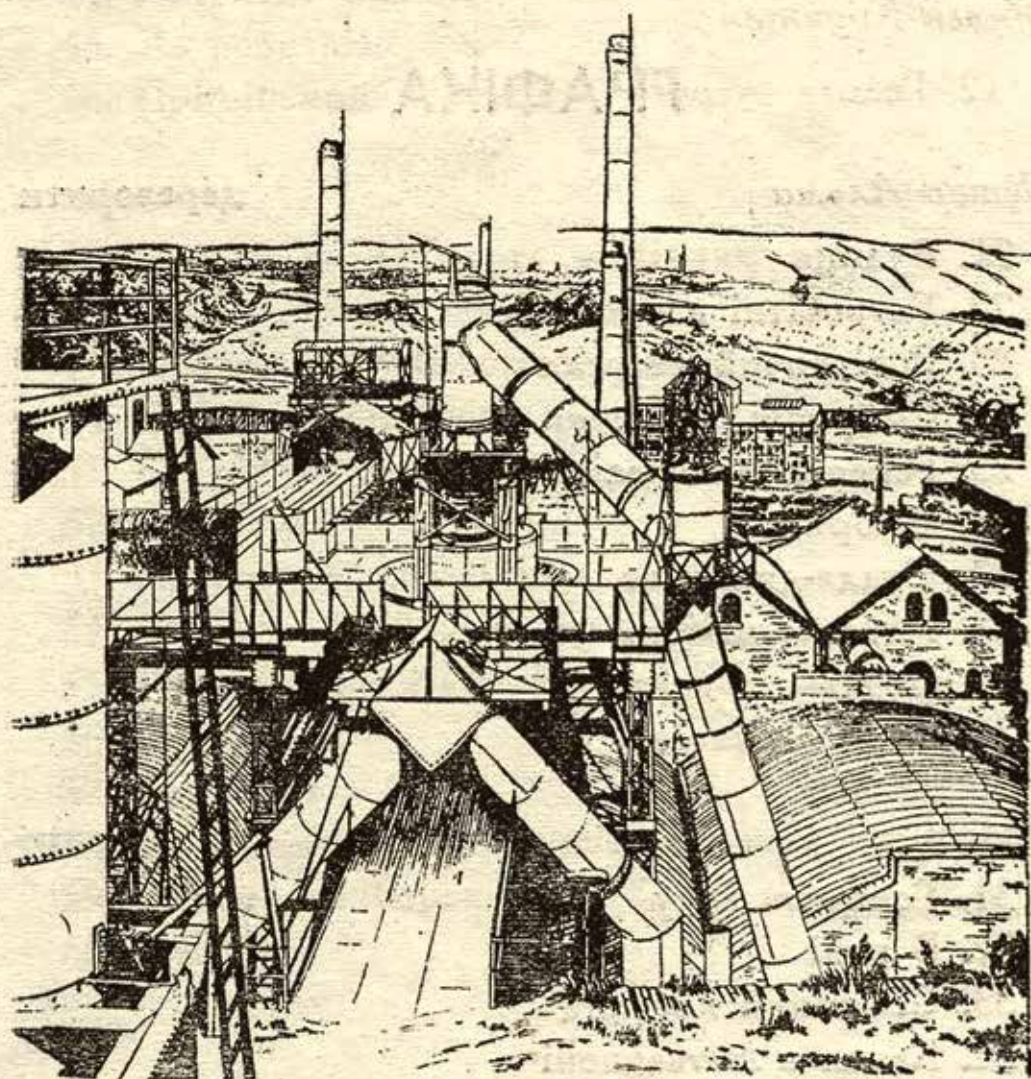
When Dutch architects came to the USSR, they faced a lot of difficulties, mostly caused by a very low level of the construction industry. Lack of highly qualified specialists and simple technologies, prevalence of manual labor — all of that made work more difficult. Ironically, the first samples of the new Soviet architecture, which appeared among other things as a result of creating new technologies of reinforced concrete buildings were made of wood and stone. A lot of projects were never finished. That’s why at the exhibition in 1932, people could see an image of a new world, a dream that was never translated into life.

In this context, it is interesting to see how Dutch architects working at that time in the USSR were represented in this exhibition. Actually, there was only one name — Johannes van Loghem. The exhibition included several works of this architect: a project of a school building in Kemerovo and unrealized projects like a sanatorium building, a rest house, an apartment complex with a garden, and houses that were supposed to be built with the use of reinforced concrete constructions. Works of Johannes Niegemann, Marl Stam, and other architects who sympathized with the USSR were not displayed in this exhibition. A lot of artists who participated in this project were adherents of contemporary art precepts, and at the same time were very skeptical about radical social reforms. On the contrary, the artists who supported reforms were not represented widely in the exhibition.

In 1920–1930, a special committee, (Tenloonsstellingsraad, 1920–1955) was in charge of promoting Dutch architecture outside of Holland. The Committee made a big catalog with photos and descriptions of all the most interesting and valuable Dutch functionalists and traditionalists’ architecture projects. The organizers of the exhibition in the USSR didn’t use the materials from this catalog, though they had access to them¹². They decided to select all the exhibits on their own to make sure those projects match ideas of Soviet constructivists who formed the architectural avant-garde in the USSR until 1932.

The exhibition was mostly about works of functionalists; Cornelis van Eesteren, Leenderl van der Vlugt, Willem van Tijen, Willem Marinus Dudok, Jan Wils — all the best Dutch functionalists were there. The exception was Jan Wils’s project of the Amsterdam Olympic Stadium (1926–1928). Wils, a functionalist, decided to put aside his usual methods and created the stadium in traditions of the Amsterdam School. There was strong sports propaganda in the USSR during the first years after the Revolution, which provoked a demand in building new sport facilities. That’s why it was important to include a project of the stadium in the exhibition.

Projects of buildings for very different purposes were shown in the exhibition: from houses to schools, from sport



Прост. Металургійний завод

facilities to factories. For example, works of Cornelis van Eesleren, who was the head of the International congress of modern architecture (Congrès International d'Architecture Moderne; CIAM) and the main ideologist of functional urban planning in Holland, showed new standards of apartment buildings, culture facilities, (like his theater hall of the Agricultural Institute) and industrial constructions, (like a water tower). The exhibition included works of Leendert van der Vlugt and Jan Brinkman, the authors of one of the iconic works of Dutch functionalism — the Van Nelle Factory (1925–1931) and standard apartment buildings by Charles Karsten and Ben Merkelbach, Piet Elling, Albert Boeken. Boeken's project of historical neighborhood was the only big exhibit in the exposition that included skyscrapers. There also were several photographs showing modern industrial buildings like storages projected by van den Broek, van Tijen, or sluice, by Jan Emmen.

Projects of school buildings were represented by van Loghem, Johan Groenewegen, who created a Montessori school in Blumendal (1930). Montessori schools were very popular in Holland in the 1930s. This unusual educational program required specific standards of the school buildings, that's why Dutch architects of 1930s were so interested in projects of Montessori schools — there they can experiment.

Another important exhibit is an open-air school in Amsterdam (1930). Created by architect Jan Duiker, a project of an outdoor school was a part of a big campaign against tuberculosis. Spreading of this disease especially among children appeared as one of the big problems Europe faced between the two World wars¹³. The Soviet Union was not an exception. But the solutions that were suggested by Dutch architects didn't fit the USSR — it was too expensive for a big country to build this kind of school in every region. However, Duiker's project was included in the exhibition, most likely because this

futuristic building made of glass and concrete, was supposed to impress both experts and the audience. By the way, another of Duiker's project presented in the exhibition, was also made to help with tuberculosis. It was Zonnestraal tuberculosis sanatorium in Hilversum¹⁴, the state-of-the-art medical facility, and a big phenomenon in modern architecture.

Among other samples of modern movement on the photos from the exhibition, one can recognize De Bijenkorf shopping mall (Rotterdam 1929–1930, destroyed during Luftwaffe bombing on May 14th, 1940). It was a huge shopping center, the first building with escalators in Holland, designed in the best traditions of functional architecture — a sign of a new architectural era, a dream of Soviet architects of those times.

Ironically, the year when the exhibition was taking place was the year when a lot of Dutch architects broke up with the USSR. Some of them decided to stop their projects in the middle of 1930s because of bureaucracy and specificity of the infrastructure didn't allow them to translate their ideas into reality. Others had to leave the USSR because the isolation of the Soviet Union was getting stronger and because all of the architectural innovations that were so popular during the first decade after the Revolution were not in favor any more. In 1932, after the decision about the Palace of the Soviets was made, and the decree *“On the reorganization of literature and art organization”* was issued, the official course of the Soviet architecture leaned towards neoclassicism.

“The Exhibition of Dutch Revolutionary Artists” was held in 1932 — the same year that is considered to be the year of the beginning of anti-formalism in Soviet art. That is an interesting and important fact showing us how blurred the historical borders are. Avant-garde didn't disappear after 1932, just like retrospective styles didn't disappear in the 1920s, but the optics had changed.

1. For details see E. Lopalkina, The Room of Contemporary Art in the State Hermitage museum in 1932–1933. The Hermitage Magazine, 2016. No 23, pp. 22–26

2. The first all-Russian Congress of Soviet artists. Lectures notes. Moscow, Leningrad, 1930, p. 50

3. See N.V. Yavorskaya. On the history of the State Museum of New Western Art's international relations. Moscow, 1978. P. 286

4. In 1932 Soviet artists took part in the exhibition “Socialist art” organized in Holland.

5. This “geography” of foreign exhibits in the USSR was normal for the 1930s and it changed very rarely. Unfortunately, the catalog of the exhibition was published only in Kharkov. Today, there are only several copies of this catalog left. The authors of this article thank Katerina Chueva, deputy director of Bogdan and Varvara Khanenko Museum of Art in Kiev for a chance to study one of the copies of this rare edition.

6. See N.V. Yavorskaya. On the history of the State Museum of New Western Art's international relations. Moscow, 1978. P. 286

7. See N.V. Yavorskaya. On the history of the State Museum of New Western Art's international relations. Moscow, 1978. P. 287

8. N.V. Yavorskaya refers to the article “Artists of a new Holland” published in the “Soviet art” newspaper in 1932 (May 15, No 22).

9. Manuscript Department of Pushkin State Museum of Fine Arts, Archives of the State Hermitage Museum, State Archive of the Russian Federation

10. From the history of the USSR art life: International relationships in fine arts. 1917–1940. Documents. Moscow, 1987. p. 167

11. A binding municipal budget item regulating the process of building apartments for workers appeared in Holland in 1901.

For more information see: Wagenaar C. Town Planning in the Netherlands since 1800. Rotterdam, 2011.

12. The authors thank Ellen Smil, a curator of Het Nieuwe Instituut, for her consultations during the work on the article.

13. The reason why extensive measures in fighting tuberculosis were taken in Europe and America in the beginning of the XX century was in big progress scientists had done. Robert Koch, Charles Mantoux, Alexei Abrikosov and Felix Mendel published their studies, a big vaccination campaign started in America and Europe.

14. The sanatorium **Zonnestraal** which means “ray of sunshine” in Dutch was designed as a tuberculosis sanatorium for the workers of the Diamond Dust industry in Amsterdam.

IMPORTANT AND SINCERE ANSWER

WE WERE FRIENDS IN GOOD TIMES, AND NOW IT IS IMPORTANT TO MAINTAIN FRIENDSHIP AND GOODWILL IN POLITICALLY CHALLENGING TIMES. THAT'S WHAT FRIENDS ARE FOR! WHAT DIVIDES US IS POLITICS, AND WHAT CONNECTS US IS CULTURE. WE HAVE A RICH HISTORY TOGETHER IN WHICH ROYALTY PLAYS AN IMPORTANT ROLE. EVEN MORE IMPORTANTLY IS LOOKING AHEAD AND DEVELOPING CULTURAL COOPERATION TO KEEP US CONNECTED.

HANS WESSELING
CONSUL GENERAL OF THE KINGDOM OF THE NETHERLANDS IN ST. PETERSBURG

The State Hermitage safeguards treasures that were once Dutch and these treasures from our most famous painters. Our shared history, in which Peter the Great and later Catherine the Great played a formidable role formed a solid basis for the establishment of a Hermitage outpost in the Netherlands. The Hermitage cooperation is a result of a deep-seeded connection between Amsterdam and St. Petersburg. In terms of national character, yes, we are practical. Founding a Hermitage flagman is the best way to open up the world famous State Hermitage collection to the wider Dutch audience. In terms of tradition, yes, the Golden Century is the time we are still proud of and the masterpieces in the State Hermitage remind us of that glorious time.

I have always wanted to work in St. Petersburg! My grandfather, a medical doctor, worked here with the famous Russian physiologist, Professor Ivan Pavlov, in 1935.

What has really made me happy is the huge effort the Russian people have put into the cultural expression, manifestation, and cooperation in politically tough times. It is a fundamentally intuitive response to politically averse relations.

Russian culture has a huge and rich history with an even more prosperous future. Modern artists, architects, and designers are of high quality. What we need to do more is international exchange.

What I like here and what I will miss the most is the warmth and hospitality of people with whom we share so much. I will miss the exceptional quality of young artists, the courage with which avant-garde expositions are organized, and the breathtaking innovation as result of artistic approaches to social issues.

The West should keep its eyes open, don't miss the upcoming Venice biennial where the theme is the train station ¹ where you can get onboard towards a fantastic and innovative cultural future.



**HANS WESSELING (FOURTH LEFT).
“MANEZH” CENTRAL EXHIBITION HALL.
OCTOBER 2017**

¹ Concerning the pavilion of Russia at the 16th International Architecture Biennale in Venice (2018), see pp. 98–100.

MARIA ELKINA



MARIA ELKINA.
THE GENERAL STAFF.
MARCH 2018

A CHANCE TO GET LOST

FOR A MODERN PERSON WHO APPRECIATES EVERY MINUTE OF HIS TIME, IT IS IMPORTANT TO NAVIGATE IN SPACE EASILY. FOR US, IT IS A VALUE NOT TO BE QUESTIONED.

The ideal of a building of the rational era of industrialization is a simple, clear to the last stone, Parthenon. Le Corbusier admired it. In the early period of his career, he came up with the understanding of how to bring buildings, as well as entire cities, to simple reproducible schemes. Alongside it, he painted erotic and somewhat frightening watercolors. Clarity in anything, and architecture is no exception, is always an attempt at rationalization, an exercise in cutting off the unnecessary to achieve the unique. Here lies the fright of the mythological labyrinth of the Minotaur, from which there is no return.

The architect Bernard Chumi described this architectural paradox as the impossibility of simultaneously perceiving the “pyramid”, that is, the exterior form, and the “labyrinth”, the interior space.

The General Staff building of the Hermitage is an ideal illustration to the paradox — a stately facade as a decoration and a complex arrangement of large and small rooms behind it. In this contradiction lies the very essence of architecture. The wall conceals the unknown, a different world, the content of which cannot be surmised from outside.

When a building is created for everyday needs, it absorbs all the complexity of life and inevitably becomes entangled inside. Visiting the museum in the Eastern Wing of the General Staff is an archaic practice: only a very experienced visitor understands where he is and where he wants to go. But, perhaps, only in such a way there is a chance to feel the sacred significance of the museum in the modern world. The visitor should not be a consumer offered absolute comfort. The meaning of contact with art lies in complete emotional dedication.

In this case, only roaming can be regarded as genuine experience. The impossibility of easily achieving the goal or finding a way out makes it impossible to find a compromise; it either makes you panic and run, or surrender to the mercy of the mysterious world behind the Empire's facade.

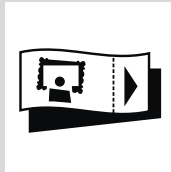
THE OFFICE
OF THE DESIGN
BUREAU
MIJKSENAAR
(AMSTERDAM).
2017



NEW NAVIGATION ROUTE IN THE GENERAL STAFF BUILDING

IN EARLY 2016, MIJKSENAAR RECEIVED A NOTEWORTHY COMMISSION FOR THE DEVELOPMENT OF A DIGITAL STRATEGY FOR THE GENERAL STAFF BUILDING IN SAINT PETERSBURG. THE AMSTERDAM DESIGN COMPANY WAS CHOSEN PARTLY ON THE BASIS OF ITS FUNCTIONAL DESIGN FOR SCHIPHOL AIRPORT

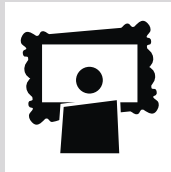
Mijksenaar Bureau from the Netherlands, won in an international competition of designers and developers of a navigation system in the Rossi Wing (General Headquarters Building). The competition took place in September-December 2015 and was organized by the Hermitage XXI Century Foundation upon the commission of the State Hermitage. Participants included Russian and European companies specializing in internal navigation systems of museums, exhibition centers, and airports. Of considerable importance for the judge panel of the State Hermitage was the candidate's experience in expert assessment and optimization of internal navigation systems.



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AS VISITORS REACH PALACE SQUARE IN FRONT OF THE GENERAL STAFF BUILDING, A FAÇADE WITH MOVING IMAGES OF CURRENT EXHIBITIONS INVITES THEM TO ENTER THE BUILDING. THEIR ATTENTION IS DRAWN TO THE 580-M-LONG MONUMENT'S MODEST ENTRANCE.



INSIDE, ANIMATIONS PROMPT ART LOVERS TO DISCOVER THE EXPANSIVE COLLECTION. DIGITAL INDEX SCREENS DISPLAY PAINTINGS BY FAMOUS ARTISTS, SUCH AS MONET, RENOIR, AND MATISSE'S THE DANCE. ANIMATED PROJECTIONS LEAD VISITORS TOWARDS THE MUSEUM GALLERIES AND TEMPORARY EXHIBITIONS, WHERE THEY CAN WANDER THROUGH AN EXTRAORDINARY WORLD OF EUROPEAN ART FROM THE 19TH AND 20TH CENTURIES.

Mijksenaar

wayfinding experts

We help millions of people
find their way in the State
Hermitage Museum ...

... and many other fine
places in the world.



RAILWAY

86

The consciousness that we are living through an acute, perilous cultural crisis has today penetrated the very widest quarters of society. The alarm bell for countless masses of people around the world was Spengler's *The Decline of the West*. This does not at all mean that all those who read this famous book unconditionally accepted the views expounded within it. But this book opened to them the very idea of the possibility of the decline of contemporary culture, the progressive growth in which they had earlier believed completely and without question. Unwavering cultural optimism now remains the domain of either those who lack the insight to comprehend the plight of today's culture and, therefore, are themselves drawn into the process of its falsification, or those who think that thanks to their redemptive social or political doctrine they hold the future of culture in their hands, so as to then bring joy to deprived humankind.

Between the despairing cultural pessimism and the confidence in the coming paradise on earth, we find those who clearly see the serious ills and vices of our time but who do not know how to heal them or correct them, although they act, hope, try to understand and are unwilling to give up in the face of difficulties.


It would surely be interesting to imagine in the form of a curve the acceleration with which the word "progress" has vanished from the everyday lexicon around the world.

ANTIQUITY

101

JOHAN HUIZINGA, *IN THE SHADOW OF TOMORROW*, 1935





I WANT TO TALK ABOUT AN ARTIST WHO OCCUPIES ONE OF THE LEADING POSITIONS NOT ONLY IN THE FIELD OF CARTOONS, BUT IN CONTEMPORARY ART AS A WHOLE. ABOUT THE ARTIST WHO ENTERTAINS PARISIANS, DAY AFTER DAY SATISFYING THEIR THIRST FOR FUN, AND CONTINUOUSLY SUPPLYING FOOD FOR LAUGHTER. AN ORDINARY MAN IN THE STREET, A BUSINESSMAN, A BOY, OR A WOMAN — THEY ALL LAUGH AND — UNGRATEFULLY! — PASS BY, OFTEN WITHOUT LOOKING AT THE AUTHOR'S NAME. UP TO NOW, ONLY TRUE CONNOISSEURS HAVE COME TO UNDERSTAND THE SIGNIFICANCE OF HIS ART AND HAVE TREATED HIM WITH DUE SERIOUSNESS. THE READER MUST HAVE ALREADY GUESSED THAT I AM TALKING ABOUT DAUMIER.

CHARLES BAUDELAIRE. 1858

HONORE DAUMIER
Saint-Lazare train station
France. 1862–1868
Coal, ink in pen and brush, watercolor,
gouache, white. 38.7 × 55.1 cm
The Slate Hermitage Museum

HONORE DAUMIER

1843: "RAILWAYS" (LES CHEMINS DE FER) SERIES OF LITHOGRAPHS BY HONORE DAUMIER
1844: "RAIN, STEAM AND SPEED" BY WILLIAM TURNER
1876: SEVEN VERSIONS OF "LA GARE SAINT-LAZARE" BY CLAUDE MONET

MOLIÈRE WITH A PENCIL

ON THE 4TH OF THE GENERAL STAFF BUILDING, A PERMANENT EXHIBITION ON THE WORK OF THE FRENCH ARTIST HONORÉ DAUMIER HAS OPENED. IT PRESENTS THE PAINTING, THE BURDEN, THE DRAWING, A SEAT IN THE STALLS, AND 15 PRINTS. THE DRAWINGS AND PRINTS WILL BE CHANGED THREE TIMES A YEAR SINCE GRAPHIC ART IS PARTICULARLY SENSITIVE TO LIGHT.

Honoré Daumier’s artistic legacy comprises around 300 paintings, over 1,000 drawings, around 4,000 lithographs, and more than 100 sculptures. He was known to his own contemporaries primarily as a master of political and social caricatures. The artist’s prints are chiefly satirical in content, as are many of his drawings and sculptures.

Daumier’s first works on burning political issues, (criticism of the July Monarchy and King Louis-Philippe) appeared in the early 1830’s. The toughening of censorship in 1835 made the publication of anti-government cartoons impossible. From that time right through to the 1870’s, Daumier produced caricatures chiefly on social issues. The majority of the artist’s lithographs were produced for the satirical daily newspaper, *Le Charivari*. The publication consisted of a single folded sheet, the third page of which carried a cartoon. The same lithographs were printed separately on thick, white paper. In contrast to the newspaper versions, which were always black and white, these prints were often tinted with watercolour. (This is believed to have been done by master craftsmen on the publisher’s initiative.)

It is no coincidence that Daumier is called a witness of his time: his prints can be regarded as an encyclopaedia of Parisian life, its mores, fears, fashions, sorrows, and joys. At the same time, the devices that Daumier employed in his work anticipated the art of the later part of the century, and influenced figures like Edgar Degas, Vincent van Gogh, and Henri de Toulouse-Lautrec.

Daumier’s drawings date mainly from the 1850s and 1860s. Many of them are connected thematically with the prints: often the artist chose subjects already familiar to the public from his lithographs, calculating that the drawings would appeal to collectors. However, compared to the prints, Daumier’s drawings, as a rule, contain less sarcasm and biting irony.

Honoré de Balzac

That man has muscles like those Michelangelo drew under his skin.

PHOTO: NATALIA CHASOVITINA



HONORE DAUMIER
An infinitely long wait at the station
— It’s amazing! There’s no train yet!
Usually it is only three quarters of an hour late, while today we are waiting for one and a half hours!.. Accuracy is not a courtesy of trains!

Sheet from the “Railways” series. 1843.
Lithography, watercolor
The State Hermitage Museum

‘The primitive bourgeoisie, who forever remembered most of the types created by the artist, at the same time reproached him for ‘drawing a disgrace’.

Eugène Emmanuel Viollet-le-Duc, to whom these words belong, was telling the truth. During the years of the Second Empire, Daumier was creating drawings for *Le Monde illustré*, which were then turned into woodcuts. And the magazine’s subscribers were indignant at the fact that the artist, from the point of view of the bourgeoisie, ‘painted in an ugly way.’

Let’s look at this issue. In his marvelous conversations with Paul Gsell, Rodin is Daumier’s best defender. He said:

‘In fact, in art, only that which has character is beautiful.

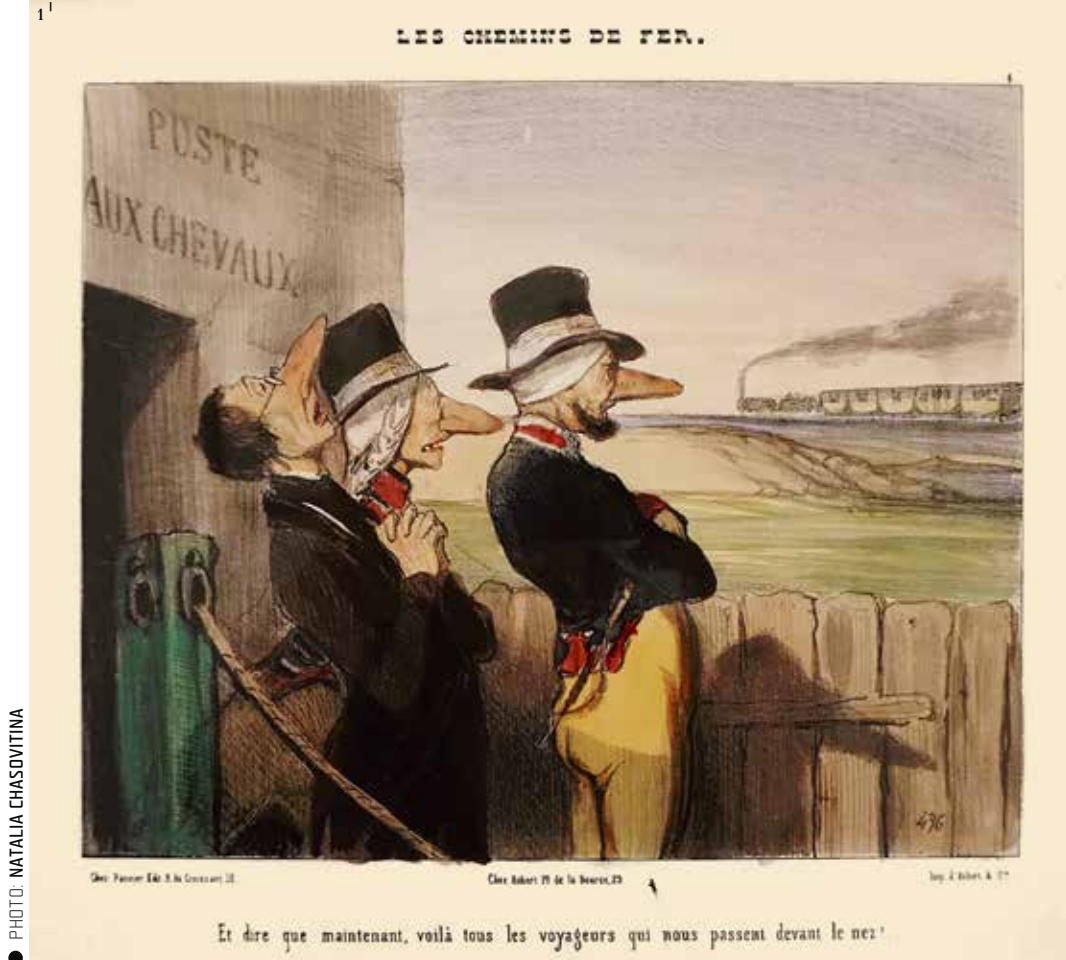
Character is the essential truth of any natural object, whether ugly or beautiful; it is even what one might call a double truth, for it is the inner truth translated by the outer truth; it is the soul, the feelings, the ideas, expressed by the features of a face, by the gestures and actions of a human being, by the tones of a sky, by the lines of a horizon.

Now, to the great artist, everything in nature has character; for the unswerving directness of his observation searches out the hidden meaning of things. And that which is considered ugly in nature often presents more character than that which is termed beautiful, because in the contractions of a sickly countenance, in the lines of a vicious face, in all deformity, in all decay, the inner truth shines forth more clearly than in features that are regular and healthy’. Auguste Rodin, Paul Gsell, *Rodin on Art and Artists: Conversations with Paul Gsell*.

Is it not to be found here, as Henri Marcel pointed out, the reason for ‘the ruthlessness of the artist in relation to the ‘life model’ that politics supplied him with?’ Given Rodin’s words, we can say that when creating busts and faces of the figures of the July Monarchy, Daumier not only experienced ‘a kind of intoxication with drawing, like that of Jordaens, drawing busty girls, or Brouwer, for whom drunkards’ faces looked like corks from decanters’, but also truly considered the external deformity of his characters as a reflection of ‘the moral ugliness, which he noticed in them’.

Raymond Escholier, “Honoré Daumier”

PHOTO: NATALIA CHASOVITINA



1 | **HONORE DAUMIER**
Just think, now all the passengers are sweeping by in our face!
Sheet from the “Railways” series. 1843
Lithography, watercolor
The State Hermitage Museum

2 | **HONORE DAUMIER**
Impressions and pressures on the journey
— Oh, Mercy upon us! We are all caput!
— No! It is just the train has started off ...
When the train moves forward, the passengers move back... everyone knows this!
Sheet from the “Railways” series. 1843
Lithography, watercolor
The State Hermitage Museum

The fate of Honoré Daumier is unjust, and at the same time, the fate of every genius is peculiar. He enjoyed wide popularity during his lifetime: for almost half a century, the generations of the three revolutions listened to every stroke of his pencil, to every powerful word of his inscriptions. But that was the superficial popularity of the journalist, whose exhaustive formula was given by his contemporary, Baudelaire: ‘The bourgeois, the businessman, the boy, the woman — they laughed every morning at the sight of his caricatures and... passed by — ungrateful! — often not even looking at the signed name’. And indeed, contemporaries saw in Daumier a caricaturist, but they missed, hidden underneath the jester’s merry robe, a most serious artist. Only a select few, like Baudelaire, Delacroix, and Michelet, felt his specific gravity. Such is the fate of the art of caricature: the topical obscures the timeless in it, and it surrenders to the archive as soon as the evil of the day loses its saltiness. Daumier drowned his drawings in a heap of old papers. His paintings disappeared into the hands of private collectors. A shroud of oblivion was ready to cover up his modest initials, “H.D.” But Paul Gauguin once expressed it correctly: ‘Caricature ceases to be caricature from the moment it becomes art.’ Once more, Daumier comes alive in the artistic consciousness of European society, and he does so with renewed glory, as a great, almost universal, artistic personality.

Yakov Tugendhold,
“The precursor: Honoré Daumier”
(from his book “The Art of the West”, 1928)



As a moralist, Daumier has several affinities with Molière. Like him, he goes straight to the point. The central idea immediately leaps out at you. You have only to look to have understood. The legends which are written at the foot of his drawings have no great value, and could generally be dispensed with. His humour is, so to speak, involuntary. This artist does not search for an idea. It would be truer to say that he just lets it slip out. His caricature has a formidable breadth, but it is quite without bile or rancour. In all his work there is a foundation of decency and simplicity. Often he has gone so far as to refuse to handle certain very fine and violent satirical themes, because, he said, they passed the limits of the comic, and could wound the inner feelings of his fellow-men. And so, whenever he is harrowing or terrible, it is almost without having wished to be so. He has just depicted what he has seen, and this is the result. As he has a very passionate and a very natural love for nature, he would find difficulty in rising to the absolute comic. He even goes out of his way to avoid anything which a French public might not find an object of clear and immediate perception.

Charles Baudelaire,
“Some French Caricaturists”

Sixteen years after the construction of the railway between Saint-Étienne and Andrézieux began in 1843, Daumier created a series of lithographs about the railway: passengers, signalmen, distracted coachmen — frightened, asleep, angry, cheerful, late, and fired from the long wait for the train... There are several thematic series and individual lithographs devoted to the railway, including those included in other series and published by French newspapers.

Daumier created his “railway” carloons during the period between 1843 and 1867. During this time, the style, construction of the drawings, and the materials changed. From 1843 to 1850, the characters retain the natural proportions of the body, and from 1852, Daumier drew people emphatically disproportionate (with big heads and small bodies), while in 1860, he returned to using normal bodily proportions.

Locomotives, railway trains, passengers in carriages without a roof or under a roof, often in third class wagons, in a crush at the station, waiting for the train, at tickel offices, packing luggage: in these works, Daumier portrays his contemporaries, with their thirst for adventure, yearning for comfort, and their fear and boredom of the train (the emotions of novelty and frustration, the difference between the idealized and the real).

Engravings by Gavarni and Daumier were rightly called additions to the “Human Comedy”. I am convinced that Balzac himself would support this opinion, all the more because it is reasonable that the talent of the artist and writer who portrays scenes of everyday life is a mixed talent, because a significant literary stream flows into him.

Charles Baudelaire



A SHOT FROM JEFF DUNBAR’S
ANIMATED FILM “DAUMIER’S LAW”
(UK, 1992)

The idea of creating the film belongs to Paul McCartney and his wife, Linda. The music to *Daumier’s Law* was written by Paul himself. In 1993, the film was awarded a prize by the British Academy of Film and Television Arts (BAFTA).

IMAGE:
GRAND SLAMM PARTNERSHIP

And at the prescribed intervals, the trains flew by, crossing one another on the two lines, the traffic having just been completely restored. They passed inexorably and indifferently with their all-powerful mechanism, ignorant of these dramas and these crimes. What mattered the unknown of the multitude fallen on the road, crushed beneath the wheels? The dead had been removed, the blood washed away and the trains started off again for yonder, towards the future... And it passed, passed, mechanically, triumphant, advancing to the future with mathematical precision, careless as to what remained of man on either side of it, who, although concealed, was still replete with life, the embodiment of eternal passion and eternal love.

Emile Zola, "La Bête Humaine"
("The Human Beast")

HONORE DAUMIER
The slop is thirty seconds
— Here you are, Joseph!
That's all I have for you...
Three bundles and a passenger.
Take care of the bundles first of all!

Sheet from the "Railways" series. 1843
Lithography, watercolor
The Slatle Hermitage Museum

Daumier's distinguishing quality as an artist is his certainty. His drawing is free and easy, a continuous improvisation. He has a phenomenal, almost superhuman memory, which replaces a living model. The artist brilliantly understands the art of portraiture: creating caricatures and exaggerating the quality of the originals, he is so faithfully supported by nature that these works can serve as models for all portrait painters.

Charles Baudelaire



PHOTO: NATALIA CHASOVITINA

A SHOT FROM THE FILM
"LA BÊTE HUMAINE"
("THE HUMAN BEAST",
FRANCE, 1938)

IMAGE: PLAZA PRODUCTION INTERNATIONAL



The approach of the train was more and more evident by the preparatory bustle in the station, the rush of porters, the movement of policemen and attendants, and people meeting the train. Through the frosty vapour could be seen workmen in short sheepskins and soft felt boots crossing the rails of the curving line. The hiss of the boiler could be heard on the distant rails, and the rumble of something heavy... The engine had already whistled in the distance. A few instants later, the platform was quivering, and with puffs of steam hanging low in the air from the frost, the engine rolled up, with the lever of the middle wheel rhythmically moving up and down, and the stooping figure of the engine-driver covered with frost. Behind the tender, setting the platform more and more slowly swaying, came the luggage van with a dog whining in it. At last, the passenger carriages rolled in, oscillating before coming to a standstill.

A smart guard jumped out, giving a whistle, and after him one by one the impatient passengers began to get down: an officer of the guards, holding himself erect, and looking severely about him; a nimble little merchant with a satchel, smiling gaily; a peasant with a sack over his shoulder.

Leo Tolstoy, "Anna Karenina"



A SHOT FROM THE FILM
"ANNA KARENINA"
(USSR, 1967)

IMAGE: © CINEMA CONCERN MOSFILM, 2018

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Photograph taken at Kunsthalle Basel

June 14–17, 2018



“THE ARRIVAL OF A TRAIN” EXHIBITION
THE STATE CENTRE FOR CONTEMPORARY ART, PART OF THE ROSIZO MUSEUM
AND EXHIBITION CENTRE AND THE EKATERINA CULTURAL FOUNDATION
MARCH 23 – MAY 20, 2018

VITALY PATSYUKOV

THE ARRIVAL OF A TRAIN

THE PHENOMENON OF THE TRAIN, ITS DYNAMICS, THE UNEXPECTEDNESS OF ITS APPEARANCE, THE FACT OF ITS ARRIVAL, AND ITS INTRUSION INTO NATURAL REALITY, HAS ENTERED THE HISTORY OF THE CULTURE OF THE CONTEMPORARY WORLD AS AN ABSOLUTELY RADICAL AND, AT THE SAME TIME, A CANONICAL IMAGE. THE IMAGE OF THE TRAIN AND RELATED CONTEXTS HAVE ENRICHED THE MEANING OF CONTEMPORARY ART AND HAVE OPENED UP A SPECIAL SPACE FOR ARTISTIC COMMUNICATION.

The man-made world that emerged during the birth of the Machine gained its uniqueness and completeness precisely with the advent of railways in civilization, with their sovereignty and the possibility of independent, total existence practically anywhere in the world. It was the phenomenon of the railways, starting with the famous Lumière brothers film, *L'arrivée d'un train en gare de La Ciotat* (The Arrival of a Train at La Ciotat Station, 1896), that influenced the new, technogenic imagery that developed in parallel with the creation of cinema. The public demonstration of *The Arrival of a Train*, which took place more than 100 years ago, introduced the metaphor of our civilization into the history of culture, combining industry, the obviousness of changing time coordinates, and the acoustic forms of the approaching masses of artificial gravity. The exemplarity and infinite variability of this metaphor, its contexts interconnected with the culture of photography, allowed artists to express fundamental changes in artistic thought, beginning with the drama of Leo Tolstoy's novel Anna Karenina, the station scenes in the strategies of impressionism, the futuristic forecasts, and the ideas of the Trans-Siberian Railway, capable of creating new dialogues between the west and the east of the Eurasian continent. The project's imagery considers the importance of the experience of Russian history, and its involvement in the world's social and cultural transformations taking place in modern civilization.

Entering the space of the project, listening to it, and peering at its visual and acoustic image, we will try to survive the boundless perspective of the “arrival of a train”, set by its starting point: the Lumière brothers' film, *L'arrivée d'un train en gare de La Ciotat*.

Our train moves through nodal points of culture and social reality, traversing temporary layers and vast territories. We see its image in different forms, in different genres and techniques: in news programmes, in the experiments of silent cinema, avant-garde film, and video art, in painting, music, and literature. We travel, gathering the country, culture, and history into one single entity. On this route, we meet trains carried away by the imagination of Georges Méliès to the Moon and Mercury, the agit-trains of Alexander Medvedkin and Dziga Vertov, the Great Victory train, and the postal express which travelled along the northern part of the Union Pacific Railroad at the beginning of the 20th century, a carriage that returns the body of Chekhov from Germany in the freezer compartment meant for oysters, and the industrial trains of the Trans-Siberian Railway, sent into the future. Breaking into the new information era, the train acts as the bearer of this new information, a symbol of communication and progress which passes through the entire history of our civilization. Its semantic constructions can be seen as a universal sign of radical changes for the art of the 20th century, which lays bare the man-made world in all its forms: from the text to the latest visual and acoustic strategies.

The artistic space of Russia becomes the focus of this movement, laying new routes for sociocultural forecasts and prospects.

Blaise Cendrars
**The locomotive,
The golden thread of my future**



1 | **ERIC BULATOV**
Do not lean against the door
1984
Color pencil on paper,
30,5 × 21 cm
Catherine and Vladimir
Semenikhin's Collection

2 | **VLADIMIR KOZHUKHAR**
Unlilled (Tank)
2005
Catherine and Vladimir
Semenikhin's Collection

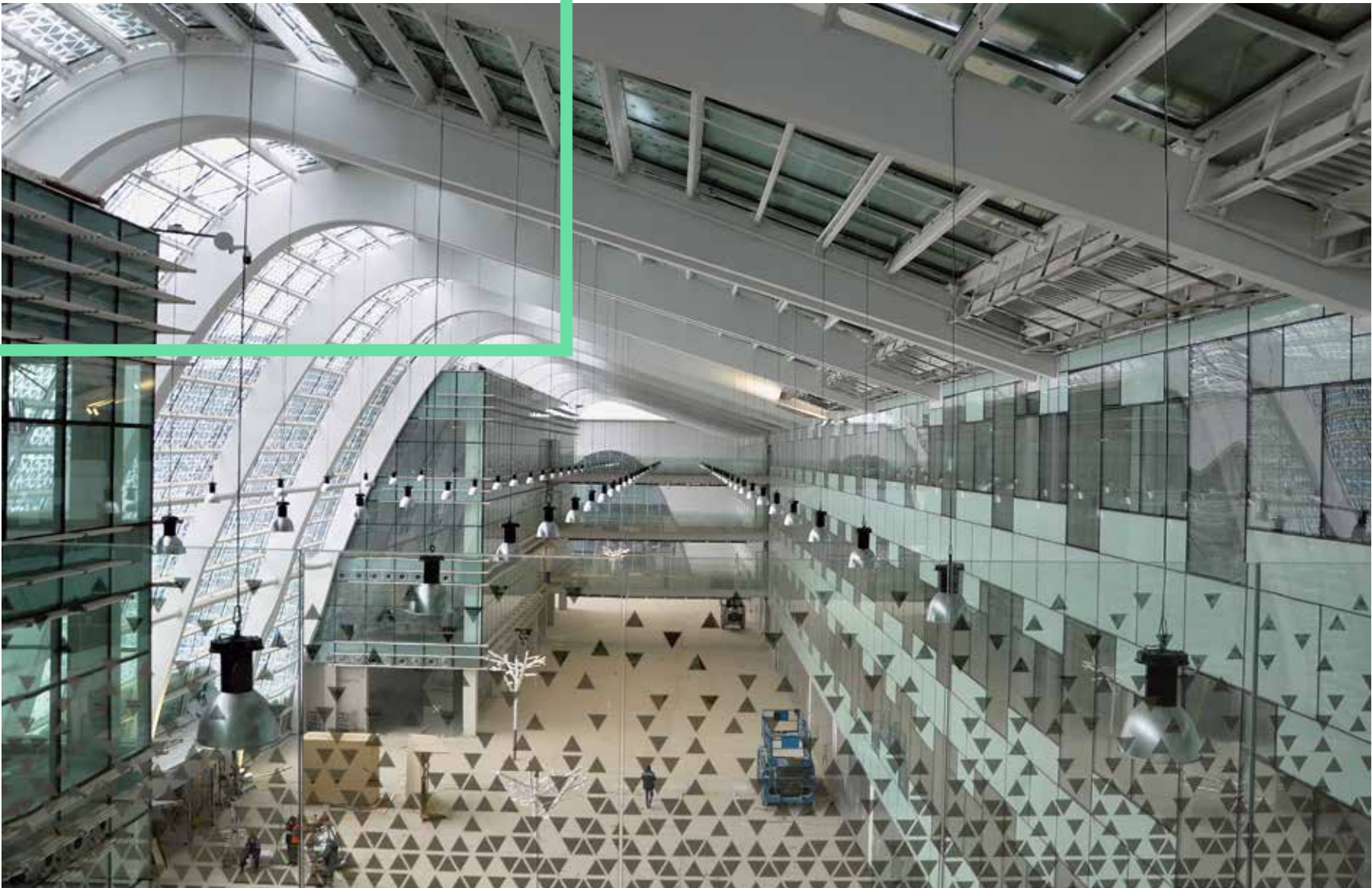
3 | **PAVEL OTDELNOV**
Inside. Outside
2012
Oil on canvas. 105 × 195 cm
Courtesy of the author

4 | **SEMYON FAIBISOVICH**
Gray day
1990
Oil on canvas. 160 × 290 cm
Catherine and Vladimir
Semenikhin's Collection



The image of the train passing through the three floors of the Ekaterina Cultural Foundation enables us to cross the Eurasian continent from Paris to the Far East, then fly to the Moon, find ourselves in North America, and return to Russia again, to stand before the work of Erik Bulatov, Ilya Kabakov, Semyon Faibisovich, Vladimir Yankilevsky and Pavel Otdelnov.

RAILWAY STATION AS INNOVATION AREAS



A RAILWAY STATION AS A PORTAL TO THE SPHERE OF CREATIVITY AND INTELLECT. THIS IDEA WILL EXACTLY BE INCARNATED IN THE COURSE OF CREATION OF THE TRANSPORTATION HUB AT THE SKOLKOVO INNOVATION CENTRE. THE DIRECTOR GENERAL OF THE ACTIVES AND SERVICES UNITED BOARD OF SKOLKOVO, ANTON YAKOVENKO, TALKS ABOUT HOW THE OBJECT OF INFRASTRUCTURE IS GOING TO BE TURNED INTO A SPACE FOR INNOVATIONS, WHERE THE CREATIVE PROCESS STARTS JUST WITH THE RAILROAD PLATFORM.

A large transport hub is being built now nearby the Skolkovo innovation centre. What is the concept of this edifice and what is the purpose of it? To make the way from the city to Skolkovo faster?

If our aim was to build a mere station, the project would not be commissioned from one of the best architecture companies of the world, Gensler, and to create an infrastructural art-object. A standard project would be sufficient.

To explain what the gates to Skolkovo will be, one has to clarify a bit what Skolkovo itself is, as an unique space. The design and building of all the main objects were initially presented to the architects as a specific task: the town has to be marked on the map of the innovation centres of the world as a commonly known place and as a place where everyone would like to work. Two concepts, the “Hero Town” and the “Garden Town”, reached the final. The latter seemed to us more inspiring apart of the utilitarian purposes, and our innovation centre has to be, first and foremost, a super-comfortable and harmonious place. We create an urban environment which is pleasantly fitting for creativity. And if an European scientist is invited to work at Skolkovo, he needs not to care about surviving the Russian winter. That is why we decided to create a transport hub which makes clear to visitors that here, within 20 minutes from the centre of Moscow, a special atmosphere was created for those who occupy themselves with innovations and science.

So how are you going to explain your ideas to the people using a mere railway station?

This is a pretty complicated task. I already mentioned the comfort: those who enter the express train at the Belorussky station, find themselves in a special place starting with the platform. They feel no

weather-related problems. They must get an impression that this is one of the most pleasant and comfortable place for work and for life in Russia, and actually elsewhere. The closer the passenger is to Skolkovo, the stronger will be this impression. Among other peculiarities, we are creating an unique architectural object, a street 1.400 meters long, which starts immediately with the railway platform. It goes through the hub, then turns into a trade-and-offices gallery joined to the techno park of Skolkovo. An inner arterial way with a stable temperature serves also as an indoor passage, as a junction, a retail zone, and as a place for innovations and creativity. What do I mean by that? An integral creativity area is one of the principles of Skolkovo. Actually, how the revolutionary innovations are being made? When a programmer communicates with a programmer and a physician with a physician, they will not learn anything essentially new,



**FRAGMENTS
OF THE ARCHITECTURAL PROJECT
OF TRANSPORT HUB
AT “SKOLKOVO” INNOVATION CENTER**

but when different scientists communicate the whole day, at work and out of their offices, when a nuclear physicist shares his thoughts with a biomedical specialist, that is the chance to consider new solutions. So we, bearing this necessity in mind, were intentionally designing the urban area in such a way that the people of different professions will come across as a matter of daily life, on a quotidian basis, at the station, in the comfortable street. They may meet in a shop, then go to a café, and think something out. At our transportation hub, where we meet the human streams in the atmosphere of comfort, constitutes an important ideological component of Skolkovo as a whole.

Then how is this ideology expressed in architectural forms?

The offices of our transportation hub (located in a tower by the platform) has its façade “flowing” into the building of the station passage — which, let me remind, is the start of a large street. The vertical lines of the tower’s façade continue as the horizontal ones of the station’s building, creating a visual effect of swiftness and marking the direction to Skolkovo. We demonstrate that Skolkovo is full of life and creativity around the clock.

The connector’s building (that is, the passage above the Minsky highway) is one of the most complicated edifices of our hub. As it is placed above the road, it cannot be resting on columns. It will be a large closed space, about 80 meters long. To create such an edifice without a single pillar, one needs extremely massive structures which make the whole passage “thicker”. However our concept leaves no place for a fat-looking, boring pipe. So the architects suggested the horizontal bearing lamellas which would make the connector thinner and airier. These stripes are made of aluminium and the edifice’s walls, of glass panels. This is also significant as it will be visible all the time that the station’s shining building, floating in the air, is full of life. Think of the ordinary stations and passages. We try to rush them through as fast as possible, but our station will offer comfort to children, women, not to mention the others, day and night. That is the real feeling of convenience we must provide to our visitors and residents.

There will be numerous interesting design effects in the interior. On the stage of the early drafts, we decided together with the architects that if we are creating a covered street 1.4 km long, some trees must be there. Those will be elegant metal constructions, shaped like trees but also serving as lanterns. This is yet another message to those who come to Skolkovo: they immediately see a street which, unusually for Russia, lies within a controlled space full of scientific miracles.

PAVILION OF RUSSIA AT THE 16TH INTERNATIONAL ARCHITECTURAL BIENNALE IN VENICE
GARDENS OF GIARDINI, VENICE
MAY–NOVEMBER 2018

THE ISSUES OF SPACE, ITS COMPREHENSION, AND DEVELOPMENT ARE BASIC CONCERNS OF THE RUSSIAN BEING. RUSSIA IS INHABITED ONLY WHERE RAILWAYS GO. THE RAILWAY HAS BEEN AND WILL BE FOR A LONG TIME BE A MEANS OF CONQUERING THE BOUNDLESS RUSSIAN SPACE.

STATION RUSSIA

COMMISSAR / CURATOR: SEMYON MIKHAILOVSKY

PARTICIPANTS: "STUDIO 44" (NIKITA YAVEIN), METROGIPROTRANS (NIKOLAI SHUMAKOV), "LITEINAYA CHAST [FOUNDRY]–91" (RAPHAEL DAYANOV), "CITIZENSTUDIO / TOWNSPEOPLE" (MIKHAIL BEILIN, DANIIL NIKISHIN), STUDIO 911 (VIKTOR KRYLOV, ANTON CHURZIN, ILYA ASSOROV), NER ("NEW ELEMENT OF RESETTLEMENT"), ARDEN VALDE, ANATOLY AKUE, DANIIL ZINCHENKO

There is a feature in the train stations which is not found in any other type of buildings. The volume of transported passengers and freight grows every year. The distribution of transport flows, which must be quick and spontaneous, requires a constant technical and, correspondingly, appropriate architectural update. The station, built according to the principle of the city, differs from the latter in that the city planning becomes habitual for people and the city crowd is capable of self-organizing, whereas the station crowd must be continuously regulated so that its movement becomes almost automatic. Thus, the idea of a station is that of a perfect and, therefore, almost utopian mechanism. People getting into this perfect mechanism must become, in fact, its part. Architecture helps people to navigate in this mechanism, it guides them, preventing them from making unnecessary movements, unjustified shifts in space. There is even a concept of 'lost ups' meaning a poor architectural design resulting in climbs on technologically unfounded stairs. Any non-functional use of space for the station is unacceptable. The author of the railway station project must take into account the incorporation of technology into architecture.

On the other hand, the station is not only an engineering structure but also part of the urban landscape. Alexei Shchusev won the contest of projects for the Kazan Railway Station because technical side of the matter was taken into account. It all started in 1893 when it was decided that the railway extend to Kazan, thus making the former railway station of the Ryazan road (architect Mikhail Levestam) hopelessly outdated. The amount of passengers grew in geometric progression, and urgently built extensions did not solve the problem. In 1910, a competition for the project of the Kazan Station was announced. Two academicians — Fyodor Schechtel and Alexei Shchusev — proved to be in direct competition. Shchusev's project won, because in it the station building unfolded by its facade to Kalanchevskaya Square, becoming the most important city-forming element. Shekhtel left the station still facing the narrow Ryazan passage. Shchusev's decision was more promising: it took into account the inevitability of the station's development. Turning the building to the square, Shchusev outlined the prospect of the development of the area of the three stations with the possibility of rapid dispersal of people and cargo in the building. The construction of the Komsomolskaya metro station designed by Shchusev solved the same problem.

Typical of every station is that on arriving, a passenger does not see the facade of the building, but its rear part. In other words, he gets into the building 'from the backyard'. Coming out to the station square, the passenger turns his back on the facade. He can see the building only when he comes to the station, leaving the city. This is the peculiarity of the station, its being two-faced Janus. Probably this is what prompted architects not to decorate the station by images of the city in which the traveler arrives but by the images of the region he is heading from Moscow. It is no coincidence that the outline of the multi-tiered tower of the Kazan Station repeats the silhouette of the Syuyumbike tower.

**KIEV RAILWAY STATION. 1936.
PHOTO: ARKADY SHAIKHET**

*Semyon Mikhailovsky.
"Waiting for the train" (fragment of the introductory article
to the "Station Russia" exhibition, 2018)*



The project is called “Station Russia” ¹ precisely because it is devoted to the past, present, and future of Russian railway stations. Particular attention is paid to sound installations and multimedia. Railway stations have gigantic potential, and the territories around them are today and will be tomorrow the only free space in megacities. The exhibition consists of five parts, each having a separate hall in the pavilion.



The first hall.

The GEOGRAPHY OF FREE SPACE

In it, there is a video (Arden Valde, 12 minutes) talking about the vastness the country, the growing cities and the circulatory system of the railways, the traffic intensity, passenger flows, and train stations. They start from Pavlovsk Voksal, where music concerts were held, for “pleasant rest and reasonable amusements in the bosom of charming nature”, to the stations implemented in a complex urban environment.

The second hall.

PROJECT DEPOT

In the second hall, there are technical projects, old and modern photographs with train stations and passengers, shots from surveillance cameras. In the center, a scale model of the first Pavlovsk railway station soars above the staircase (“Liteinaya Chast-91”: Rafael Dayanov). There is also a model of the “Olympic Park” station in Sochi (“Studio 44”: Nikita Yavein), drawings and objects by the architect Nikolai Shumakov (Metrogiprotrans), dedicated to the high-speed Moscow-Kazan highway.

The third hall.

WAITING HALL OF THE FUTURE

The last hall of the upper floor houses the futuristic project of the NER group (“New Element of Resettlement”) (1960) and reflections on the theme of stations in megacities, plus a present-day proposal for the development of the area of the three stations in Moscow (“Citizenstudio / Gorozhane” (Mikhail Beilin, Daniil Nikishin), Studio 911 (Victor Krylov, Anton Churzin, Ilya Assorov). Huge author’s graffiti cover the walls (Anatoly Akue).

The fourth hall.

CRYPT OF MEMORIES

The lower (fourth) hall contains two rows of cells filled with artifact installations made of lost suitcases.

Fifth Hall.

ABOARD THE FREE SPACE

Finally, in the last, fifth hall there is a large frozen window simulating a carriage window used as a screen for a seven-minute film “Seven Days in Seven Minutes” shot by a young Moscow film director Daniil Zinchenko, who traveled across the country to meet his grandfather living in Vladivostok.

¹_____The project is related to the topic of the Biennale “Free space” claimed by the curalors.



ΓΙΩΡΓΟΣ ΣΕΦΕΡΗΣ
ΕΥΡΙΠΙΔΗΣ, ΑΘΗΝΑΙΟΣ

ΓΕΡΑΣΕ ΑΝΑΜΕΣΑ ΣΤΗ ΦΩΤΙΑ ΤΗΣ ΤΡΟΙΑΣ
ΚΑΙ ΣΤΑ ΛΑΤΟΜΕΙΑ ΤΗΣ ΣΙΚΕΛΙΑΣ.

ΤΟΥ ΑΡΕΣΑΝ ΟΙ ΣΠΗΛΙΕΣ ΣΤΗΝ ΑΜΜΟΥΔΙΑ
ΚΙ ΟΙ ΖΩΓΡΑΦΙΕΣ ΤΗΣ ΘΑΛΑΣΣΑΣ.
ΕΙΔΕ ΤΙΣ ΦΛΕΒΕΣ ΤΩΝ ΑΝΘΡΩΠΩΝ
ΣΑΝ ΕΝΑ ΔΙΧΤΥ ΤΩΝ ΘΕΩΝ, ΟΠΟΥ
ΜΑΣ ΠΙΑΝΟΥΝ ΣΑΝ Τ’ ΑΓΡΙΜΙΑ·
ΠΡΟΣΠΑΘΗΣΕ ΝΑ ΤΟ ΤΡΥΠΗΣΕΙ.
<...>

GEORGE SEFERIS (1900–1971)
EURIPIDES THE ATHENIAN

HE GREW OLD BETWEEN THE FIRES OF TROY
AND THE QUARRIES OF SICILY.

HE LIKED SEA-SHORE CAVES
AND PICTURES OF THE SEA.
HE SAW THE VEINS OF MEN
AS A NET THE GODS MADE TO CATCH US
IN LIKE WILD BEASTS:
HE TRIED TO BREAK THROUGH IT.
<...>

Translated by Edmund Keely & Philip Sherrard

THE DEFEATED

THE DYING GAUL AND SMALL OFFERINGS BY ATTALUS FROM THE NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES



DECEMBER 2017 — 2018
ROMAN PATIO OF THE NEW HERMITAGE

The exhibition includes unique monuments with Roman copies of the bronze originals of the Athenian commemorations: sculptures of a dying Gaul, an Amazonian, a Persian, and a giant. Ancient statues refer to the famous monument celebrating the victory over the Gaul, commissioned by Attalus I, the Pergamon Kingdom's ruler, to be erected in the Athens' Acropolis, in the region 200 BC.

These sculptures convey a dilemma: whether to commemorate the victory or portray the defeated enemies? You can tell this is philosophical. (M.B. Piotrovsky).

When you enter the hall, you will surely see that the works from the Neapolitan Museum fit in it. The decorations of the hall themselves, including the columns, take us down the history lane to the time the sculptures were created. (Paolo Julerini, Director of the National Archaeological Museum of Naples).

The group of Small offerings was cited in Pausanias' notes. The ancient historian described the subject matter and mentioned the unusual size of the figures (Paus. I, 25, 2): "at the southern wall of the Acropolis, Attalus built monuments, about two elbows each, depicting the so-called war with the giants who once lived on the isthmus of Palla in Thrace, the battle of the Athenians with the Amazons, their glorious cause in the Marathon against the Mede and the defeat of the Galatians in the Mission".

The ensemble of the monument consisted of four components with each group on a separate pedestal. The length of the entire platform reached 124 meters, with the total number of bronze figures at about 120.

The events leading to the erection of the sculptures were associated with the military campaigns of the Attalids. Monuments depicting mythological and historical battles with the enemies of Pergamon and the Greek world: the war with the giants and the Amazons, the Gallic raids, the victory over the Persians, were called "Small offerings" because these monuments were smaller than the Large offerings in Pergamon.

SOMETHING SAD, SOMETHING TENDERING

"ANCIENT ARCHITECTURE", "ANTIQUE NECROPOLIS", "ANTIQUE AMPHORAE",
"WOODEN SARCOPHAGI AND FABRICS", "ANTIQUE INSCRIPTIONS"
OPEN STORAGE OF THE "STARAYA DEREVNYA" RESTORATION AND STORAGE CENTER,
DEPARTMENT OF THE ANCIENT WORLD



**IN THE "STARAYA DEREVNYA" HERMITAGE RESTORATION AND STORAGE CENTER,
FIVE EXPOSITIONS OF THE DEPARTMENT OF THE ANCIENT WORLD WERE OPENED.
SINCE 2016, ABOUT 700 EXHIBITS — ARCHAEOLOGICAL MONUMENTS FOUND
IN THE GREEK CITIES OF THE NORTHERN BLACK SEA COAST —
HAVE APPEARED ON DISPLAY. THE ARTIFACTS HELP RECONSTRUCTING
THE LIFE OF THE COLONIES FROM THEIR FOUNDING
IN THE 7TH. CENTURY BC TO THEIR DECLINE IN THE 4TH CENTURY AD.**



ANNA TROFIMOVA
● PHOTO: NATALIA CHASOVITINA

The Hermitage collection of antique inscriptions is famous all over the world. They were first published in the 19th, and later in the 20th centuries, but were almost unavailable for reading and studying, even for professionals.

Now even wooden sarcophagi stand out in all their beauty in the *Restoration and Storage Center*, open to the public. It is not just a valuable collection, it is unique. Any large museum faces storage difficulties: it is always regrettable when such objects cannot be openly shown. Only a few years ago, the Bosphoran reliefs of the Hermitage collection were located in the basement, with more than 100 artifacts created in the Ancient period there. The collections of vases and amphorae were kept in better conditions, in a large old amphora storeroom, but it was dark and cramped for space there.

**FRAGMENTS OF THE PERMANENT
EXPOSITIONS OF THE DEPARTMENT
OF THE ANCIENT WORLD
IN THE "STARAYA DEREVNYA"
RESTORATION AND STORAGE CENTER**

The idea of a new, open repository was conceived many years ago. It immediately became clear that the repository would be a good storage and exhibition place for the archaeological collections of the Department of the Ancient World. I remember very well how Mikhail Borisovich Piotrovsky called me from the Kerch Museum (they have an old lapidarium ¹ where tombstones carrying inscriptions are exhibited together): “How come we have nothing like this yet?”

We had to solve many problems: financial, organizational, and informational. The point is, we were thinking about the so-called mass archaeological material, and without correct organization of the exposition, it is difficult to understand what all these objects mean. The renewed exposition was arranged according to a thematic principle: simple and clear design solutions were applied. The repository is a modern building, everything here is quite austere, which gives great advantages and almost limitless possibilities. We can put tents, coaches, combine screens, old chairs, and thus instantly change the mise en scene.

The Bosphoran graveslones are very difficult to show: they are heavy stone slabs which originally stood upright. When displayed, they have to be placed in such a way as to be fixed so that the viewer could not only see them, but also understand what it is and quickly understand, as one can only go on a guided tour to the Repository. Therefore, we came up with a solution: stepped, almost vertical podiums that withstand a heavy load, with a precisely calculated angle of inclination. A special LED light was used, which, by the way, was very well appreciated by experts of the British Museum. As a result, these exhibition techniques work fine. The visitors realize that they are looking at the monuments that stood on the graves of people who lived in the remote past, looking here and now, at their faces. Thus, the viewer experiences emotions: something sad, something tender...

We are especially proud of the suspension system of the amphorae. We invented this method of display ourselves. No one in the world has yet shown such material in this great quantity. Amphorae are not covered with decorations, they are simply large containers, like jars or

bottles for transporting oil or wine. We came up with a system that demonstrates not only the vessels, but also their evolution — so that the differences in shape can be seen at a glance. Each of our expositions follow internal logic based on chronology. Here we witness the chronology of the gradual change in form: wall-sides of vessels turn thinner; depending on the time of creation, the vessels become more slender and elongated. A clear distinction is made between the centers of their production (an amphora made on the Pharos, an amphora from Lesbos...).

In each room, there are detailed written explanations, which is not typical for a storage place. Here, basically, usual museum explanations are not necessary, but the visitor can pick up a label with the text telling about the collection and the historical context, with a layout of the exhibits, with labels, including translations of all the inscriptions. Archaeological artifacts are always difficult to understand, but explanations describe everything in detail. Not only sightseeing groups visit the exposition, but also foreign specialists; students and schoolchildren have thematic lectures here.



**FRAGMENTS OF THE PERMANENT EXPOSITIONS
OF THE DEPARTMENT OF THE ANCIENT WORLD IN THE
“STARAYA DEREVNYA” RESTORATION AND STORAGE CENTER**



A young Hermitage team of workers furnished these halls. Eight or nine people carried, packed, moved, unpacked, and laid out about 700 items in the open storage. For them, it was very exciting. Sometimes they could not tear themselves away, with many staying at night to study the objects of the collection. The older generation is also thrilled, because this is wonderful and very interesting material that has not been shown before.

We have implemented many projects in creating new permanent exhibitions of ancient art in the historical halls of the Hermitage. It is difficult to work in historical interiors, the exhibits are “on a pedestal”, “behind glass”, surrounded by a special aura. The viewer always feels the distance. The ability to approach an exhibit without glass completely changes the perception. Here, in the conditions of open storage, we faced the task of making the exposition user-friendly. The exhibits are close to the viewer, they do not stand high, so the texture of clay or limestone, the letters of the inscriptions scratched on the stone are visible. This gives a completely different energy and another attitude to the exhibits. We often look at objects

unattractive at first glance, such as an unmounted clay pot or slab fragment, but next to them, there is a powerful sense of authenticity, of time and history.

Archaeologists like to talk about “a feeling of history” — an amazing feeling. Everywhere in the museums of the world, “going to the vault, to the repository” means something special: you enter a mysterious world, get to “the holy of holies”, you can come close to the exhibits. You may be accompanied by somebody select, a university professor or a museum curator. Here, in the open storage halls of the Restoration and Storage Center, it is accessible to everyone — you only need to come on a guided tour.

The pride of place in our halls is the spiral staircase, which Vladimir Malveev ² was very fond of. He was proud of it and often drew the visitors’ attention to it. Next to the stairs, on the pedestal, we have mounted a beautiful ancient Roman capital. Vladimir Malveev also loved it and it was among the first exhibits that came to the *Restoration and Storage Center*. Now, it is a monument not only of ancient art, but also of the history of the new museum.

¹ **Lapidarium** is an exposition of samples of ancient writing executed on stone slabs (tombstones including).

² **Vladimir Yuryevich Malveev (1948–2015)** — architect, deputy director of the State Hermitage.

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CARAVAGGIO. RESTORATION

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THE LAND OF DILMUN

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"You just lake birds! They are lovely, but afterwards there's nothing left of them — because they don't work! Have you seen the work of birds? There is none! Well, with food and housing they somehow make an effort — but where are their tools? Where is the angle for advancing their life? There is none and there can be none."

"And man has the machine! You understand? Man is the beginning for any mechanism, and birds are an end to themselves."

Zakhar Pavlovich thought the same as his mentor, but he found it difficult to select the necessary words, which irritatingly hindered his thought. <...> nature, untouched by man, seemed unappealing and dead, be it beast or tree. The beast and the tree did not arouse in themselves sympathy with their lives, because no person look part in their making — there was not a single conscious stroke or any of the precision of craftsmanship in them. They lived independently, beyond the lowered eyes of Zakhar Pavlovich. Any products — especially metal ones — on the contrary, existed in animation and were even, in their construction and strength, more interesting and mysterious than a person. Zakhar Pavlovich look great pleasure from one constant thought: how dear was the talent, hard-earned force of man that suddenly proclaimed itself in these thrilling machines, which both in size and meaning were greater than their operators. And it really turned out just as his engine driver mentor said: in labour every person exceeds themselves — they make products that are better and more enduring than their early significance. Moreover, Zakhar Pavlovich observed in the locomotives that very same ardent tumultuous force of man, which in the worker lies silent without any outlet. Generally, the mechanic is garrulous when he gets drunk, and in a locomotive it always feels as if a person is big and terrible.

ANDREI PLATONOV. THE VENGOR. 1925-29



MICHELANGELO MERISI DA CARAVAGGIO
"THE LUTE PLAYER"
MARKING THE END OF THE RESTORATION



- 1. The general view of the picture is in the process of opening, with control areas in UV luminescence. Many small notes are visible across the entire surface, and there is a broad dense line of painting along the border of the ray of light on the wall.
- 2. The general view of the picture before restoration. The x-ray shows many changes that the author had made to the picture.



THE MASTERPIECE
THAT WAS CREATED
FIRST

IT WAS DISCUSSED WIDELY FOR A LONG TIME AND IT HAS FINALLY HAPPENED. CARAVAGGIO'S MASTERPIECE "THE LUTE PLAYER" HAS BEEN CLEANED AND RESTORED, AND NOW WE ARE ABLE TO SUMMARIZE THE RESULTS OF THIS SIGNIFICANT WORK ¹.

No matter who this musician is on the picture and what song is reproduced in his book of music, Caravaggio plays his own melody. It is a harmony of colors, structures, and chiaroscuro, the artist's use of strong shadows and bright highlights. Caravaggio does not have a single note out of tune. It's a work of art where nothing is coincidental, an idyllic and romantic composition.

By applying high-precision equipment, experts can nowadays tell more about the techniques artists used while creating masterpieces. The restorers working for the Hermitage Laboratory for Scientific Restoration of Easel Painting were able to make a complex chemical and physical research of "The Lute Player" and got a piece of information that seemed lost about this work of Caravaggio.

We don't know exactly who is depicted on Caravaggio's painting. The arguments in support of any of the versions are not weighty enough. At different times, the painting was called by different names from "A young man playing a lute" to "A girl with a lute". At the beginning of the XIX century, it was thought that in his composition Caravaggio meant to depict Saint Cecilia, the patroness of musicians. Another assumption was that there was a female gardener on the picture or a young man dressed as a woman. Until the middle of the XX century, it was considered at the Hermitage that the player in the picture was a female and the painting was called "A girl playing a lute".

The painting came to the Laboratory in May 2015. The results of a wide technical and technological analysis gave a lot of new data important for the investigation of "The Lute Player" and Caravaggio's art. For example, the findings received by X-ray technology allowed scientists to see the changes of the composition Caravaggio made. This helped to prove the theory that among all the artist's works depicted, was the scene with a lute player, the painting exhibited at the Hermitage was created first. Also, the analysis of microsamples made it possible to differentiate the layers painted by Caravaggio from the ones that were made during later restorations. This helped

to figure out the possible reasons of the appearance of small damages all over the painting.

Though the condition of the painting has always been maintained at an appropriate standard by the museum's specialists, there were some damages and overpainting that distorted the artist's intention. A complete technical and technological analysis helped experts to see the painting as it was conceived and to make it look as close to how it initially looked as possible. The cleaning of the picture established that because of previous restorations the layer of varnish formed a fairly thick film, so it became almost impossible to appreciate the brush strokes, to see the reflection of the light and to understand the structure of the painting. The varnish was also yellow, which turned all the colors in the painting warmer, made dark background less transparent, and added green shades to it. Dark yellow varnish alleviated the difference between highlights and shadows, hiding real colors of the painting, and making less contrast. Delicate color graduations and cold tones were also missing. One could hardly view the nuances of background and almost could not see the meticulous work Caravaggio did depicting a wall, folds of a black drapery, and flowers. The illusion of an aerial perspective around the lute player was gone because of the lack of cold tones. Grey colors of the player's dress were absorbed by yellow and brownish varnish colors.

Some of the old damages that restorers tried to fix before were still noticeable. The retouching of abraded areas and in-filling that was made during previous restorations didn't always work well. With new technologies, it was possible to discover and fix most of it now. So, for example, the restorers corrected the retouching and in-filling in the depiction of the player's hair, the white fillet on his head, and even the strings of the lute. After completion of cleaning of the painting from yellow varnish, retouching and in-filling, the picture was considerably transformed, approaching the original color scheme. The colors have become purer, which makes it possible to appreciate in full measure the astonishing quality of the great artist's painting.



1. Part of the picture before restoration. Clumps and runs of deeply yellow varnish are visible (lateral lighting).
2. Same (direct lighting)

In 1849, all of the paintings in the Winter Palace and its storage rooms were examined by a special Commission made on the occasion to build a new exposition for the New Hermitage. The Commission included three artists: Fyodor Bruni, Peter Basin, Timofey Neff — and a Leibgarde lieutenant, I. Lyakhnitsky. After 2,431 compositions were examined by the Commission, Caravaggio's painting was included into the list of 334 art objects that needed restoration. The report claimed that, "Saint Cecilia holding a violin" (that is how the painting was called at that time) needed to be transferred onto a new support. This procedure could affect the painting badly, but luckily it didn't happen. We don't know what made the members of the Commission change their minds, but they decided to keep the painting on the original stretcher.

According to the documents and reports from the archives of the Hermitage Laboratory for Scientific Restoration of Easel Painting, Caravaggio's work was restored five times during the past 60 years.

THE FIRST REPORT ABOUT RESTORING the painting was made on August 6, 1956. Z. Nikolaeva, the restorer, worked with a varnish coat to make it more transparent and also fixed minor losses in the paint layer. A black-and-white photo of the painting made right after the restoration shows us that the edges of the painting were glued with white paper. There is no information about this paper in the report, so we assume that it had been put on the Caravaggio's work before. Because of this "paper frame" the composition became smaller by about 1,5 cm on every side.

THE NEXT RESTORATION REPORT dates back to January 27, 1970. The restorer A. Malova described the painting in the following way: "The stretcher isn't designed to expand, it doesn't have a middle bar and corner keys. On the edge of the painting we can see scuffs from the frame. There is a 16 cm² hole located 20 cm from the bottom edge and 2 cm from the left edge. Another hole is located 9 cm higher from the previous one. The varnish film is uneven and damaged at some parts, it's yellow and shiny along the edge. There is noticeable old retouching on the depicted player's face, neck, and hands. The canvas edges are deformed, one can see marks from the stretcher on it, and the varnish coat is dark and polluted." During this restoration, the varnish has been cleaned and repaired, and with the usage of the Pettenkofer method, dust was removed from the frame package. All the damages described by A. Malova we can see on the picture of the painting were made before the restoration. There is only one difference: on the photo, the holes are on the right side of the painting, not on the left one.

THE RESTORATION'S REPORT, №11075, made by artist and restorer T. Chizhova says, "The canvas is old and its type is very rare. Sides of the painting were sealed with paper similar to craft paper, which made it difficult to see the original edges. The stretcher is old and wasn't designed to expand. It influences the safety of the painting badly." It is also noticed in the report that there are losses and tears in the painting and that previous retouching changed the colors noticeably.

In 1971, "The Lute Player" could not be shown at the exhibition in Cleveland because there was no assurance if the conditions of the painting were good enough to withstand its transportation. In 1978, the Commission on Restoration had serious discussions on cleaning the painting and thinning the varnish coat. But it was decided to do just a part of the work. In particular, the paper on the edges was removed, and the old stretcher was replaced with a new one that had corner keys. It was also planned to make tests of the varnish and the glue, clean the varnish in one particular area, correct one retouch spot, make spectral analysis of the primer coat and paints, and to document everything with photos. During the restoration it turned out that bugs made some damage under the stretcher's bars but they were fixed.

Two years later, the varnish was replaced again. In 1994, the varnish film was restored again by N. Kholnova.

¹ On materials of the article: T. Alyoshina, V. Korobov Developed sounds of painting in Caravaggio's "The Lute Player". Restoration of the masterpiece // Michelangelo Merisi da Caravaggio. "The Lute Player". Marking the end of the restoration. St. Petersburg, State Hermitage Publishing House, 2017

THERE ARE TWO GREAT ARTISTS NAMED MICHELANGELO. WORKS OF BOTH ARE PRESENTED IN THE HERMITAGE MUSEUM. ONE OF THEM IS MICHELANGELO BUONARROTI'S SCULPTURE "CROUCHING BOY", THE OTHER ONE IS "THE LUTE PLAYER", A PAINTING BY MICHELANGELO DA CARAVAGGIO, WHO WAS A GREATEST ARTIST FAMOUS NOT ONLY FOR HIS WORKS, BUT ALSO FOR CREATING A NEW TENDENCY IN PAINTING. A TENDENCY THAT HAD A LOT OF FOLLOWERS.

MIKHAIL PIOTROVSKY



In 1973 The Hermitage Museum organized the exhibition "Caravaggio and his followers" and published the book with the same name. The curators of the exhibition, Svetlana Vsevolozhskaya and Irina Linnik, were experts in Italian and Dutch painting. Both the exhibition and the book are still perceived as something extraordinary and as examples of good work from the Museum specialists.

In the end of the XVI century, Michelangelo Merisi, now famous all over the world as Michelangelo Caravaggio ¹ who lived and worked in Rome in the house of his patron Cardinal del Monte ². To a commission from the banker and connoisseur of the fine arts, Marchese Vincenzo Giusliniani ³, Michelangelo started painting "The Lute Player". Rome was ambiguous those days. The city was the religious heart of the Catholic Church and at the same time it was the center of sin and hypocrisy. Rome was a place where papal decrees prohibited women to wear short sleeve clothes, but on the other hand, it was the city with a very sexually free atmosphere. Fights with swords were restricted in Rome but they happened everyday. Rome was like a world of frivolity and violence we know from novels, but it was the place where new science (Guidobaldo del Monte ⁴ came there) and new art were born. Here, in this world, "The Lute Player" was created.

At that time, Michelangelo da Caravaggio painted for Cardinal del Monte, but "The Lute Player" was the work to a commission from Marchese Vincenzo Giusliniani, who probably was the richest man in Rome. "The Lute Player" was the first work Giusliniani bought from Caravaggio. The artist later described this painting as the best thing he ever created.

Emperor Alexander I bought this painting for the Hermitage at the auction of the Giusliniani's collection. It is interesting that Vivant Denon, the future first director of the Louvre museum, helped Alexander I with this purchase.

There are fresh flowers on the side of the picture. You still can see morning dew on them. The vase reflects light from the side. Fruits and vegetables are nearby — a squash, pears, and figs — are ripened. One of the pears is already damaged, other fruits are going to go bad soon. We see the same on the Dutch artists' still-lives. Old fruits and vegetables symbolize mortality.



The man depicted on the painting is wearing a wide, white blouse with his mouth is open, and it doesn't only indicate that he is singing. Do you remember the slightly open mouth Marilyn Monroe had on her pictures? The player's lips convey the same feelings.



Another still-life is about music. On the marble table, (we can tell it is marble because of the specific stains on it) there are books of music. The composition partially reproduced in one of them is four madrigals by Jacques Arcadelt ⁶ from 1539. We recognize the lyrics of one of them. "You know that I love you", sings the player. A violin and another book of music are laying on the table nearby, showing that everything is ready for another musician. One more melody should be sung, a concert should be given.

CARAVAGGIO



Talyana Bushmina. Caravaggio. The history of the painting. // Michelangelo Merisi da Caravaggio. “The Lute Player”. Marking the end of the restoration. St. Petersburg, State Hermitage Publishing House, 2017

The music partially reproduced in “The Lute Player” (“*Voi sapere Ch’io v’aamo anzi v’adoro...*” and “*Che potra dir quanta dolcezza provo...*”) was first transcribed by B. Shrigman. Later, F. Kamils and A. Tsyino came to the conclusion that it is the music of four madrigals by Jacques Arcadelt, (about 1500 – 1568) a Flemish composer whom Giusliniani cherished. The annotation BASSUS indicates that the piece should be performed in the bass key. In one of his essays, Vincenzo Giusliniani wrote that there is “nothing more beautiful than these madrigals performed solo”.

We are almost sure who is depicted in the painting. It must be Mario Minnili⁵, who also posed for Caravaggio’s other works. Minnili was an artist from Syracuse, six years younger than Caravaggio. They worked together and Minnili was one of Caravaggio’s followers. He was as wild as Caravaggio and came to Rome probably running away from his criminal past. He also lived in del Monte’s house. We know that five years later, he got married and returned to Sicily. We also can assume that at the times when he worked with Caravaggio and posed for him, Minilli was calmer than Caravaggio’s other friends who spent most of their free time drinking.

This picture is a hymn of love and the story of love it tells us he is unhappy. There is no hope in the eyes of this young man who may look like a girl, and no demand for any response to his love. There are only tears. He is playing the lute, and the musical instrument has a crack, which symbolizes unrequited love.

We assume that del Monte desired a painting for himself when he saw what a masterpiece Caravaggio had made for Giusliniani. That is probably why the artist started to work on another one. Another version of “The Lute Player” is now owned by the Wildenstein family and was on long-term loan to the Metropolitan Museum of Art in New York until 2013. The two paintings look alike and several times, they were exhibited together. However, there also are differences between them. There is no “Dutch still-life” in the second painting, but the still-life with music instruments is expanded. The perspective of the second painting is deeper. The player is different too. Though he looks a lot like the one in the painting from the Hermitage Museum. Most likely Caravaggio depicted Pedro Montoya here who was a Spanish castrato and a singer of the Sistine Chapel Choir. He also lived at del Monte’s house. If you look at him in the picture attentively, you will see that it isn’t a face of a young man, it is even impossible to tell if it is a woman’s or a man’s face, because it is asexual.

The colors of ‘The Lute Player’ painted for Giusliniani are unique. They are bright which was typical for the early Caravaggio’s works. They are sort of balancing on the edge between beauty and vulgarity. There are no reproductions that would be painted in the same colors. On the reproductions, the lute player himself looks like a Japanese Geisha.

It’s commonplace to say that Caravaggio is a realist, but it seems to be fairer to call him a naturalist. He painted without sketches and drafts, trying to catch moments of life. The realistic works he made are intense and complicated, which makes some people hate them and others adore them. His paintings are full of drama and this drama can be seen even in how the artist works with shadows and bright lights — chiaroscuro. It is noticed

1. The most famous of Caravaggio’s works i.e. “Martyrdom of Saint Matthew”, “Calling of Saint Matthew”, “Saint Matthew and the Angel” are represented in the Church of St. Louis of the French in Rome.

2. **Francesco Maria del Monte (1549–1627)** — an Italian cardinal, politician and patron of the arts.

3. **Vincenzo Giusliniani (1564–1637)** — a Vatican banker, aristocrat, art collector and intellectual.

4. **Guidobaldo del Monte (1545–1607)** — an Italian mathematician and astronomer.

5. **Mario Minnili (1577–1640).**

6. A German-American musicologist and music editor, Alfred Einstein, wrote about Arcadelt, “He is content with a simple, tender declamation of the text, depending upon the elementary and magical power of music, of harmony, which veils this poem in a cloak of sublime and distant sentimentality. Here is attained the ideal of what the time expected of the dolcezza [sweetness] and the suavità [suaveness] of music.” Arcadelt has conferred upon this composition a quality which is very rare in sixteenth-century secular music, namely durability.



Talyana Bushmina Caravaggio. The history of the painting. // Michelangelo Merisi da Caravaggio. “The Lute Player”. Marking the end of the restoration. St. Petersburg, State Hermitage Publishing House, 2017

In the end of the XVI century and during the first decades of the XVII century, artists in Rome were looking for new ways of depicting music and musicians. It was happening mostly because the music itself was changing. Polyphony was overthrown by counterpoint. Music was often written for one instrument and a vocalist. A Congregation of Musicians (Congregazione dei Musici di Roma) was founded in Rome and was later reformed into the National Academy of St Cecilia (Accademia di Santa Cecilia). The researchers for Caravaggio’s painting who work specifically on the “musical subject” in his art say that “The Lute Player” and “The Musicians” (Metropolitan Museum of Art, New York City) appeared as a manifest of the Rome and Tuscany music avant-garde.



1. **UNKNOWN ARTIST OF THE ROMAN SCHOOL**
Mary Magdalene
Italy. 1611–1620
Oil on canvas
The State Hermitage Museum

2. **MATTIA PRETI**
Concert
Italy. 1635
Oil on canvas
The State Hermitage Museum



DIRCK VAN BABUREN
Concert
Netherlands. Circa 1623.
The State Hermitage Museum

the most in his late works, later than “The Lute Player”. Chiaroscuro became a specific feature for all of Caravaggio’s followers.

There are many paintings in the Hermitage Museum that can be called echoes of Caravaggio’s works and some of them previously were even considered as Caravaggio’s. In the reports of The Hermitage Foundation Sessions from 1917–1919, among the transcriptions of the debates of how to save The Hermitage collections during those difficult times, we can find discussions about buying the painting called “Bacchus” which was considered the work of Caravaggio. The Hermitage Museum found money for that painting. Of course, it was not made by Caravaggio, but by some of his followers, maybe even by a couple of them. It is a beautiful painting with a delicate landscape in the background, and a Caravaggio style still-life, a painting full of secrets.

There are more works connected to Caravaggio in the Hermitage Museum. For example, a late reproduction of “Mary Magdalene” made by an unknown artist. The original copy was painted by Caravaggio after he was banished from Rome because he was suspected of a crime. This painting has a lot of reproductions, but it seems that nobody knows where the original copy is.

Another of Caravaggio’s followers is Mattia Preti, whose “The Concert” from the great Crozat’s collection was painted with drama and shows serious work on the lights and shadows.

Caravaggio’s influence spreads not only on the closest Italian circle of his followers, but wider. Look at one more painting in the Hermitage Collection, “A Lamentation of Christ” by the French artist Jacques Bellange. Everything is important there: a candle and a candlelight, white and black, shadows and glare spots. Also, pay attention to Matthias Stom’s “Esau and Jacob” or Jusepe de Ribera’s “St. Sebastian Cured by St Irene”. They are the works of the artists that are called *The Caravaggisti*, not because they tried to copy Caravaggio’s style but because they worked with it and developed it. And that was happening for a long period of time — you can see the influence of it even in Rembrandt’s paintings.

For Dutch artists, Caravaggism became a very special phenomenon. Utrecht, a Dutch city which was, (and still is) a center of Catholicism in mostly Protestant Holland. The city had close ties with Italy. While Caravaggio was enjoying his success in Rome, three Dutch artists — Gerard van Honthorst, Hendrick ter Brugghen and Dirck van Baburen went to Italy, studied arts there and came back with a new vision of painting which later became a Dutch branch of Caravaggism. Caravaggio’s emotional and elegant manner of painting in Holland turned into realism and became a little harsher. But the fundamental features were still the same. It is Caravaggism but one that was grown in different conditions. There are several amazing Dutch masterpieces in The Hermitage Museum Collection. Such as “Christ in the Garden of Gethsemane (The Agony in the Garden)” and “Childhood of Christ” by Gerard van Honthorst full of chiaroscuro or his “Convivial Fellow”, definitely more “Dutch” than “The Lute Player”, but still having a lot in common with Caravaggio’s painting.

There is a lute player on Dirck van Baburen’s “The Concert”. But the musician depicted in this painting looks like Caravaggio’s lute player who became older. He likes to drink alcohol and simply enjoys his life. There is no place for sublime worrying in this painting, and everything is down-to earth. “The Concert” appeared in The Hermitage with the other paintings from the Collection of the Berlin merchant Johann Ernst Gotzkowsky, the Collection with which The Hermitage began.

A SENSE OF BELONGING

RUBIES, EMERALDS, AND PEARLS FRAMED IN GOLD IN THE GRAND MOGUL ERA SMALL ROSE SCENT BOTTLE HAVE CREATED A WHIMSICAL PATTERN. THE SHAPE OF THE VESSEL FOR “ROSE WATER” IS PERFECT. TECHNOLOGIES USED TO CREATE THIS EXTRAORDINARY ARTIFACT ARE TO THIS DAY AN OBJECT OF RESEARCHERS’ SCIENTIFIC INTEREST. THE EXHIBIT, CAREFULLY STORED IN THE GOLDEN TREASURY OF THE STATE HERMITAGE, HAS BECOME A KIND OF STANDARD FOR THE IDENTIFICATION OF SIMILAR ITEMS FROM OTHER WORLD COLLECTIONS.

Yet, however delicate and caring might be the attitude towards the precious vessel, the need for its restoration has become an urgent task. The rarest example of the decorative and applied arts of medieval India is worth being treated by masters of higher qualifications, so that they re-install the precious stones in their places, without the slightest interference into the genuine authenticity of the unique object.

Indeed, to prolong the life of a small but unrivaled masterpiece is not just a noble task, but also an undeniable art research work for any museum. But is it only the case of research? The precious scent bottle is not just a piece of jewelry, it is a gift of the Shah of Persia. The memorable events of the 18th century have a different coloring in the year of the centenary of the revolutions when we need to reconsider our relations with the whole world, Iran in particular.

Today, different associations also come to my mind. The quaint object of the cult of the Grand Mogul Empire belongs to things that inspired the masters of the Cartier house to create an artistic trend that changed the stylistic picture of the first half of the 20th century. Art Deco in jewelry was inspired among other things by the powerful influence of the culture of India. The staggering innovation of Cartier affected the way of life, design, architecture...

POTPOURRI VASE
Collection of Eastern art
at the State Hermitage Museum
Photo provided by author



ARKADY IZVEKOV



ROSSO: THE GREATNESS OF MOTHER OF GOD

**IN FEBRUARY 2018, THE APOLLO HALL
OF THE WINTER PALACE SAW THE OPENING
OF THE EXHIBITION "ROSSO FIORENTINO'S
MADONNA IN GLORY. ON THE COMPLETION
OF RESTORATION".**

**ROSSO FIORENTINO
(GIOVANNI BATTISTA DI JACOPO)**
Madonna in Glory
Oil on canvas
(transferred from a wooden panel)
Admission: 1810
The State Hermitage Museum

"Madonna in Glory" was created by the outstanding Italian master, Rosso Fiorentino, (Italian for a "Red-Haired Florentine") of the Mannerist artists. Mannerism grew out of the Renaissance period during its crisis, and the first schools of Mannerism were already felt in the art of Florence as early as the 1520s. Mannerist Masters were gradually destroying the foundations of the Renaissance, introducing into their paintings subjectivity, contrast, whimsicality, and refinement of shape and line. All of those characteristics can be observed in Rosso's works, though in this painting he looks as a prototype classical images, namely, Raphael's "Madonna di Foligno" (Pinakothek, Vatican) and the engravings of Raphael's follower, Marcantonio Raimondi, (about 1470–1534) and his school.

There is a great number of variations of "Madonna on the Clouds" (a popular name of such prints), out of which Rosso took his example. An enlarged group in the centre contains the principal elements: St. Mary sitting in the sky, the full-size Infant pressing against her, and angels on the cloud.

Rosso is too bright a personality to follow the prototype blindly; he follows it in an emotional and eccentric way. Giovanni Battista intensifies the glorification of the Mother of God: she is not only immersed in light, she is the source of light herself; blue rays emanate from her. They are the same color as the heads of the cherubs on top, to the right and left of her head. Instead of the clouds under the feet of the Virgin, there are garlands of entwined angels. These wingless putti, presented at the most unexpected angles, in a multidirectional contorted movement, sweep almost in a Bacchic dance forming the footstool for Mary and Her Son. Madonna's body curves into an elaborate S-letter bend, her hand on Jesus' shoulder, but the connection between them is not expressed because she is not looking at the Son, but "into nowhere and into the eternity" (on the engraving, she looks at the angels).

"Madonna in Glory" can be most likely dated back to 1524–1525, when the painter worked in Rome, until he left it in 1527. He must have known Raimondi's¹ prints well, because the artists lived and worked in the same artistic environment, and Giovanni Battista also created drawings for a series of engravings.

The art of Giovanni Battista shocked his contemporaries. Thus, Giorgio Vasari² remarked in his "Life of Rosso", that to one of the commissioners

who looked at the study for the picture, "all the saints looked like such devils... that he refused to take the picture and ran away, shouting that he was cheated".

In 1530, in search of a patron, Rosso Fiorentino moved to France. Here his art found fertile ground at the court of Francis I. Showered with the king's favours, the artist lived in grand style and worked in different spheres, but most of all he was engaged in the design of the royal residence at Fontainebleau. Nevertheless, in 1540, Rosso committed suicide. His rich imagination, unpredictability, and elegance lay the foundation for the French "Fontainebleau School".

"...The glory that Rosso was allotted could quench a thirst of the most exorbitant conceit that could only be kindled in the soul of an artist. Higher honors, rank, or degree were hardly possible for him in his position, for so great a king as the king of France favoured him and among the artist's associates in the craft preferred him above all. Truly, his perfections were such that if fate had stinted on them, it would have caused the greatest harm. In fact, apart from painting, Rosso was endowed by beautiful appearance, his speech was elegant and consistent; he was a perfect musician and was well educated in the foundations of philosophy. But more important than all of the finest qualities was the fact that the assembling of figures in his pictures was always poetic, and his drawings — always solid and bold — combined an easy manner with an amazing force of unexpectedness; in a word, he arranged the figures in the most magnificent way. He was an excellent and unusual architect and, despite being poor, always possessed a richness and magnanimity of spirit. Thus, all those who will adhere to Rosso's artistic way in their creative lives will also be glorified as glorified is his work, unparalleled in courage, executed without effort and deprived of anaemia and boredom typical of a myriad of works of those who try to turn nothing into something."

*Giorgio Vasari.
"Biography of Rosso, a Florentine Painter"*

The Madonna in Glory came to the Hermitage in 1810. The work had originally been painted on a wooden panel, which with time became badly infested with woodworm. This was possibly the reason why the painting was transferred onto canvas in 1862. Luckily, during this operation, the artist's original primer was preserved, but the paint layer was badly damaged. The paintwork was abraded over extensive areas, in places down to the primer. Later restoration



Details of the painting before the restoration



Details of the picture during the removal of overpainting



After the thinning of the top varnish layer



Photo of the painting in the reflection of infrared rays. Part of the relatively late layers absorbs the rays, they stand out in a darker tone. In the lower part of the picture, under a layer of paint, a picture of a wreath appeared on the head of the putty.



The photo was taken during the removal of the overpainting. The author's drawing transferred from the preparatory study is clearly visible.



Detail of the painting in the reflection of infrared rays.

by overpainting masked those losses. With lime, all of the additions changed their tone and colour. The surface of the painting was coated with a thick layer of brown-coloured varnish.

Before restoration, all necessary scientific and technical studies were carried out: X-rays, photographing in ultraviolet, and infrared light. The latter revealed the artist's drawing, the fine, firm line of which points to Rosso having used a preparatory sketch. Macro- and micro-photographs were taken as well as micro-sections and test micro-cleanings of late accretions were carried out.

Nikolai Malinovsky, an artist-restorer of the highest category, worked with the painting for four years to get as close as possible to the artist's original treatment. After the uncovering of the painted layer, the colour scheme changed: the green colour turned into the original light blue, while the rusty-red bodies look on a pink hue. The restorer, removing the traces of later overpainting, made it possible to reveal their faces, the archangels' pale blue wings and locks of hair, and the ivy wreath on the head of one of the putti. Those same layers also contained the drapery falling from the shoulder of the Christ-Child and that, too, was removed as it altered the shape of His body. The original contours of all the figures were uncovered, revealing the Master's method of first delineating the shape and then elaborating the details. In the course of restoration, it also proved possible to assess the alterations that Rosso himself introduced in the process of creating the work.

Nikolai Malinovsky said, "The restoration of this painting began very unexpectedly. The work was shown at an exhibition in Florence in 2013, where it was not listed in the catalog as a work of Rosso, only as attributed to Rosso. Even earlier, opinions had been expressed that this was a copy of Rosso's non-existent painting. Yet, suddenly, a fragment of the same picture made on a wooden panel appears at an auction, a small fragment with putti. The comparison of the Hermitage work with the fragment made it clear that there were evident alterations to the picture as a certain 'dryness' of the painting was obvious. The Hermitage picture concealed some secret that needed solving. It was necessary to find out whether it was an original or a copy. When the painting returned from Florence in 2013, it instantly found its way onto the table of restorers for research.

The first thing that a restorer does with a painting is examining both sides under different angles of lighting. The first thing that caught my eye was unusual — the picture had the texture of canvas. The Hermitage archives provided information that in 1862, it was transferred to canvas. For examination, the picture was viewed in visible luminescence, which showed the uppermost restorative tonings and small zones of overpainting. However, to look further and deeper, we needed infrared rays, which partially penetrated the overpainting and partially remained in it. Most overpainting of the 'middle register' was the first to be seen. It became clear that the corners of the picture, the space around the head of the Christ-Child had been painted over; the bottom of the picture was fatally overpainted.

In addition to physical and optical studies, we processed digital data on the computer. The result: the general scope of overpainting was staggering. It turned out that the picture had been completely painted over without anybody knowing about it. The overpainting was made according to the author's drawing, with a slight deviation from this drawing or overlapping parts of the image."

A fragment of the video story of Tatiana Kustodiyeva, the curator of the department of the Italian painting of the XIII–XVI centuries, and the restorer Nikolai Malinovsky about the painting and the history of its restoration (see on the State Hermitage Museum's website)

The new lining applied over the old restoration primer, does not imitate the artist's own painting, differing slightly from it in tone and colour. This technique emphasizes the merits and authenticity of the original paintwork. In a small control area on the right side of the picture, the later layers of paint from which Rosso's work that has been freed can still be seen. The picture, as a result of the restoration, has become completely transformed.

¹ **Marcantonio Raimondi (1470/82)–1527/34)** — a famous Italian engraver.

² **Giorgio Vasari (Giorgio Vasari, 1511–1574)** — Italian painter, architect, writer.

DILMUN

FIVE THOUSAND YEARS AGO, FROM THE HANDS OF SCRIBES, CAME THE OLDEST KNOWN FRAGMENTS OF WRITTEN HISTORY. A STORY THAT BEGINS WITH THE FACT THAT AFTER A GREAT CATASTROPHE, PEOPLE AND CATTLE DISEMBARK FROM A LARGE SHIP IN DILMUN, FROM WHERE, AGAIN BY SEA, THEY TRAVEL TO UR, IN MESOPOTAMIA. IT'S A SHAME THAT A PART OF THE OLD SUMERIAN TABLET WITH THE DESCRIPTION OF THE SHIP'S CONSTRUCTION WAS NOT PRESERVED, BUT SINCE ZIUSUDRA AND UTNAPISHTIM ARE THE TWO NAMES OF THE SAME ROYAL SHIPBUILDER, WE CAN RELY ON THE ASSYRIAN VERSION IN OUR CONCLUSIONS. IN THE EARLIEST KNOWN HEROIC EPIC, THE ASSYRIAN POET SENDS HIS HERO, KING GILGAMESH, ON A SHIP TO THE LAND OF THE ANCESTORS OF DILMUN, WHERE, AS ALREADY MENTIONED, THE REGAL LONG-LIVER, UTNAPISHTIM, TELLS HIM HIS OWN VERSION OF THE STORY OF THE FLOOD.

**THOR HEYERDAHL,
THE TIGRIS EXPEDITION: IN SEARCH OF OUR BEGINNINGS**

The natural riches and burial mounds that prevail in the landscape of north and west Bahrain have long attracted the attention of travellers and scholars. The first person to provide information about the traces of ancient culture on the island was Captain Edward Law Durand, a British officer who served in Bahrain. In 1879, he discovered a basalt sculpture with a cuneiform inscription, mentioning the god Inzak, who according to Mesopotamian texts, was the supreme deity of Dilmun. This incredibly important finding was a strong basis for a hypothesis on the existence of links between ancient Bahrain and Mesopotamia.

In 1905, the first scientific archaeological excavations took place on the island, under the leadership of Lieutenant Colonel, Francis Beville Prideaux. Soon after, in 1925, Ernest Mackay carried out the first significant archaeological survey of the island. Only in 1953 did the appearance of the Danish archaeological expedition in Bahrain put an end to a 70-year period of non-systematic research. Revolutionary discoveries that were made thanks to excavations in Barbar, and Qal'at al-Bahrain, (or the Fort of Bahrain) confirmed the importance of Bahrain in history, and the hypothesis about its close connection with the mythical Dilmun.

SECRET GARDEN

EXHIBITION
"IN THE LAND OF DILMUN, WHERE THE SUN RISES..." —
ARCHAEOLOGICAL TREASURES
FROM THE NATIONAL MUSEUM OF BAHRAIN,
BETWEEN THE 3RD AND 1ST MILLENNIA BC.

THE NATIONAL MUSEUM OF BAHRAIN
THE BAHRAIN AUTHORITY FOR CULTURE AND ANTIQUITIES
DECEMBER 2017 — APRIL 2018

The exhibition "In the land of Dilmun, where the sun rises..." has been timed to mark the celebration of the Year of Archaeology, which was announced in 2017 by the Bahrain Authority for Culture and Antiquities, and the naming of Muharraq as the 2018 Capital of Islamic Culture.



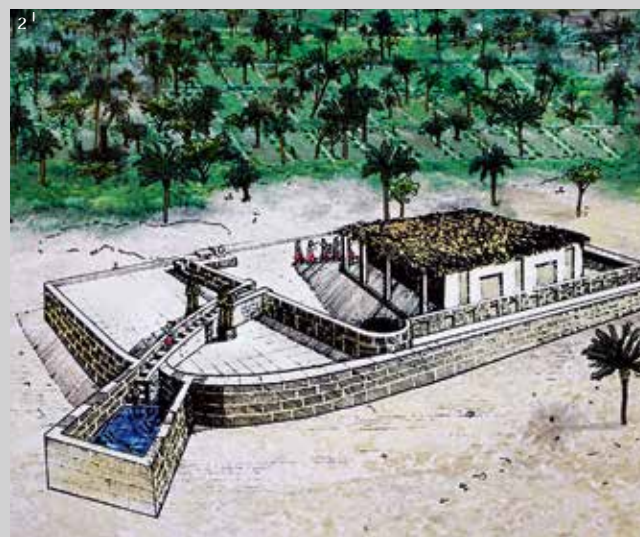
1 | **BARBAR TEMPLE MODEL**
Wood, cardboard,
plastic, metal
National Museum of Bahrain

Over 150 items from the collection of the National Museum of Bahrain form the core of the exhibition. Made up of five sections (*From myth to archaeological discovery, Dilmun and the horizons of international trade, Blessed is the land of Dilmun, The boundless sea of burial mounds, and The hidden art of Dilmun*), the exhibition is about the establishment and flowering of the Dilmun civilization from the 3rd to the 1st millennia BC. The exhibition reveals the results of archaeological research conducted during the last few decades on the islands of Bahrain in the Persian Gulf, which are closely connected to the ancient country of Dilmun, well known from cuneiform sources. The exhibits being presented (some are being shown for the first time) illustrate the centuries-old economic prosperity of the region and its cultural significance. The exhibition deals with the mythology and religious beliefs of the inhabitants of Dilmun, an exciting area of research which intrigues scholars to this day. Special emphasis is placed on the production of stamp seals, which were used extensively in this region.

In the last few decades, archaeological excavations prepared the groundwork for fruitful research that established the main episodes in the long history of human occupation of the island, beginning with the first prehistoric settlements and the glorious cities of the Dilmun era, right up to the unusual statues of Tylos and the Islamic period. An important historic discovery, representing a breakthrough in the study of the Dilmun civilization and in the archaeology of Arabia in general, took the form of four stone fragments bearing inscriptions. They were found during excavations of one of the royal tombs at A'ali that were organized by the Bahrain Department of Archaeology in 2009–12, and are fragments of stone vessels that were once placed in the tomb of the ruler of Dilmun.

In the 1970s, under the walls of the Portuguese fort in Qal'at al-Bahrain, members of Geoffrey Bibby's archaeological expedition discovered the remnants of the port of ancient Dilmun: a stone-clad harbour for mooring ships inside the city walls, as well as berths, "customs", warehouses, and much more.

With the exception of written sources such as the Durand Stone, or fragments of stone vessels with inscriptions found at A'ali, ideas about Dilmun's religion are based largely on the interpretation of the remains of architectural structures. Discovered during the systematic excavation of 1954–1961,



2 | **MODERN REPRODUCTION
OF WHAT DILMUN MUST HAVE
LOOKED LIKE, BASED ON STUDIES
OF ARCHITECTURAL RUINS
AND OTHER ARCHEOLOGICAL ARTEFACTS**



Archaeological studies in Bahrain began in the middle of the 19th century. Dilmun funeral mounds that took up a significant part of territories in the center of the island, left the first Europeans who reached the island quite impressed. In 1879–1925 British researchers Durant, Bent, Prideaux, and McKay unearthed royal tombs in the ancient fortress of Aali. Systematic excavations of the ancient capital of Dilmun in the Qalat-al-Bahrain fortress were later carried out by the Danish archaeological expedition from the Mosgor Museum (1954–1972), and the French archaeological mission (from 1997 on).

the Barbar temple complex is the best-known group of religious buildings in Dilmun. As a result of the excavations, an outstanding group of temples was opened, which are unparalleled in the region. It included three temples, built one after another, which were used over the course of several centuries.

A pit for offerings dug in the floor of the second temple was found to contain a variety of precious objects, including several alabaster vessels and copper figurines. This was also the location of the unusual bull's head made from copper included in the exhibition. It seems highly likely that this piece adorned a harp or lyre similar to the instruments found in royal tombs at Ur (in present-day Iraq).

The most distinctive feature of the culture of Dilmun was the special role that burial traditions played in it. Burial mounds take up large areas in the north and west of Bahrain. Their exact number has not been established, but several studies based on old aerial photographs give an approximate figure of 80,000. They remain the most remarkable archaeological feature of Bahrain, and are the largest known conglomeration of Bronze Age burials in the world.

Created in a period roughly between 2200 and 1750 BC, they demonstrate the rise and fall of the civilization of early Dilmun. The increasing number of burials makes it possible to trace the growth of Dilmun as a flourishing centre for maritime trade. Some scholars have suggested that in ancient times, the burial mounds took the form of stone towers. The



DILMUN WAS FIRST MENTIONED IN SUMERIAN MYTHOLOGY, THE HEROIC AKKADIAN “EPIC OF GILGAMESH”, IN THE INSCRIPTIONS OF THE SUMERIAN CITY STATES IN THE 3RD MILLENNIUM BC. IN SUMERIAN HEROIC SAGAS AND THE POEM ABOUT GILGAMESH, DILMUN IS THE PLACE WHERE ZIUSUDRA (UTNAPISHTIM) LIVES, THE PERSON TO WHOM GILGAMESH SAILS AFTER THE DEATH OF ENKIDU IN SEARCH OF THE SECRET OF ETERNAL LIFE.

4 | DILMUN FUNERAL JUGS
Early Dilmun
Necropolises of Madinat-Hamad,
Aali and Saar
CIRCA 2000–1800 BCE
Ceramics
National Museum of Bahrain

**5 | COPPER INGOTS,
SPEAR ENDS,
AND PICK AXE**
Early Dilmun
CIRCA 2000–1800 BCE
National Museum of Bahrain

6 | SNAKE CHALICE
Terracolla
Early Dilmun
Qalat-al-Bahrain
Territory of Uperi Palace
CIRCA 600–500 BCE
National Museum of Bahrain

**1 | OYSTER SHELLS
WITH PEARLS**
Early Dilmun
Saar Settlement
CIRCA 2000–1800 BCE
National Museum of Bahrain

**2 | SEALS AND AMULETS
MADE OF SHELLS**
Early Dilmun
Necropolises of Madinat-Hamad,
Buri, Aali
CIRCA 2000–1800 BCE
National Museum of Bahrain

3 | OSTRICH EGGS
Early Dilmun
Necropolises of Saar
and Madinat-Hamad
CIRCA 2000–1800 BCE
National Museum of Bahrain



Geoffrey Bibby, Looking for Dilmun (1961)

The 70-metre wall encloses a broad oval section up to 200 metres long. Inside the fence, there is no sand at all. On the limestone bed, where low hillocks are interspersed with smooth, rounded slabs, patches of grass are turning green, and from afar, two or three dozen palm trees can be seen growing. In the recesses, crystal clear spring water is bubbling; flowing over the edge, it feeds streams with tiny waterfalls on the jagged rock. Going down the stairs, we... often sat down to have a bite in a hidden garden, where the trees protected us from the sun, and the walls from the wind that was sweeping through the desert. The springs in the gardens were the sources that once fed the water conduits.



**SEALS AND STAMPS OF
THE ARABIAN GULF REGION**
Clinkstone
Necropolises of Janabia,
Madinal-Hamad and Saar
CIRCA 2150–2000 BCE
National Museum of Bahrain

Stamps served as the main administrative tool for the regulation of trade and the organization of society. Their impressions survive on clay tablets — cuneiform economic and legal documentation — and also on labels or seals attached to goods. Both private individuals and officials could use them to assert ownership rights and confirm the authenticity of a document or object. As well as playing a key role in record-keeping, seals probably had an important religious function. They are often found in burial sites next to the remains of the deceased, which makes it possible to determine the person's socio-cultural and religious background. The face of the stamp seal always bore an image that was apparently determined by the owner himself, at the time when it was made. It is widely thought that the seals served as amulets to protect the deceased during his travels in the afterlife.

Their distinctive shapes, the type of carving, local materials, and the figurative motifs reflect the artistic skills of Dilmun's craftsmen. In the absence of written evidence from Dilmun, it is the seals with their unique iconographic repertoire that provide exceptionally valuable information about the structure of Dilmun society and its social, cultural, and economic priorities. Above all, they illustrate the world view of the inhabitants of Dilmun.

main evidence for this hypothesis are the surviving remnants of a circular stone structure around the burial chamber; the walls of the structure have, in most cases, collapsed due to natural erosion, and then have become covered with earth and sand, forming the mound that we see today.

For a whole millennia, Dilmun acted as a transit point for international trade, accumulating all manner of goods from the Near and Middle East. In cuneiform texts of the 3rd and early 2nd millennia BC, Dilmun is repeatedly mentioned in the context of the import of raw materials, primarily copper, timber, dates, precious stones, and “fish eyes” — pearls. The expansion of the scale of trade was, of course, a consequence of the high level of development of Dilmun society and the existence of a wide-reaching trade infrastructure. The organization of trading activities was accomplished with the aid of a complex method of weighing, valuing goods, and keeping records, as well as the use of stamp seals.

Around 950 stamp seals have been found in Bahrain to date, mainly at burial sites, although a considerable number have also been discovered in residential and commercial districts. The stamp seals come in various forms: from simple ones made from the upper part of seashells, to exquisite seals carved from soft stone and sometimes coated with a whitish glaze. As a rule, they take the form of a disc with a small dome-shaped projection on the reverse side. There is a hole in the base of this projection for a cord or ring by which the seal could be suspended from a pin or a necklace. A small number of rectangular stamps have also been found with a reverse side resembling a double-pitch roof, as well as a few cylindrical seals in the Dilmun style.



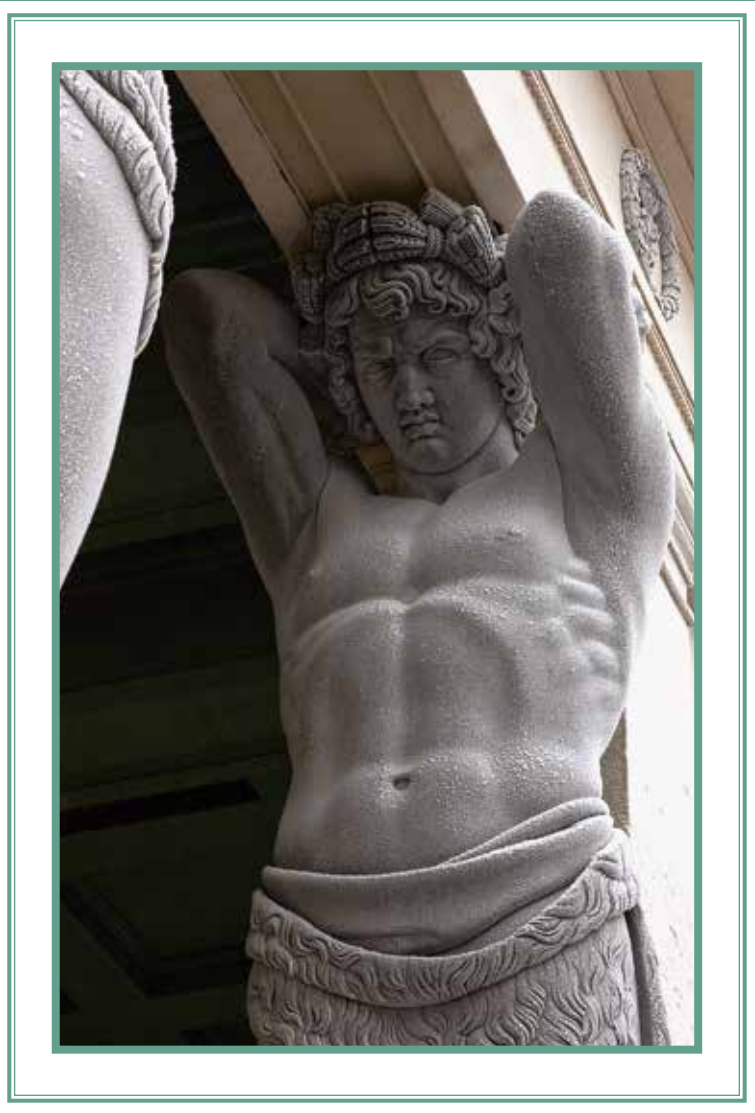
Samuel Noah Kramer, *History Begins at Sumer* (1956)

Archaeological discoveries made in Egypt and in the Near East in the past hundred years have opened our eyes to a spiritual and cultural heritage undreamed of by earlier generations. With the unearthing of civilizations buried deep in the dirt and dust, by the deciphering of languages dead for millennia, and the recovery of literatures long lost and forgotten, our historical horizon has been widened by several millennia.



THE SPECIAL ENDOWMENT FUND MANAGEMENT FOR THE DEVELOPMENT OF THE STATE HERMITAGE MUSEUM WAS MADE POSSIBLE OWING TO NEW RUSSIAN LEGISLATION AIMED AT CREATING A NEW SOURCE OF FUNDING WHICH WOULD PROVIDE THE REQUIRED AUTONOMY, INDEPENDENCE AND STABILITY FOR THE MUSEUM.

Mikhail Piotrovsky,
General Director, The State Hermitage Museum



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THE PLACE WHERE TWO SEAS MEET

INTRODUCTION TO THE PUBLICATION “IN THE LAND OF DILMUN, WHERE THE SUN RISES...” ARCHAEOLOGICAL TREASURES FROM THE NATIONAL MUSEUM OF BAHRAIN BETWEEN THE 3RD AND 1ST MILLENNIA BC.

THE QUR’AN. SŪRAT AL-KAHF (THE CAVE)

When Musa [Moses] said to his servant [Joshua]:
“I will not give up until I reach the place where two seas meet, or I will journey on and on.”
But when they reached the junction between the two [seas],
they forgot all about their fish, and it took its way into the sea and disappeared from sight.
And after the two had walked some distance, [Musa] said to his servant:
“Bring us our midday meal; we have indeed suffered hardship on this [day of] our journey!”
Said [the servant]: “Wouldst thou believe it? When we betook ourselves to that rock for a rest, behold,
I forgot about the fish, and none but Satan made me thus forget it, and it took its way into the sea! How strange!”
[Musa] exclaimed: “That [was the place] which we were seeking!” And the two turned back, retracing their footsteps.

Once they returned to the old place, they met with a kind of “slave of Allah” who took them on a journey and subjected them to strange tests, which were the former hidden symbols that are incomprehensible to mere mortals of God. This is one of the most mysterious and philosophical parts of the Qur'an, in which the “escaped” fish becomes the sign of the beginning of mysterious adventures. Since it was dried, the fish was taken by travellers with them as provisions. And it came to life near the water in the place of the “confluence of two seas”. The two seas are Qal’at al-Bahrain. The seas meet: freshwater (the Tigris and Euphrates) and saltwater (the Arabian (Persian) Gulf). From time immemorial, this is what the Arabs have called both the island, where the eponymous state is located, and the neighbouring mainland territory of Arabia.

This magical story recalls the ancient and wonderful legend of the “living water” which brought the dead back to life, just as Musa’s fish came to life, and where the living acquire eternal life. Bahrain was among the places where nature was bestowed with a similar miracle: in the depths of the saltwater sea, freshwater springs bubbled. There are many of these on the island itself. Sacred springs, which enable navigation and trade, have always been an important part of the geography and archaeology

A BULL’S HEAD,
FOUND BY THE DANISH
ARCHEOLOGICAL
EXHIBITION IN 1955
IN A PIT UNDER
THE FLOOR
OF THE CHURCH,
ALONG WITH MANY
OTHER RELIGIOUS
OFFERINGS
National Museum of Bahrain

MIKHAIL PIOTROVSKY



of Bahrain. Even in ancient times, this was revered as a place where immortality may be achieved. The Sumerians called it Dilmun. Mythical heroes visited, or remained forever. There was once an earthly paradise there, where all people and animals lived forever, thrived and were friends with each other. The Sumerians created sacred songs about it.

Alongside the image of the magical Dilmun was the Dilmun that was an important centre of, and player in, world trade. Dilmun ships transported copper from Oman and various goods from India to Mesopotamia. Dilmun was associated with palm trees and the production of textiles. Dilmun’s symbol, both in ancient times and for us, were remarkable stone stamps, or trademarks. These were used to seal goods, used to ratify contracts or other documents. Amazingly, their style harks back to the traditions of ancient Indian civilization, while retaining their own distinct local stylistic and iconographic features. They contained a unique fusion of the traditions of the Indus Valley and the Tigris and Euphrates Valleys.

Ancient Dilmun turned into a Hellenistic Tylos (we held an exhibition about this in 2012). It was subdued by the soldiers of Alexander the Great, who dreamed of conquering “happy” South Arabia. The search for “living water” is, of course, one of the main subjects of the great Oriental epic *Roman d’Alexandre* (Romance of Alexander).

Bahrain played an important role in the history of the Muslim world. Many distinctive political and religious movements found a sanctuary, and followers, here. In the 20th century, Bahrain was the first place where oil began to be produced industrially; new legends about untold riches and the happy life of its inhabitants sprang up around it.

After the geologists came the archaeologists. The history of the discovery of the monuments of the ancient Dilmun civilization became one of the important pages in the annals of 20th century archaeology. Those who made the discoveries described them in riveting fashion. English-born archaeologist Geoffrey Bibby’s book, *Looking for Dilmun*, was translated into numerous languages, including Russian. The book inspired many young archaeologists to choose Arabia for their exploration and research. In Bahrain itself, there was a strong international archaeology school.

Through their works, the ancient Dilmun, the Sumerian “paradise”, became accessible and understandable, although not completely. Beautiful ceramics and amazing huge burial sites and mounds, holy places and opulent mansions, seals rich with meaning, displaying images of gods and people, and much more, as much as is possible, are presented at this exhibition. The exhibition will reveal, to some for the first time, an amazing civilization, an example of “dialogue” and the “confluence” of different cultures. In the Dilmun culture, beauty is combined with mystery, there are many new discoveries, and thank God, there are many more mysteries and conundrums yet to be discovered.

All of this will be felt by everyone who sees the exhibition in the Picket Room of the Winter Palace. This is the second exhibition from Bahrain, the “confluence of two seas”. There will be more.

Once again we return to the State Hermitage, a place where authenticity and culture reign, building a bridge that helps to close the gap of time, to unite people from all over the world, and to revive defunct civilizations.

The previous exhibition that we created with the Hermitage was called “Tylos. The Journey beyond Life”, and was devoted to the funeral traditions and rituals of Bahrain in the period from the 2nd century BC to the 3rd century AD. The exhibition featured an outstanding collection of jewellery, glassware, and sculptures from the collection of the National Museum of Bahrain.

The current exhibition, ‘In the land of Dilmun, where the sun rises...’, covers a much earlier historical period, which we are extremely proud of and value profoundly. The exhibition demonstrates the uniqueness of the civilization of Dilmun, which existed on the territory of Bahrain from the 3rd to the middle of the 1st millennium BC. It gives an idea of the wealth of Bahrain, which in ancient times was considered a land of immortality, and describes centuries of flourishing trade and the cultural significance of Dilmun. In the same space where, five years ago, an exhibition about Tylos was held, we are now exhibiting the best archaeological objects so that Russian and international audiences may discover and explore the incredibly rich heritage of our beloved Bahrain and its centuries-old past.

Shaikha Mai bint Mohammed
Al-Khalifa,
President of The Bahrain
Authority for Culture
and Antiquities,
the Kingdom of Bahrain

DEATH HUNG OVER THEM

**THE STATE HERMITAGE MUSEUM'S ASSYRIAN
AND MESOPOTAMIAN COLLECTIONS: STONE HIGH
RELIEFS FROM THE PALACES OF SARGON II
AND ASHURNASIRPAL II, A SLAB FROM PALMYRA
COVERED WITH INSCRIPTIONS, AND SUMERIAN
CHARM SEALS ENGRAVED WITH SCENES FROM
THE EPIC OF GILGAMESH**

The culture of the ancient Near East is represented in the Hermitage by texts and fine arts produced by the peoples who inhabited the territory of Mesopotamia (the valleys of the Tigris and Euphrates), Iran, Asia Minor, Armenia, Syria, and the Levant between the fourth millennium BC and the first centuries AD: the Sumerians, Akkadians, Babylonians, Assyrians, Elamites, Persians, Hittites, Hurrians, Urartians, Phoenicians, and others.

The main body of the collection consists of over 2,800 cuneiform texts of various periods and genres, as well as a dozen reliefs, and around 300 carved seals from Mesopotamia. They all came to the museum either from antiquaries or from private collections. The first items to end up in Russia were several bricks with stamped inscriptions from the palace of Nebuchadnezzar II in Babylon (6th century BC), which were brought to St. Petersburg in 1821 by Robert Ker Porter, an artist of English extraction living in Russia, who in 1817–20 took part in an expedition to Iran organized by the Russian Academy of Sciences.

The bricks were presented to Emperor Alexander I, who in turn gave them to the Asiatic Museum (now the Institute of Oriental Manuscripts of the Russian Academy of Sciences), from where they were subsequently transferred to the Hermitage. In the early 1860s, on the imperial command of Alexander III, eight stone reliefs that had once adorned the palaces of the Assyrian kings Ashurnasirpal II (9th century BC) and Tiglath-Pileser III (mid-8th century BC) in Kalhu, and that of Sargon II (late 8th century BC) in Dur-Sharrukin, were purchased for the imperial museum from antique dealers in London and Paris; later, two fragments of the reliefs from the palace of Sennacherib (7th century BC) in Nineveh were added to the collection. In the late 19th and early 20th century the Imperial Hermitage purchased “Babylonian antiquities” (over 100 cuneiform tablets and seals) from the well-known French antiquaries Mihran Sivadjan and Elias Géjou. However, the greater part of the cuneiform collection came into the Hermitage in the 1930s from the collection of the eminent Russian collector and historian Nikolai Likhachev (via the State Academy of the History of Material Culture and the USSR Academy of Sciences Institute of History).

Here are the Persian lions, the word is Asian, they are strength and death, you can walk through that carved lion-gate into the world of the dead, as Gilgamesh did in search of Enkidu his friend who was dead. Do you know the story of Gilgamesh, the old man asked the woman, as they went through the lion-gates together, she always in front and with averted eyes. The museum had arranged various real carved walls and gates into imaginary passages and courtyards, like a minor maze in a cool light. They were now, in the late afternoon, the only two people in the museum, and the old soldier’s voice was hushed, out of awe perhaps, of the works of the dead, out of respect perhaps, for the silence of the place, where the glass cases gleamed in the shadows.

See here, he said, with momentary excitement, see here is the story of Gilgamesh carved in stone if you know how to read it. See here is the hero clothed in skins and here is his friend the wild man with his club—here is their meeting, here they wrestle and make friends on the threshold of the king’s palace. Do you know Enkidu? He was huge and hairy, he lived with the beasts in the woods and fields, he helped them escape the trappers and hunters. But the trappers asked Gilgamesh the king to send a woman, a whore, who tempted Enkidu to leave the world of the gazelles and the herds and come to the king, who fought him and loved him. And they were inseparable, and together they killed the giant Humbaba—tricked and killed him in the forest. They trick and kill him, they are young and strong, there is nothing they cannot do. But then Gilgamesh’s youth and strength attract the attention of the goddess Ishlar — she was the goddess of Love, and also of War — she is the same goddess you know, ma’am, as Cybele and Ashtar—and when the Romans came with their Diana she was the same goddess—terrible and beautiful—whose temples were surrounded by whores — holy whores — whose desires could not be denied.

And Ishlar wanted to marry Gilgamesh but he repelled her—he thought she would trick him and destroy him, and he made the mistake of telling her so, telling her he didn’t want her, he wanted to remain free—for she had destroyed Tammuz,

IN ADDITION TO RECTANGULAR AND SQUARE PANELS, TEXTS WERE ALSO WRITTEN ON CLAY CONES, VARIOUS PRISMS, AND NAILS. MORE OFTEN THAN NOT, THOSE WERE THE SO-CALLED “GROUNDBREAKING” OR CONSTRUCTION-RELATED, NOTES.



PHOTO: © HERMITAGE MAGAZINE, 2018

COLLECTIONS AND EXHIBITIONS

“THE CULTURE OF THE ANCIENT NEAR EAST (PERMANENT EXHIBITION IN THE STATE HERMITAGE MUSEUM)”
YOU MAY SEE WRITTEN RECORDS FROM MESOPOTAMIA IN THE HERMITAGE WEBSITE’S VIRTUAL COLLECTION

“THE SUMERIANS IN STATE HERMITAGE MUSEUM EXHIBITIONS ‘IN THE LAND OF DILMUN, WHERE THE SUN RISES...’
ARCHAEOLOGICAL TREASURES FROM THE NATIONAL MUSEUM OF BAHRAIN, BETWEEN THE 3RD AND 1ST MILLENNIA BC.”
DECEMBER 2017 — APRIL 2018

“TYLOS. THE JOURNEY BEYOND LIFE. RITUALS AND FUNERARY TRADITIONS IN BAHRAIN”
JULY–NOVEMBER 2012

“‘I WAS TOLD AND I REPEAT.’ FROM THE POETRY OF SUMER AND BABYLONIA. WORDS AND CLAY. 3RD MILLENNIUM BC — 3RD MILLENNIUM AD.”
APRIL–AUGUST 2001

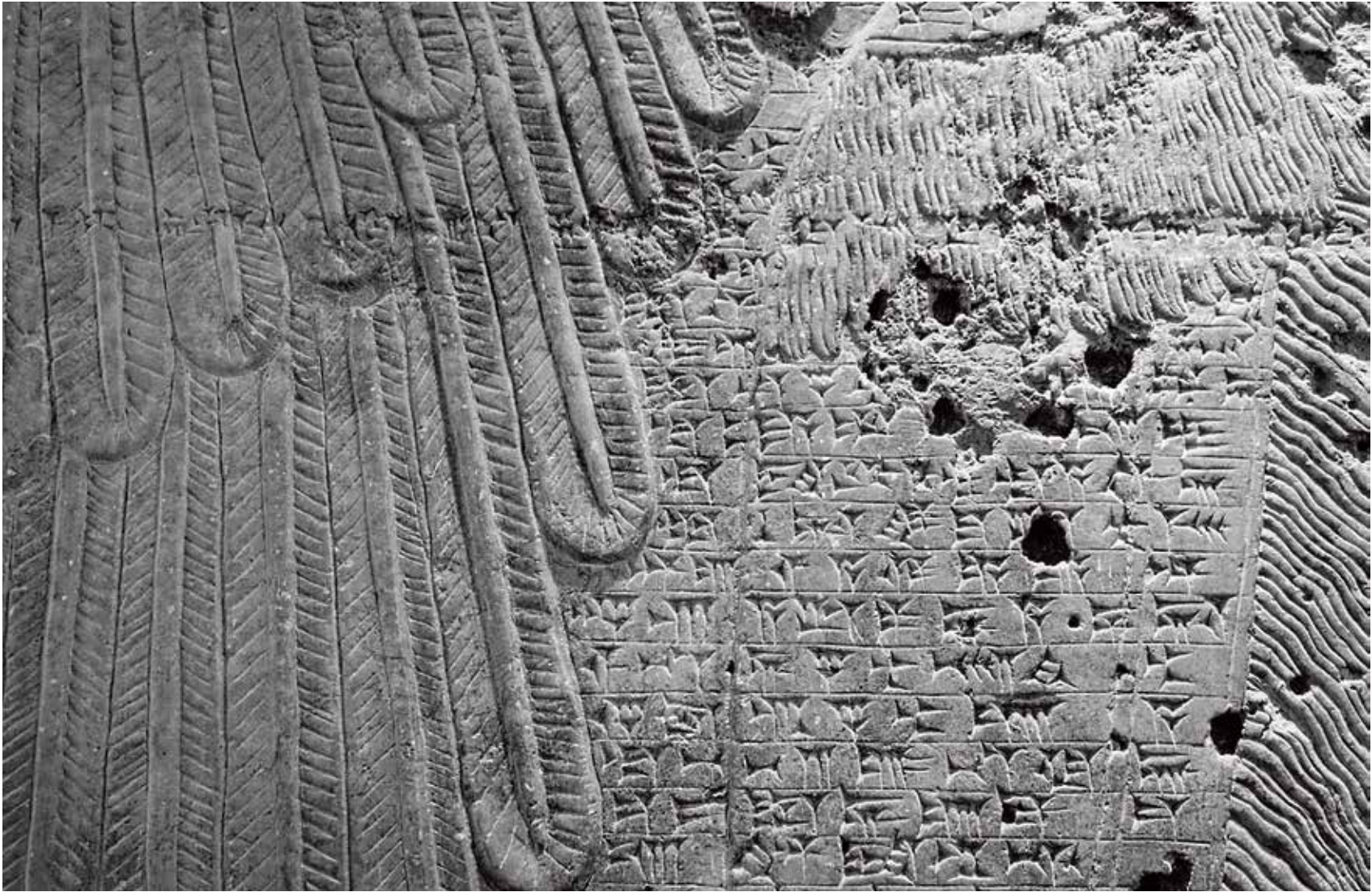
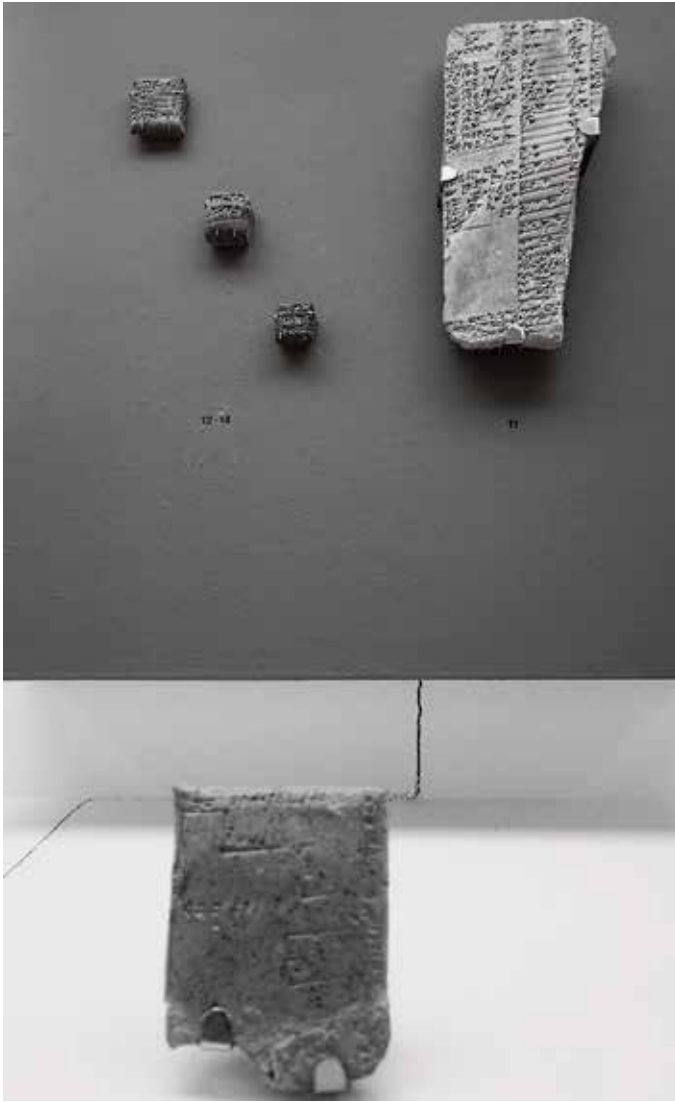
he said, whom the women wailed for, and she had turned shepherds into wolves and rejected lovers into blind moles, and she had destroyed the lions in pits and the horses in battle, although she loved their fierceness. And this made Ishlar angry — and she sent a great bull from heaven to destroy the kingdom, but the heroes killed the bull—see here in the stone they drive their sword behind his horns—and Enkidu ripped off the bull’s thigh and threw it in the face of Ishlar. And she called the temple whores to weep for the bull and decided Enkidu must die.

See here, he lies sick on his bed and dreams of death. For young men, you know, they do not know death, or they think of it as a lion or a bull to be wrestled and conquered. But sick men know death, and Enkidu dreamed of His coming—a bird-man with a ghoulish face and claws and feathers — for the loathsome picture of death, you see, is from the vulture—and Enkidu dreamed that this Death was smothering him and turning him into the bird-man and that he was going to the Palace of the gods of the underworld—and there, Enkidu saw in his dream, there was no light at all and no joy and the people ate dust and fed on clay. There is a goddess down there too—here she is—Ereshkigal the Queen of the underworld. And both Gilgamesh and Enkidu wept at this dream—it terrified them—it took away all their strength—and then Enkidu died, in terrible pain, and Gilgamesh could not be comforted. He would not accept that his friend was gone and would never come back. He was young and strong, he would not accept that there was death walking in the world. Young men are like that, you know, it’s a truth — they think they can defy what’s coming because their blood is hot and their bodies are strong.

And Gilgamesh remembered his ancestor Uta-Napishtim, who was the only man who had survived when the earth was flooded; they said he lived in the underworld and had the secret of living forever. So Gilgamesh travelled on and travelled on, and came to a mountain called Mashu, and at the mountain’s gate were the man-scorpions, demons, you know, like dragons. We can pretend that this gate is the gate of the underworld—the Sumerian people, the

Babylonian people, they made great solid gates to their buildings and built guardians into the gates. See here are lions, and here, at this gate, are genies — you say genies? — yes, genies—there were good genies and bad genies in Babylon, they were called *utukku* and some were good and some were evil — the good ones were like these guardians here who are bulls with wings and wise faces of men — they are called *shedû* or *lamassu* — they stand here as guardians, but they could take other shapes, they walked invisibly behind men in the streets; every one had his genie, some people say, and they protected them — there is an old saying “he who has no genie when he walks in the streets wears a headache like a garment”. That’s interesting, don’t you think?

Gillian Perholl nodded. She had a headache herself—she had had a kind of penumbral headache, accompanied by occasional slabs from



FRAGMENTS
OF ASSYRIAN
AND MESOPOTAMIC
COLLECTIONS
OF THE STATE
HERMITAGE MUSEUM

PHOTO: © HERMITAGE MAGAZINE, 2018

invisible stilettos or ice-splinters, since she had seen the Griselda-ghoul, and everything shimmered a little, with a grey shimmer, in the space between the gate and the narratives carved in relief on the stone tablets. The old soldier had become more and more animated, and now began to act out Gilgamesh’s arrival at the gates of Mount Mashu, almost dancing like a bear, approaching, stepping back, staring up, skipping briskly from the courtyard to the space between the gateposts, raising his fingers to his bald skull for horns and answering himself in the person of the scorpion-men. (These are *good* genies, ma’am, said the old soldier parenthetically. The scorpion-men might have been dangerous ones, *edimmu* or worse, *arallu*, who came out of the underworld and caused pestilence, they sprang from the goddess’s bile, you must imagine terrifying scorpion-men in the place of these bulls

with wings.) They say, “Why have you come?” And Gilgamesh says, “For Enkidu my friend. And to see my father Uta-Napishtim among the gods.” And they say, “No man born of woman has gone into the mountain; it is very deep; there is no light and the heart is oppressed with darkness. Oppressed with darkness.” He skipped out again and strode resolutely in, as Gilgamesh. She thought, he is a descendant of the ashiks of whom I have read, who dressed in a uniform of skins, and wore a skin hat and carried a club or a sword as a professional prop. They made shadows with their clubs on cave walls and in market squares. The old soldier’s shadow mopped and mowed amongst the carved *utukku*: he was Gilgamesh annihilated in the dark; he came out into the light and became Siduri, the woman of the vine, in the garden at the edge of the sea with golden bowl and golden vials of wine; he became



● PHOTO: © HERMITAGE MAGAZINE, 2018

Urshanabi, the ferryman of the Ocean, disturbed at the presence of one who wore skins and ate flesh, in the other world. He was, Gillian Perholl thought suddenly, related to Karagöz and Hacıval, the comic heroes and animalors of the Turkish shadow-puppets, who fought both demons from the underworld and fat capitalists. Orhan Rifal was a skilled puppeteer: he had a leather case full of the little figures whom he could bring to life against a sheel hung on a frame, against a white wall.

“And Ula-Napishlim”, said the Ancient Mariner, sitting down suddenly on a stone lion, and fixing Gillian Perholl with his eye, “Ula-Napishlim told Gilgamesh that there was a plant, a flower, that grew under the water. It was a flower with a sharp thorn that would wound his hands-but if he could win it he would have his lost youth again. So Gilgamesh tied heavy stones to his feet and sank into the deep water and walked in the seabed, and came to the plant which did prick him, but he grasped it and brought it up again into the light. And Gilgamesh set out again with Urshanabi the ferryman to take the flower back to the old men of his city, Uruk, to bring back their lost youths. And when they had travelled on and on”, said the Ancient Mariner, weaving his way between the ancient monuments in his shuffling dance, “he came to a deep well of cool water, and he bathed in it, and refreshed himself. But deep in the pool there was a snake, and this snake sensed the sweetness of the flower. So it rose up through the water, and snatched the flower, and ate it. And then it cast off its skin,

in the water, and swam down again, out of sight. And Gilgamesh sat down and wept, his tears ran down his face, and he said to Urshanabi the ferryman, ‘Was it for this that I worked so hard, is it for this that I forced out my heart’s blood? For myself I have gained nothing-I don’t have it, a beast out of the earth has it now. I found a sign and I have lost it’.”

The heavy bald head turned towards Gillian Perholl and the lashless eyelids slid blindly down over the eyeballs for a moment in what seemed to be exhaustion. The thick hands fumbled at the pockets of the fleece-lined jacket for a moment, as though the fingers were those of Gilgamesh, searching for what he had lost. And Gillian’s inner eye was full of the empty snakeskin, a papery shadowy form of a snake which she saw floating at the rim of the well into which the muscular snake had vigorously vanished.

“What does it mean, my lady?” asked the old man. “It means that Gilgamesh must die now-he has seen that he could grasp the thorn and the flower and live forever-but the snake took it just by chance, not to hurt him, but because it liked the sweetness. It is so sad to hold the sign and lose it, it is a sad story-because in most stories where you go to find something you bring it back after your struggles, I think, but here the beast, the creature, just took it, just by chance, after all the effort. They were a sad people, ma’am, very sad. Death hung over them.”

A. S. Byatt,
The Djinn In The Nighlingale’s Eye

COSTUME GALLERY 138

By the mere strength of prayer, one frail nude outweighs four big devils plus two millstones. Unfortunately prayer carries only spiritual weight and provides no visual pull. As a remedy, the painter has used a large dark patch on the angel’s robe just below the scale holding the saintly soul. By visual attraction, nonexistent in the physical object, the patch creates the weight that adapts the appearance of the scene to its meaning.

BOOKS 150

PUSHKIN 154

RUDOLF ARNHEIM, ART AND VISUAL PERCEPTION, 1974



"COSTUME GALLERY" EXPOSITION
IN THE "STARAYA DEREVNYA" STORAGE. 2018

COURT DRESSES

THE HERMITAGE HOUSES ONE OF THE BEST-KNOWN COLLECTIONS OF HISTORICAL COSTUMES IN THE WORLD. SPANNING THE PERIOD FROM THE LATE 17TH TO 21ST CENTURY, THE MAGNIFICENT OUTFITS REFLECT THE EVOLUTION OF EUROPEAN FASHION. THE COSTUME GALLERY, A NEW OPEN MUSEUM STORAGE, IS THE FIRST IMPORTANT STEP IN THE DEVELOPMENT OF A RESEARCH CENTRE SPECIALIZING IN TEXTILE, COSTUME, AND FASHION AT THE STATE HERMITAGE MUSEUM.

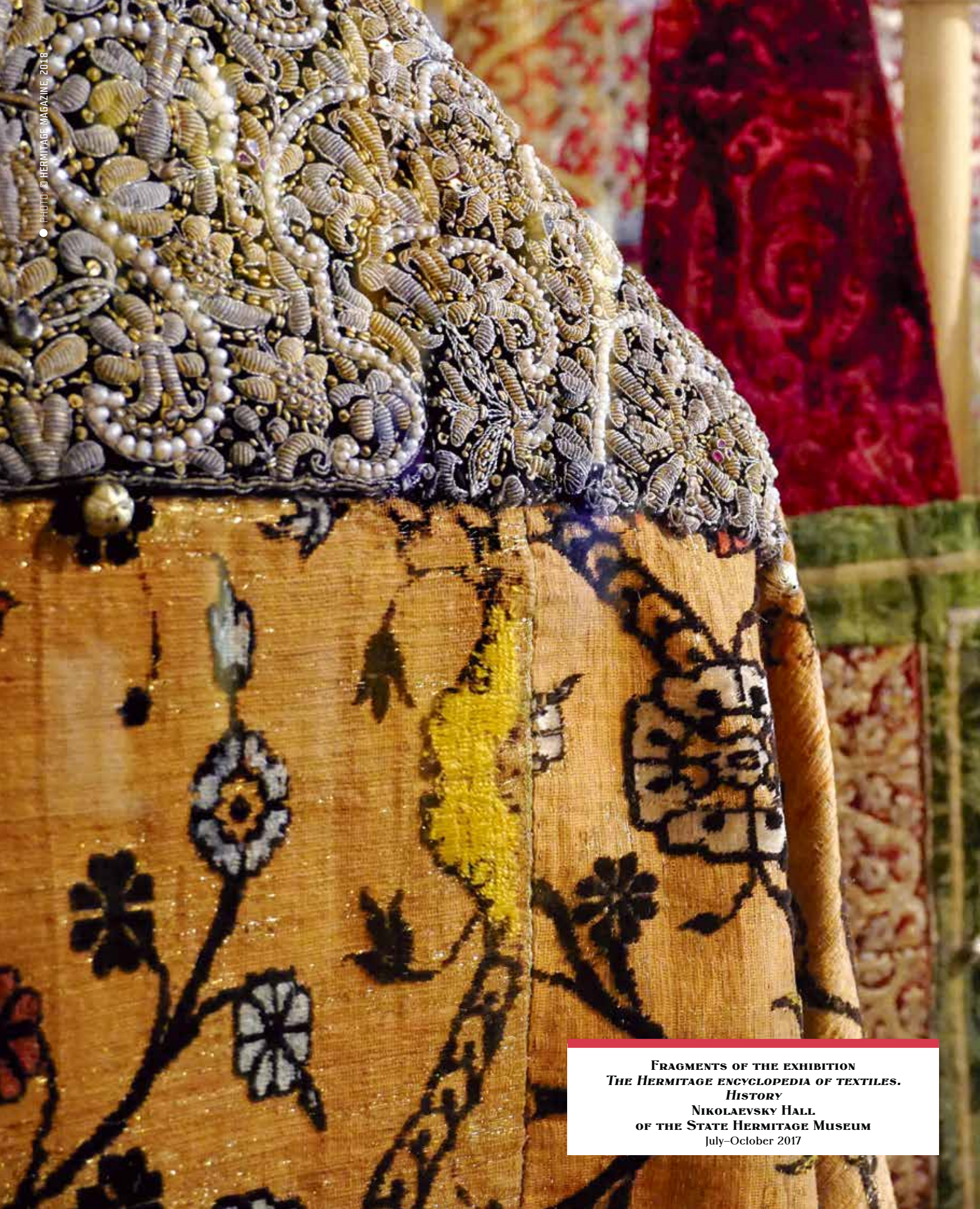


PHOTO: © HERMITAGE MAGAZINE, 2018

FRAGMENTS OF THE EXHIBITION
THE HERMITAGE ENCYCLOPEDIA OF TEXTILES.
History
NIKOLAEVSKY HALL
OF THE STATE HERMITAGE MUSEUM
July–October 2017



PHOTO: © HERMITAGE MAGAZINE, 2018

“COSTUME GALLERY” EXPOSITION
IN THE STARAYA DEREVNYA STORAGE. 2018

The Gallery boasts over 24,000 exhibits, including clerical vestments, ceremonial court dresses, traditional costumes worn in different parts of the Russian Empire, military uniforms and ball gowns, liveries and home wear, visiting suits, children’s clothes, luggage and fans, hats and shoes, Russian tapestries and folk embroideries. The collection features garments and accessories created by leading European and Russian fashion houses, notably, Charles Worth, Morin-Blossier, Izambard Chanceaux, Jeanne Paquin, Nadezhda Lamanova, Olga Bulbenkova and Auguste Brisac.

The fragile textile collections require spacious storage rooms with special equipment and strict requirements for light, temperature, and humidity (up to 45–50 lux, 18–20°C, humidity below 55 per cent) as well as effective dust protection. The Staraya Derevnya Restoration and Storage Centre is the first-ever Russian facility where the carefully preserved historical attires are presented to both the public and costume experts in an open storage format.



FRAGMENTS OF THE EXHIBITION
THE HERMITAGE ENCYCLOPEDIA OF TEXTILES.
HISTORY
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 July–October 2017



“COSTUME GALLERY” EXPOSITION
 IN THE STARAYA DEREVNYA STORAGE. 2018

One of the most impressive parts of the Gallery are the *ouffils* and accessories formerly owned by members of the Russian imperial family ranging from Peter I to Nicholas II. The collection features Catherine II’s military dresses and uniforms worn by Peter III, Alexander I, Nicholas I, Alexander II, Alexander III, and Nicholas II. Other exhibits include Russian 18th – 20th century general and officer uniforms from different military branches.

Catherine II’s “uniform dresses” are a sophisticated blend of military clothing, the then-popular French fashions (open dresses with panniers made of willow, cane or whalebone, and thick fabric), and elements of traditional Russian costume (wide garments with long folded sleeves). The Empress wore uniform dresses when she attended the festivals of Guard and army regiments as Colonel in Chief to pay tribute to the role of the military in her ascent to the Russian throne.

The unique collection of male costume dating from the first quarter of the 18th century, known as Peter the Great’s Wardrobe, is a real jewel in the Hermitage’s crown. The collection totals some 300 items of clothing and accessories which belonged to Emperor Peter I. His court dresses, including coats, vests, and breeches in reds, browns and greens (Tsar Peter’s preferred colours), are resplendent with exquisite, delicate, gold and silver embroidery. The neat cut and elegant hues of the garments are set off by elaborate Spanish and Genoese lace and multiple glittering jewels of buttons decorated with metal threads.



● PHOTO: © HERMITAGE MAGAZINE, 2018

**“COSTUME GALLERY” EXPOSITION
IN THE STARAYA DEREVNYA STORAGE. 2018**

The collection of Russian court attire features ladies’ dresses, men’s court uniforms, and a state livery dating from the 19th – early 20th century. One of the earliest outfits of this type is a stunning Neoclassical outfit that used to belong to a female member of the wealthy Yusupov family. The sleeveless low-cut dress is made of light, semi-transparent ivory-coloured silk crepe and has an empire waist with a skirt gathered in the centre at the back and cascading in soft, flowing folds. The unusual décor includes small shamrocks cut of straw attached to the train of the dress which bring out the colour of the fabric. The graceful floral garland with rosebuds made of silk and chenille running along the edge of the train reveals the rich imagination, extraordinary mastery and impeccable taste of the dressmakers.



In November 2017, French art and fashion historian and collector Christiane Chadi Brechard, educator and expert in art valuation, donated an Art Deco dress from her private collection to the State Hermitage. Made in France in 1925, this straight-cut Charleston dress in black silk tulle is decorated with sequins and La Rose d'Irbe embroidery, and sports a fringe of black cylindrical Venetian beads.



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GGi
INDEPENDENT MEMBER

BEYOND THE TERRITORY A NEW CONCEPT FOR THE HERMITAGE'S SHOPS

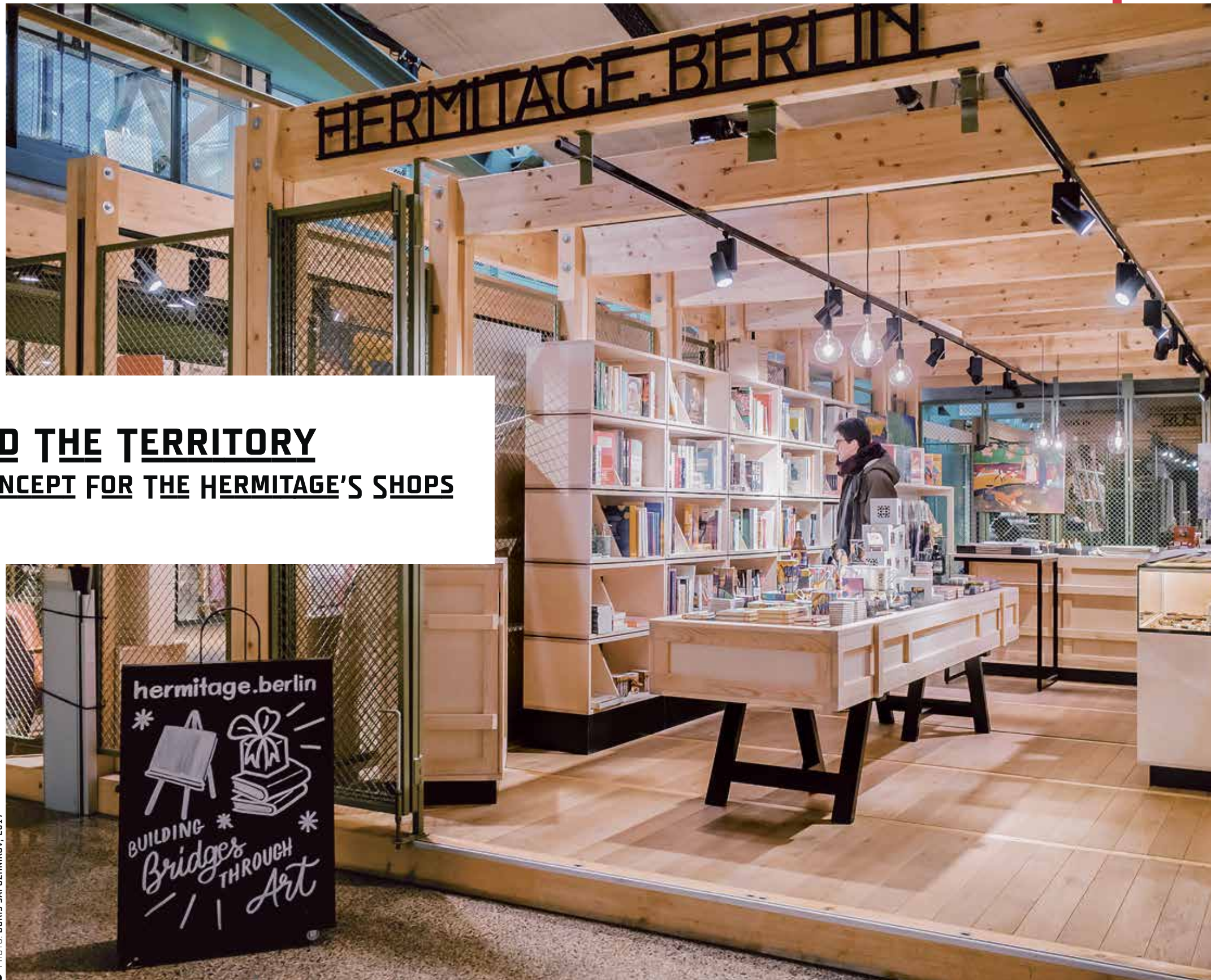


PHOTO: BORIS SAPOZHNIKOV, 2017

THE STATE HERMITAGE IS A UNIQUE INSTITUTION OF CULTURE. ITS IMAGE AND NAME CONVERTED LONG AGO INTO AN UMBRELLA BRAND SUCCESSFULLY USED BY THE MUSEUM FOR A GREAT VARIETY OF PROJECTS.

The Hermitage continues to develop its cultural omnipresence, from the creation of new branches (in Russia and abroad) and ambitious exhibitions (Manifesta, the brothers Chapman, Fabre, Kiefer etc) to the forming of a ramified infrastructure. The museum shops, with their recognisable design, offer a fine example.

The concepts generated by the museum, as its director tells, are often a step ahead of other museums' concepts. This was the case with the new system of the Hermitage's shops: the one-brand shops as well as the multimedia one, created on the Hermitage's initiative, moved beyond its walls.

The first step in this direction was the launching of a shop in a freely-accessible zone of the General Staff, in 2015. Nowadays, one may enter the shop without buying a ticket as the shop is located in the Social Forum's area (which will include, with time, the ground floor of the General Staff, the Palace square, a part of the Greater Morskaya street and the passage from the Square to the embankment); it had been designed with the application of modern technologies and artistic ideas.

One of the bonuses of the new bookshop's quiet Scandinavian design by Maxim Gakselberg is that it cannot be, strictly speaking, called academicist. Apart from 2000 books related to the history and various tendencies of art (be it impressionism, avant-garde, or the present-day art process, or photography, architecture, or design) and catalogues of current and past exhibitions, one may purchase there an album of graphic novels of the DC Comics empire.



Mikhail Piotrovsky, in his interview to the Saint Petersburg TV channel

There are two directions of the museum expansion: the expansion of exhibitions, and of shops

The Hermitage is tied with partner companies — those occupied with the creation and development of the Hermitage’s shops, on our territory as well as beyond it — by a complicated system of contracts, all profitable for the museum: the license contracts related to the use of trademark, of the reproductions of the museum’s items and of the Hermitage’s name. The rental contracts, approved with the statutory requirements and the collaboration agreements which outline the basic conditions of interrelations. These contracts are maintained for long terms (some of them were signed more than 20 years ago) and they bring a clear image of the upcoming development of the whole system, allow planning, and, last but not least, provide a considerable income which may be used by the museum at its own discretion.

Moreover, such a system of shops is the only one we may afford: being a state-owned budgetary institution, the Hermitage is literally constrained by the current legislation which requires obligatory auctions related to all goods and services. It is these legal fetters that deprive us from what we are looking for in the shop business: the items of quality, the stylish design of the shops, and its effective management.

Partners are making all the necessary commitments: the design of the museum souvenirs (to be approved by the Arts Council of the Hermitage), their manufacturing, shipment, the sales as such in the shops, as well as the design of the equipment and interiors of the shops.

The Hermitage gets its royalty as well as the lack of the organisation problems.

*Marina Tsygulyova,
the legal service chief of the State Hermitage*

It is extremely important for us to present the treasury of the European art, the Hermitage, in Berlin. That is what we are emphasising: the European art from a Russian collection. In the shop we offered dozens of fine canvas-based reproductions, including the masterpieces by Van Gogh, Kandinsky, Monet, Degas, Gauguin, Signac, as well as numerous classic works: Rembrandt, van Huysum, De Hem, da Vinci, Titian and many others. The porcelain pieces, stationery, silk kerchiefs — all this is designed after the pieces from the collection of the Hermitage.

Our bookshelves are special. The Hermitage publications are presented side by side with the books of the European and American publishers (Taschen, Thames & Hudson, Prestel, Phaidon, Antique Collectors Club, Abrams, Princeton, V&A etc), as well as the books published by the ‘Arka’ house.

So we are waiting for you in our shop in Berlin!

*Oleg Chernousov,
the marketing chief specialist
of the Hermitage’s Shops.*

The second step in this conceptual “way beyond” was made when in the late January of 2017, the Hermitage’s shop was established in the Esders and Scheefhals trade house building, currently occupied by the department store, By the Red Bridge. Here, in the Au Pont Rouge fashion centre, side by side with the collections of Gosha Rubchinskiy, Karen Walker, Cédric Charlier, and Giuseppe Zanotti, one finds the art books, publications on architecture, and the finest museum souvenirs.

Finally, the third step, unusual for any museum, was in opening of the Hermitage’s shop in Berlin, that is to say, not only outside the Hermitage, but also abroad. The project started



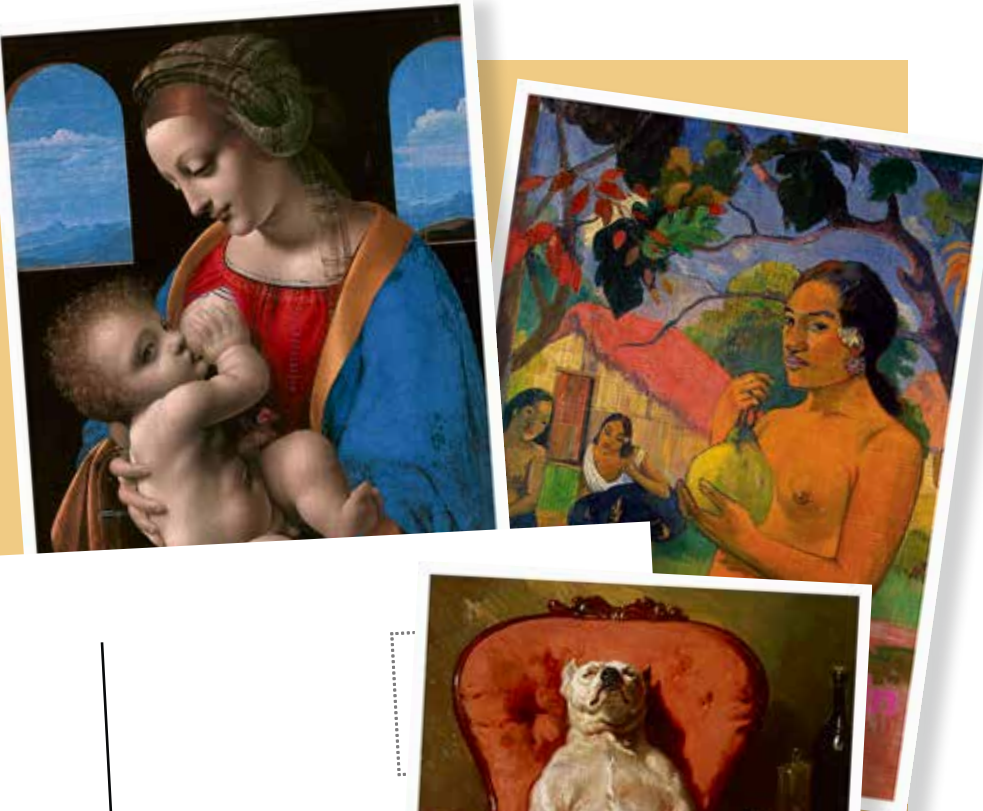
PHOTO: BORIS SAPOZHNIKOV, 2017

In the course of inauguration, Au Pont Rouge general director David Wilkinson said that this apparently helps in improving the museum: “The Hermitage is no less than a city symbol for Petersburg. Those who are interested in the Hermitage comes to us, but the opposite occurs as well: those who come here, learn more of the Hermitage, and go to the museum”.

ed on the 10th of February, 2018 in the Bikini Berlin trade centre (which is a unique combination of a shopping mall, offices, recreation, and entertainment areas). Bikini Berlin is located in a walking distance from Kurfürstendamm, the main shopping avenue of the city’s western part.

The concept of the Bikini Berlin’s founders was to fill the ground floor’s hall with wooden boxes. The movable modular system allows emphasising separate designer projects realised within different modules and the visitors constitute an international public looking for stylish merchandise. All this suggests that the ideas which inspired the creation of a new area will be successful on the soil of Berlin. The organisers did their utmost to make the «hermitage.berlin Art Books Gifts» shop fit into the Hermitage’s image and shops strategy, and to provide goods of the highest quality.

hermitage.berlin The Hermitage becomes closer!



hermitage.berlin

DEAR FRIENDS AND READERS!

We are happy to tell you that the hermitage.berlin: art, books, gifts shop opened in Berlin’s BIKINI Space on February 10. The new store offers an extensive collection of books on art, world art collections, and, naturally, from the Hermitage Museum — in German, English and Russian.

ART - GIFTS - BOOKS



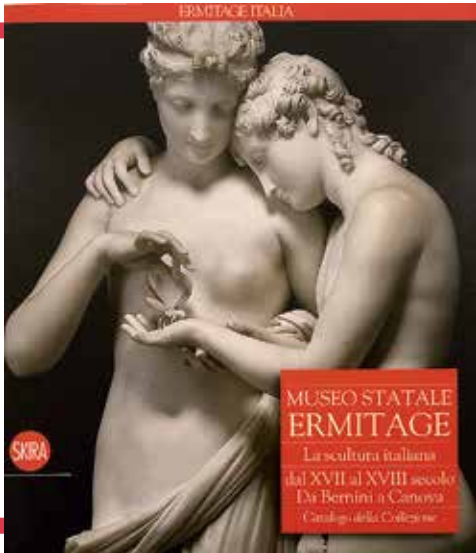
Now when you come to Berlin, you will be able to acquire books and gifts based on Hermitage collections that your friends who love books will enjoy. They will be able to use your gift to decorate their home or add a note to their wardrobe: the shop sells art albums and research studies on art, handmade decorations and bags, developmental games for children and designer cases for your gadgets. Especially remarkable is the collection of posters and prints on canvas: reproduction of museum masterpieces on high-quality swiss canvas reproduce very precisely the strokes and colors of original artwork. And while your friends select books and gifts for themselves, you may choose to travel to Russia’s Northern Capital with the help of Hermitage VR. Embark on a virtual journey around the Hermitage Museum from the new hermitage.berlin shop!

hermitage.berlin
ART BOOKS GIFTS

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MUSEO STATALE ERMITAGE

LA SCULTURA ITALIANA DAL XVII AL XVIII SECOLO DA BERNINI A CANOVA



IN 2017, THE MILAN PUBLISHING HOUSE “SKIRA” ISSUED THE HERMITAGE CATALOGUE OF ITALIAN SCULPTURES FROM THE XVII–XVIII CENTURIES. THE PUBLICATION WAS CARRIED OUT AS PART OF THE HERMITAGE-ITALY FOUNDATION’S PROGRAM FOR ITALIAN COLLECTIONS IN THE ST. PETERSBURG MUSEUM. THE BOOK FEATURED 320 SCULPTURAL WORKS IN MARBLE, BRONZE, AND TERRACOTTA, STARTING WITH GIAN LORENZO BERNINI UP TO ANTONIO CANOVA.

It should be noted that the catalogue of this collection was published by the Russian publishing house *Clean sheet* the word in 2014. It was the first time these statues and busts from the Hermitage collection were presented to the public and it took another three years to revise the catalogue text. References to the latest literature were given, the attribution of some works was clarified, and three works, including the statue of Neptune by Antonio Tarsia, originating from the collection of Peter the Great and donated to the Museum by J.Sh. Abramov, were added.

The collection from this catalogue can be divided into four groups. The earliest in terms of chronology includes models and sketches of terracotta created by the Roman masters of the XVII — first half of XVIII century (from Gian Lorenzo Bernini and Alessandro Algardi to Pietro Bracci). These works come from the Roman collection of Philip Farsetti of the mid-XVIII century, which was then housed in Venice. One of the heirs to the collector, Anton Francesco Fioretti, presented it to Emperor Paul I in 1800. In 1919, the works were transferred to the Hermitage from the Museum of the Academy of Arts.

The second group is comprised by works that were once in the collection of Peter the Great. Most of them were commissioned in Venice, from 1716–1725, by Count Savva Vladislavich-Raguzinsky, or purchased in Rome, 1719–1720, by Yuri Kologrivov. Three large statues once adorned the Summer garden (“Adonis” by Giuseppe Torretto, “Diana” by brothers Giuseppe and Paolo Torretto, “Justice” attributed to Alvise Tagliapietra). Another small sculpture was also in the Summer garden, in a grotto on the Fontanka bank.

A significant number of marble statues and busts were brought to Russia in the last years of the reign of Catherine II, as well as under Paul I (to decorate the newly built Mikhailovsky castle). Most of these works were not signed, and their acquisition was not documented. Among them is a group of works and copies of antiquities signed by the master from Carrara, Andrea Paolo Tricornia.

Finally, the catalogue covers statues and groups created by Antonio Canova, whose works are mainly housed in the Hermitage. The rich collection of this wonderful sculptor includes the works of the late XVIII century (“Orpheus”, “Winged Cupid”, “Geba”), as well as his late works of the beginning of the XIX century (“Dancer”, “Paris”, “Three graces”).



The catalogue includes the most complete description of the State Hermitage collection in comparison to previous editions. It aims to expose experts in instrument-making and design, chronometry and practical astronomy, and all the admirers of fine art gnomonics to the best instruments of Western Europe, the East, and Russia.

V.J. Matveev
SOLAR, STELLAR AND LUNAR CLOCKS
IN THE COLLECTION OF THE STATE HERMITAGE

State Hermitage Publishing House, 2018

The history of culture is inextricably linked with the material production, and with the knowledge of the world around us. Evidently, an accurate historical reconstruction of various cultural aspects should involve surviving material monuments. This fully applies to the monuments of the history of science and technology.

The State Hermitage Museum has mastered the art of scientific catalogues for individual collections; the principles developed by their authors laid the basis for this catalogue. Even though scientific and technical monuments are not exceptional, they require special publication methods. The description of solar, lunar, and star clocks as instruments for determining the time means paying attention not only to the structure, but also to the limits of measurements, marking of time and other scales.

V. Matveev



‘There is nothing longer than time, when we measure our eternity; there is nothing shorter than time, when we lack it in all our undertakings...’, these words of Voltaire can be fully attributed to this book — a catalogue of the collection of solar, star, and lunar hours of the State Hermitage authored by Vladimir Matveev in the early 1970s and published only now to commemorate the 70th anniversary of his birth when he had already passed. < ... > It is the first time the State Hermitage has published a single collection catalogue featuring the historical monuments of science and technology. The author’s plan and structure were carefully realized. Labels on the appliances, their sizes, references and analogues were double checked.

G. V. Yastrebinsky, “Live against the sundial”

GALLERY OF TREASURES:
COLLECTIONS OF EUROPEAN ART
OF JEWELRY

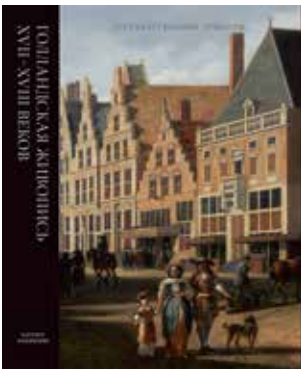
by **D.G. Kostyuk**
State Hermitage. — Moscow: Kuchkovo pole,
2017. — 416 pp. Ill.
ISBN 978-5-9950-0780-7



The publication talks about the creation of the Hermitage’s collection of treasures, since the foundation of the first Russian museum (the *Kunstkammer*) by Peter I, up to the present day. The book is focussed on pieces of art by European masters, gleaned from Russian purchasers’ private collections. Treasures appear to a reader as images of changing ages and lifestyles, representing the trends and predominant fashions of their time. The text is illustrated in full colour and supplemented with a vast bibliography for a wide audience interested in the history of art and museum collections.

DUTCH PAINTING
OF THE 17TH AND 18TH CENTURIES:
A CATALOGUE OF THE COLLECTION:
IN 4 VOL.

by **I.A. Sokolova**
State Hermitage. — St Petersburg:
The State Hermitage Publishers, 2017. Vol. 1:
Aldewereld — Winck. — 440 pp. Ill.
ISBN 978-5-93572-745-1 (vol. 1)
ISBN 978-5-93572-744-4



This is the first complete scholarly catalogue of the Dutch paintings of the 17th and 18th centuries in the collection of the State Hermitage. Despite the collection’s international fame, for more than a century, there was no attempt to generalise the amassed results of research. The completion of this publication will demonstrate the scope of this collection, in which nearly all artistic centres of the Netherlands are represented, as well as innumerable outstanding “Golden Age” masters.
The amount of the museum’s Dutch department (more than 1500 pieces), resulted in subdivision of the catalogue into volumes. The first one lists works of the artists from Aldewereld to Winck. and the works of famous painters and less known artists alike are provided with detailed annotations. A third of the works included into the catalogue were never published before.

THE VOICE OF THE TIME.
SOVIET PORCELAIN:
ART AND PROPAGANDA
EXHIBITION CATALOGUE

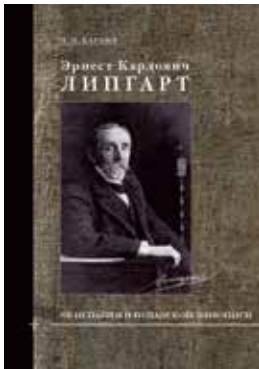
State Hermitage. — St Petersburg:
The State Hermitage Publishers, 2017. —
240 p: il.— (Offering for Christmas).
ISBN 978-5-93572-761-1



The catalogue presents the latest exhibition of the traditional “Offering for Christmas” series, organised by the State Hermitage together with the Imperial Porcelain Factory as a part of the events commemorating the occurrences of October, 1917.
More than a hundred items are being exhibited, demonstrating the evolution of the “agitation china” between 1919 and 1980’s. The pieces are dedicated to the achievements of the Soviet state and their anniversaries, from the Red Army and Fleet, to the all-nation industrial and the collective-farm endeavour, the development of the North, the cultural revolution, mass physical training, and sports, etc. Apart from that, the show includes modern works which continue or reflect the traditions of the “agitation china” of the early revolutionary years.

ERNEST KARLOVICH LIPHART
ON SPAIN AND SPANISH PAINTINGS

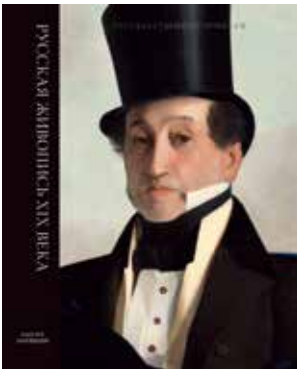
by **L.L. Kagane**
State Hermitage. — St Petersburg:
The State Hermitage Publishers, 2017. —
256 pp. Ill.
ISBN 9785935727420



Ernest Karlovich (Ernst Friedrich von) Liphart, a painter and a connoisseur of arts, administered the Picture Gallery of the Imperial Hermitage for ten years, from 1908 to 1917. The book, being based on his manuscript memoirs, offers the hitherto unknown information on his travel to Spain. The attention is mostly confined to Liphart’s study of the Spanish art of painting. The book contains previously unpublished archival sources, including the letters of Liphart’s foreign colleagues.

RUSSIAN PAINTING
OF THE 19TH CENTURY.
A CATALOGUE OF COLLECTION

by **Y.Y. Gudymenko**
State Hermitage. — St Petersburg:
The State Hermitage Publishers, 2017. —
424 pp. Ill.
ISBN 978-5-93572-737-6



The catalogue presents pieces from the Russian school of painting from the 19th century, of either firmly established or presumed authorship. Not listed are the painters who were educated beyond the Russian Empire. The anonymous Russian paintings will be published in a separate volume. The majority of the pieces included into the catalogue are kept in the Department of the History of Russian Culture with the nucleus of this collection obtained in 1941 from the Historical Household Department of the State Russian Museum.
Only a small part of the catalogued paintings are on permanent show. Most of them are kept in the museum’s depository and the majority of the included works is published or reproduced for the first time. Many of them got their attribution or dating corrected, which is duly reflected by the catalogue.

FANTASIA IN THREADS. WESTERN
EUROPEAN LACE AND GLASS
OF THE 16TH TO THE 19TH CENTURIES
EXHIBITION CATALOGUE

State Hermitage. — St Petersburg:
The State Hermitage Publishers, 2018. —
208 pp. Ill.
ISBN 978-5-93572-771-0



The catalogue introduces masterpieces of two branches of applied art, namely those of laces and of glass, from the collection of the State Hermitage. Western European items from 16th to 19th centuries are tied by common ornamental linear motifs. In lace, a thread is the base, and in glass it is only one of the kinds of refined decoration. In lace, threads are the main material from which the pieces themselves are made, while in glass, they are just one of many kinds of exquisite decoration. This artistic alliance succeeded in connecting objects of great disparity, and, moreover, in emphasizing elegance, showing the delicacy of shape, and ornamental inventiveness.



OLGA IGNATOVA

E.F. KANKRIN AND A.S. PUSHKIN

THE GENERAL STAFF BUILDING ON PALACE SQUARE IS ONE OF THE ST. PETERSBURG'S LANDMARKS DATING BACK TO PUSHKIN'S TIME. THE IMPOSING BUILDING BY ROSSI IS A TWO MINUTE WALK FROM THE VOLKHONSKAYA LODGINGS AT 12 MOYKA EMBANKMENT, WHICH BECAME THE POET'S FINAL RESIDENCE AND PLACE OF DEATH AS EARLY AS 180 YEARS AGO.

The Ministry of Finance and the Ministry of Foreign Affairs had been housed in the Eastern wing of the General staff building since the 1830s. Pushkin was employed by the latter and earned a salary for his work at the departmental archive in the building on the Singing Bridge.

The relations of Pushkin with the Tsar and with such personalities of Nikolaev Russia, such as Benkendorf, Uvarov, and Nesselrode have been widely discussed, while the Minister of Finance, Egor Frantsevich Kankrin, and his contribution to the great poet's life are hardly mentioned.

Count Kankrin was distinguished as a dignitary. He was German with a poor command of Russian who loved Russia wholeheartly, and devoted his life to public service in the Russian Empire. Being an intendant during the Patriotic war of 1812 and in the following foreign campaigns, he became famous for his honesty and integrity as well as an incredible ability to work. Kankrin dedicated the few hours of his leisure time to research. He kept to himself, facing animosity and the ill-wishes of the wealthy and powerful of that time. The prime of his ministerial career (1823–1844) fell during the reign of Nicholas I. His name is linked to the currency reform of 1839–1843, the first platinum coins, and a protectionist course in Russian economic policy.

The distinguished Minister of Finance was surrounded by writers, poets, publishers, and publicists. Historian Peter Barlenev refers to Kankrin's love for art: 'The ardent official as he was found comfort in the fine arts. People he was in charge of, such as V.G. Benediktov, and Prince P.A. Vyazemsky, were his close friends, and Pushkin was among his guests'.

The poet featured his meeting with the minister in an expressive picture, showing Egor Frantsevich and his wife Ekaterina Zakharovna. Connoisseurs of Pushkin im-

ages attribute it to 1832. The sketch depicts the minister leaning against a wall (or a fireplace) with his hands on his belt. Pushkin’s portrait evokes a quote from the memoirs of P. F. Brock, Minister of Finance in Russia between 1850 and 1857, citing the words of Nicholas I about Kankrin: “I’m pleased that we do not fight with you, Brock, the way we did with Kankrin. He would come wearing shoes... he would turn his back to the fireplace, and would repeat the same phrase to anything I say: “you can’t, your Majesty, you can’t”.

The picture features a thin, elongated figure of Egor Frantsevich next to the short and plump Catherine Zakharovna. The countless folds her hands on her chest, with her face expressing displeasure. Her head is highlighted in ink.

There is another head portrait of Count Kankrin drawn in a few bold ink strokes next to the portrait of the Countess. One large picture of Kankrin is stored in the Pushkin House (PH №184) alongside sketches for the novel “Dubrovsky”, a draft of the poem, “I wanted to refresh my soul”, a list of Belkin’s stories, a profile portrait of the General, a profile portrait of a man in a wig, a picture of two village houses, and some calculations. T. G. Tsyavlovskaya argues that the portrait of Kankrin next to the calculations signifies that the poet was contemplating a large loan.¹ It is a well-known fact that Pushkin was heavily in debt in his later years.

According to N. H. Petrunkina, this pencil drawing followed the draft of the poem “I wanted to refresh my soul”². Next, Pushkin drew a list of Belkin’s stories and the plan for “Dubrovsky” (separation, revelation, engagement) dated 21 December, 1832. Then, Pushkin added the words, “if only you... If only”, the head of Egor Frantsevich and the face of Catherine Zakharovna in ink. These had emerged on the sheet before December 25–28, 1832 — January 6, 1833, when Pushkin made a second entry for “Dubrovsky” (“Verey visite”).

This means that Pushkin thought of the Minister of Finance at the end of 1832 or the beginning of 1833. However, the poet’s correspondence refers to a single meeting between the two in the earlier part of August 1830, when Pushkin learned how to obtain an allowance for Afanasius Nikolayevich Goncharov, the grandfather of his wife.

Initially, the grandfather wanted to take a loan secured by his estate in Kaluga province, but later changed his mind. On July 30, 1830, Alexander Sergeyevich writes to Natalya Nikolaevna: “I’ve been so carefree, my angel. Now, I can tell from Afanasius Nikolaevich’s letter that he isn’t going to mortgage the factory manor any more, rather to ask for a non-recurring allotment. This is different. In that case, I’m going to my cousin Kankrin straightaway to ask him for an appointment (“...chez mon cousin Kankrin lui demander une audience”).

B. L. Modzalevsky believes that Pushkin was joking when calling Kankrin his cousin in the manner of kings and emperors.³ Yet, Pushkin was right to believe that he and the Minister were akin. Natalia Goncharova was a relation of Catherine Kankrin (nee Muravyova), who Pushkin was related to himself along the lines of Hannibal. Pushkin was a third cousin to Kankrin’s six children: Alexander, Valerian, Victor, Oscar, Edna and Elizabeth.



1. PHOTO: © THE STATE HERMITAGE MUSEUM, ST. PETERSBURG, 2018



1. UNKNOWN LITHOGRAPHER
Portrait of Count Yegor Kankrin

SECOND QUARTER OF THE 19TH C.
Lithography on paper. 43 × 30,8 cm
The State Hermitage Museum

2. MEYER (FROM GEORGE DAWE)
Portrait of General Count Yegor Kankrin, the Minister of Finance

Russia. THE FIRST HALF OF THE XIX CENTURY
Paper, lithography. 41 × 27 cm
The State Hermitage Museum

Pushkin reports to Goncharov on the meeting with Kankrin in his letter of August 14, 1830: “Dear Afanasius Nikolayevich, I spoke to Count Kankrin on your behalf about your business, which was of allowance. I found the Minister was quite reluctant. He said that this was solely for the sovereign to decide. I asked him to welcome any resolution of our sovereign on this matter. The Minister gave me his word”.

To learn more about this meeting we shall go to the exhibition **Ministry of Finance of the Russian Empire**, which reopened in the general staff building in December 2016. The highlight of the updated exposition is a beautiful numismatic collection and is displayed in three rooms on the second floor of the building.

These rooms are labeled on the 1828 plan of C. Rossi stored in the Research Museum of the Academy of Arts. The three rooms in question were the cabinet of the Minister of Finance, his reception room, and the hall. The premises are unique as they have preserved some of their original interiors. The rooms are decorated with grisaille paintings and stucco friezes of the first third of the XIX century. There are original furnaces and a fireplace dating back to the building’s construction. These essential details of the interior render the environment in which the Minister worked. The layout of the premises has also stayed intact with even a small “dark room” behind the cabinet.

On the other hand, the unsuccessful meeting of the poet with his distant relatives Minister Kankrin and his wife could have taken place at home rather than in the Ministerial offices. It was common practice at that time to join office and private rooms allowing employees to work and live under the same roof. The building of the Ministry at the Palace was no exception. In the 1830’s, there were apartments of the heads of departments, directors of the Ministerial office, and the official architect. However, Kankrin had no apartment here.

The next door Foreign Affairs Ministry had a different approach with a magnificent apartment for the Minister, Vice-Chancellor K.V. Nesselrode. Ceremonial reception halls and living rooms of this apartment are open to the public as part of exhibition, **Under the Sign of the Eagle: Imperial Art**. Here you can get acquainted with decorative and applied art, costumes and porcelain of the first third of the XIX century.

Communication between Kankrin and Pushkin was not limited to grandfather’s affairs. In 1832, Kankrin negotiated payments to the official Pushkin, who had a very unusual position in the Ministry of Foreign Affairs. The poet was first enrolled in the Association immediately after his graduation from Tsarskoye Selo Lyceum in 1817. He was dismissed from service by Alexander I in 1824, and Nicholas I restored him to the same Department to the rank of Secretary of the Association on November 14, 1831.

In the late years of his career in the Ministry of Foreign Affairs, Pushkin would search various archives to find documents for his texts on Russian history. One of his workplaces was in the St. Petersburg archive of the Ministry of Foreign Affairs, which was renamed State



PHOTO: © THE STATE HERMITAGE MUSEUM, ST. PETERSBURG, 2018

P. IVANOV (FROM V. SADOVNIKOV)
View of the General Staff buildings from the Moika river

Russia. 1833
Lithography on paper. 28 × 43,5 cm
The State Hermitage Museum

archive in 1834. Pushkin was interested in materials related to the Pugachev uprising, which later became part of “The Chronicle of the Pugachev’s Rebellion”. He also searched documents relating to Peter the Great’s time.

The negotiations resulted in a wage for Pushkin, who wasn’t an official member of the MFA. Nesselrode informed Kankrin that His Majesly ordered the Treasury to annually transfer \$5,000 in banknotes to the Ministry of Foreign Affairs “for the purpose in question”.

Three visits of Pushkin to the Foreign Ministry building on the Singing Bridge were registered: July 27, September 9, and December 27, 1832. Each time he went to the Department of Economic Affairs, he claimed a third of his annual salary, for which he left a receipt.

Although Rossi’s building plan from the Museum of the Academy of Arts does not indicate where the Department of Economic Affairs headquartered in the Eastern wing of the General staff building, the layout for the second floor and the signs in the enfilades read “achiveen... collège”. These rooms are located next to Kankrin’s study, which are currently housing large temporary exhibitions.

The Foreign Affairs Association, which was part of the Foreign Ministry, closed down in 1832. The Association’s archive is mentioned in K.K. Serbinovich’s letter to Pushkin dated February 18, 1832: “Dmitry Nikolaevich [Bludov] has instructed me to inform You, Alexander Sergeevich, that he will be visiting the Archive of the Foreign Association today at noon. Therefore, he would appreciate it if you came”. This letter marks another Pushkin’s visit to the building on the Palace square.

Interestingly, Nesselrode’s letter to Benckendorf of February 12, 1837, reads that “the Late Chamber-Junker Pushkin was engaged in reading and copying extracts from papers at the Ministry of Foreign Affairs... for which he was given a special room. Once he read a paper, he would give it back”. It can’t be verified, however, that Pushkin worked on the premises in a cabinet of his own.

The archive of the neighboring Ministry of Finance used to store the correspondence between Pushkin and Kankrin. The Minister of Finance took part in the publication of Pugachev’s chronicle and the resolution of the poet’s financial problems. In the application form for a loan of 20 thousand rubles from the State Treasury in favor of Pushkin, Kankrin writes: “In view of Pushkin vouching to pay this amount off in two years, being the Minister of Finance as I am, I dare to ask for no interest or deduction on this loan, taking into consideration the short term, as well as the purpose of publishing books”. Unfortunately for the poet, *The Chronicle of the Pugachev’s Rebellion* published at the end of 1834 in three thousand copies was not a success with readers and didn’t sell well. According to Kankrin’s report, the first year’s repayment to the State Chamber did not follow.

In 1835, Kankrin was preparing a project on monetary support for the poet, which implied a 30 thousand ruble loan with wage deductions and a 10 thousand ruble deduction for repayments and penalties on the “Pugachev” loan. In response to these measures, Pushkin wrote a detailed letter to Kankrin describing his plight. In conclusion, he pleads His Lordship for “permission to receive the full amount of which he was compelled to ask the Sovereign, and for the permission to pay interest on the 1834 loan until his condition allows for the settlement”.

Pushkin was looking forward to hearing from the Minister. In his letter of September 14, Pushkin asks his wife, whether she has seen Countless Kankrin and learnt the decision. “If the answer is ‘no’ and Kankrin



abandons us, we can apply to Count Yuriev; I’m commissioning you to contact him”. Evidently, Natalya Nikolaevna was going to meet her distant relative. After a second audience, Nicholas granted Kankrin the permission to give Pushkin the entire loan. On his returning from the village, Pushkin sent Kankrin a letter of thanks for the petition.

The third and last of Pushkin’s letters to Kankrin, which survived, was written on November 6, 1836. It is directly related to the insulting “diploma of the order of cuckolds”, on account of which Pushkin called Dante to a duel for the first time. It was the first poet’s letter asking the Minister of Finance to allow Pushkin to pay his debt.

Kankrin’s concise response did not imply further discussion. Pushkin received a letter on November 21, 1836 in St. Petersburg. Hereafter, we are giving its full transcript: “Dear Alexander Sergeevich, in your letter of November 6, you are offering your estate of 220 serfs in the Nizhny Novgorod region, of which 200 were put to recover 40/1 RUB for your 45/1 RUB settlement with the State Treasury. Regarding your assumptions, I have the honor to report that on my part I believe that the acquisition of property by the Treasury is a delicate business, and that, in any such case, you need to ask for supreme command. I am highly pleased to have had an opportunity to communicate with you, my dear Sir. Your humble servant Gr. Kankrin. To Sir A. S. Pushkin”. As for Pushkin’s response to Kankrin, there is only a draft recovered.

We know that Nicholas I ordered the issuance of an allowance to the family of Pushkin the next day after the poet’s death. The payment of a full pension with no deductions due in such cases would not have been possible but for Kankrin’s report. In this, the Minister petitioned for cancellation of Pushkin’s 43,333 ruble and 33 kopeck debt to the Treasury “as settled with 30,000 Rubles given to Pushkin in 5,000 amount allotments, which were to be discontinued in view of his death”. The Finance Minister also suggested citing another debt pardoned in order not to foreclose on the estate or the pension. On March 30, 1837, Natalia wrote to Egor Frantsevich from the family estate: “I charge myself with a pleasant duty to testify to Your Lordship my sincere gratitude for your involvement with my late husband”.

Despite being busy managing the Ministry of Finance, Kankrin took active part in Pushkin’s affairs and contributed to the resolution of his financial problems. Evidently, these actions were not a sign of goodwill. In fact, there is no indication to a fond, trusting relationship between Pushkin and Kankrin. Pushkin’s caricature of the Kankrin couple is sarcastic, bitter and hardly friendly. Yet, Count Kankrin, who wasn’t indifferent to literature, showed sympathy for difficulties that inhibited the creative work of his poet relative.

Pushkin mentions Kankrin in his correspondence with his wife, P.A. Vyazemsky, P.A. Pletnev and his name emerged from N.N. Pushkina’s letters to her brother D.N. Goncharov. Pushkin’s biography can hardly suggest new discoveries, which makes every detail countable. As for the biography of Kankrin, an important personality of the Nikolaev era and an extraordinary person, it is still to be discovered.

ALEXANDER PUSHKIN
Drawing of Yegor Kankrin and his wife, Ekaterina Kankrina
Manuscript department of the Russian Literature Institute (Pushkinsky Dom), Russian Academy of Sciences
Ф. 244. Оп. 1. No. 184
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1.
Cil.: Tsyavlovskaya T.G. Pushkin’s Drawings. M., 1986. P. 273.

2.
Cil.: Petrunina N.N. To the creative history of the novel “Dubrovsky” // Pushkin Commission Annals. 1976. L., 1979. P. 17.

3.
Cil.: Pushkin A.S. Letters : in 3 volumes / ed. and with commented by B.L. Modzalevsky. Vol. 2: 1826-1830. Moscow; Leningrad, 1928. P. 455.

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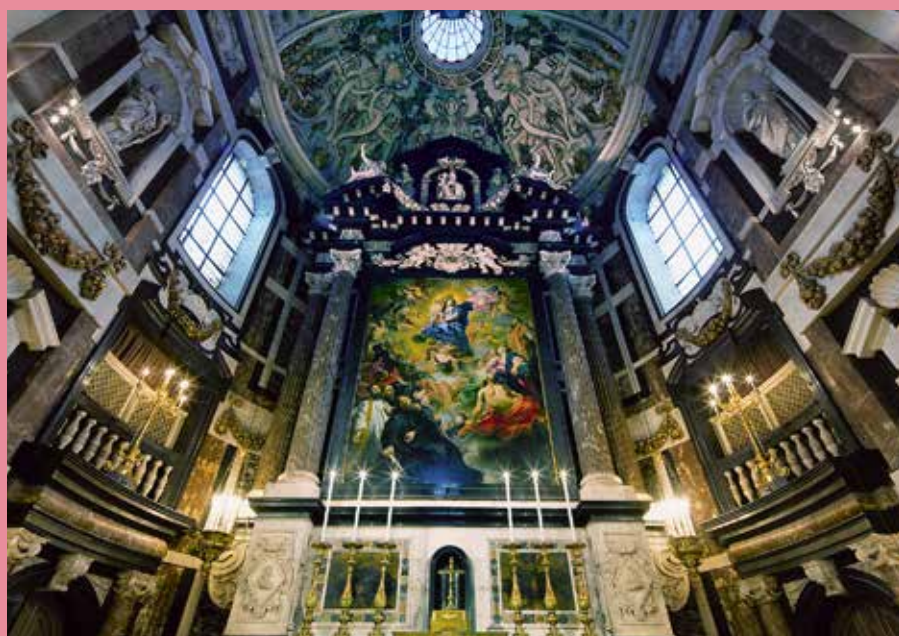
LECTURE SERIES





ANTWERP 2018 RUBENS INSPIRES

1 JUNE 2018 – 13 JANUARY 2019



AT THE PINNACLE OF ARTISTIC INVENTION FROM THE MIDDLE AGES ONWARDS, FLANDERS WAS THE INSPIRATION BEHIND THE FAMOUS ART MOVEMENTS OF THE TIME: PRIMITIVE, RENAISSANCE AND BAROQUE. FOR A PERIOD OF SOME 250 YEARS, IT WAS THE PLACE TO MEET AND EXPERIENCE SOME OF THE MOST ADMIRABLE ARTISTS IN WESTERN EUROPE. THREE PRACTITIONERS IN PARTICULAR, VAN EYCK, BRUEGEL AND RUBENS ROSE TO PROMINENCE DURING THIS TIME AND CEMENTED THEIR PLACE IN THE PANTHEON OF ALL-TIME GREATEST MASTERS.

The three thematic years *Flemish Masters 2018–2020* will kick off with the project 'Antwerp Baroque 2018, Rubens inspires', which will start in June. Rubens (1577–1640) was a genius of the baroque style and a symbol of the city of Antwerp. Even today Rubens is an important source of inspiration for contemporary artists and the atypical lifestyle of the city and its inhabitants. In his wake, Antwerp artists have continued to innovate, culminating in a certain joie de vivre that is typical of our city. The Baroque festival establishes a dialogue between Rubens's historic Baroque with the work of contemporary Baroque masters, including Jan Fabre, Luc Tuymans and Sidi Larbi Cherkaoui. This will lead to promising exhibitions, performances and events, with several new artistic creations, some of which will be permanently installed in the city. Below are the top events which will take place this year.

RUBENS' RETURN 1 JUNE – 2 SEPTEMBER

OUTSTANDING WORKS ADDED TO THE RUBENS HOUSE COLLECTION
In the run-up to "Antwerp Baroque 2018", ten special masterpieces will be added to the Rubens House collection. The Rubens House has already welcomed works by Tintoretto and Van Dyck. These are now joined by more company: works by an Italian master who inspired Rubens, works by some of his most talented students, and masterpieces by Rubens himself, returning to the place where they were painted for the first time. And, of course, there is Rubens' self-portrait, which has yielded up many new secrets in the course of thorough restoration. The new acquisitions will be announced in the run-up to the festival.

RUBENS HOUSE Wapper 9 – 11, Antwerp Groundfloor is wheelchair accessible

MICHAELINA 1 JUNE – 2 SEPTEMBER

The exhibition devoted to Michaelina Wautier (1617?–1689) will demonstrate the exceptional talent of an artist who grew up at a time when female artists were a rarity. Wautier was not afraid to produce large-scale history paintings – a challenge that many male painters shied away from. The 26 known works by her hand are remarkable for their daring subject matter and superior pictorial technique. The exhibition devoted to Michaelina Wautier is the first retrospective exhibition of the work of this Baroque artist.

MAS (MUSEUM AAN DE STROOM) Hanzestedenplaats 1, Antwerp

SANGUINE BLOEDROOD LUC TUYMANS ON BAROQUE 1 JUNE – 16 SEPTEMBER

The Antwerp-based artist Luc Tuymans will contrast works from historical baroque and contemporary masters at the Museum of Contemporary Art, Antwerp. A selection of baroque pieces has been selected from the collection at the Royal Museum of Fine Arts with contemporary work chosen by Luc Tuymans. From Rubens to Wim Delvoye. From Caravaggio to Ed Kienholz.

M HKA Leuvensestraat 32, Antwerp

EXPERIENCE TRAPS 1 JUNE – 23 SEPTEMBER

The Middelheim Museum is highlighting the contemporary legacy of the Baroque, by emphasizing the tension between the natural and the artificial. The grotto, the maze, the tableau vivant, the folly, the fountain, the trompe l'oeil – each of these baroque motifs inspires international contemporary artists to create new works, at the crossroads between architecture, sculpture and installation, specifically for the Middelheim Museum and public spaces in the city, that will beguile, surprise, impress the public.

MIDDELHEIM MUSEUM Middelheimlaan 61, Antwerp + various locations in the city

MORE INFORMATION

For practical information and the full program of "Antwerp Baroque 2018, Rubens inspires" please consult the official website WWW.ANTWERPBAROQUE2018.BE (in English). WWW.FLEMISHMASTERS.COM is the official website of the Flemish Masters project (in English). For information in Russian language please consult WWW.VISITFLANDERS.RU

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2018-2020



BAROQUE BOOK DESIGN 28 SEPTEMBER 2018 – 6 JANUARY 2019

The MUSEUM PLANTIN-MORETUS, an UNESCO World Heritage Site, pays tribute to all book designers and especially to Peter Paul Rubens. Special attention goes to Rubens' friendship and collaboration with Balthasar I Moretus, the grandson of Christophe Plantin, with whom he created the *Baroque Book*. Contemporary book designers give their vision on book architecture. "I don't print for the same price as other printers", said Balthasar "as Rubens doesn't paint for the same price as other painters". Esther Chadwick, Apollo Feb 2017.

MUSEUM PLANTIN-MORETUS Vrijdagmarkt 22, Antwerp

COKERYEN | PHOTO, FILM, FOOD 28 SEPTEMBER 2018 – 13 JANUARY 2019

The Baroque painter Frans Snijders (Antwerp, 1579–1657) is famous for his hunting scenes, impressive market scenes and still lifes. Rubens regularly relied on Snijders to execute sections of his paintings on his behalf. Similar to Frans Snijders, food photographer Tony Le Duc also has a keen eye for attractive compositions. Experimenting with colour, he elevates basic food items to artworks. For the exhibition *Cokeryen | Photo, Film, Food* Le Duc brings the works of Snijders and his contemporaries together, in which food and ingredients are key. He confronts the selection with his own work. And all of that in the home and studio of Frans Snijders himself, which opens its doors to the public in 2018. A delicious and delectable exhibition, which is followed perfectly by a visit to one of the baroque restaurants or food trucks that Antwerp has to offer.

SNIJDERS&ROCKOX HOUSE Keizerstraat 10, Antwerp





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