







THE SHIP OF TOLERANCE

The mission of The Ship of Tolerance is to educate and connect youth of different continents, countries, cultures, and identities through the language of art.

CHICAGO — 2019

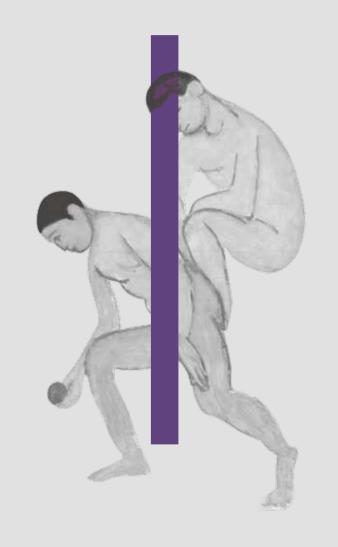
The Ship of Tolerance will launch during the EXPO CHICAGO 2019, September 19–22 as part of IN/SITU Outside program.







$W \ O \ R \ L \ D$



6/7 CLOTHING TRUNKS OF THE MUSEUM WARDROBE

10/18 THE INTERNATIONAL ADVISORY BOARD OF THE STATE HERMITAGE

20/29 EXHIBITIONS 30/34 OMAN IN THE HERMITAGE



OYSTER PERPETUAL

COSMOGRAPH DAYTONA

Rolex Boutique, DLT, ul. Bolshaya Konyushennaya, 21-23a, tel. +7 812 648 0850 Grand Hotel Europe, ul. Mikhailovskaya, 1/7, tel. +7 812 329 6577

Бутик Rolex, ДЛТ, ул. Б. Конюшенная, 21-23а, тел. 812 648 0850 «Гранд Отель Европа», ул. Михайловская, 1/7, тел. 812 329 6577

эксклюзивно в Метситу

www.mercury.ru





FOUNDER: THE STATE HERMITAGE MUSEUM

CHAIRMAN OF THE EDITORIAL BOARD Mikhail Piotrovsky

EDITORIAL:

Editor-in-Chief Zorina Myskova Executive editor Vladislav Bachurov Editor of the English version **Simon Patterson** Executive Secretary Aleksandra Nikolaeva Photo Editor: Oksana Sokolova Color correction and retouch: Victor Hilchenko (Moscow) Proofreading Andrey Bauman, Sasha Galitzine

DESIGN AND LAYOUT: Lyudmila Ivakina (Riga)

COVER:

Igor Gurovich (Moscow) Dmitry Krivoruchko (Moscow)

LAYOUT: Andrei Shelutto Hermitage Ingeborg Fonts František Storm (Prague)

Translation:

Christopher Pascone, Alexander Kogan, Simon Patterson. Mikhail Spiridonov, Natalia Magnes, Elvira Myachinskaya, Veronika Silantieva, Maria Tsyruleva, Aleksandra Yershova-Platt, Vladimir Kornev

COMMERCIAL AND ADMINISTRATIVE DIRECTORATE

Director of the Hermitage Museum XXI Century Foundation Victoria Dokuchaeva Administrative and legal support: Svetlana Smirnova, Marina Kononova, Valentina Smirnova Technical support: Evgeny Smirnov

Marketing, advertising, distribution in Russia Marina Kononova, Svetlana Multan, Aleksandra Nikolaeva +7 (812) 904-98-32 office.hermitageXXI@gmail.com

Distribution in Europe: Aleksandra Nikolaeva (Amsterdam) nikolaeva.hermitaqeXXl@qmail.com Bela Mannings (UNIQUEPR London) bela@uniquepr.ru

AUTHORS

STAFF OF THE STATE HERMITAGE MUSEUM: Mikhail Piotrovsky Sergey Androsov Marina Blumin Lyudmila Davydova Elizaveta Renne Maria Garlova Natalya Gritsay Nina Tarasova (documentary materials for the article "Vehicle of the spirit. Louis Vuitton travel trunks in the State Hermitage Museum")

OTHER AUTHORS AND PERSONALITIES OF THE MAGAZINE:

Members of the International Advisory Board of the State Hermitage Museum: Michael Brand (Sydney) Henri Loyrette (Paris) Neil MacGregor (London) Hermann Parzinger (Berlin) Annamaria Petrioli Tofani (Florence)

Anatoly Belkin Alina Davey (London) Arkady Izvekov Thomas Kaplan (USA) Boris Manner (Vienna) Geraldine Norman (London) Alexey Tarkhanov (Paris) Sergey Shnurov

Official partners of the magazine: St. Petersburg State University Tovstonogov Russian State Academic Bolshoi Drama Theatre

The Hermitage Museum XXI Century Foundation would like to thank the project "New Holland: Cultural Urbanization", Aleksandra Rytova (Stella Art Foundation, Moscow) for the attention and friendly support of the magazine.

Special thanks to Svetlana Adaksina, Marina Antipova, Elena Getmanskaya, Alexander Dydykin, Larisa Korabelnikova, Ekaterina Sirakonyan, Vyacheslav Fedorov, Maria Khaltunen, Marina Tsiquleva (The State Hermitage Museum); Swetlana Datsenko (The Exhibition Centre "Hermitage Amsterdam")

The project is realized by the means of the grant of the city of St. Petersburg

ISSN 2218-8789

Founder: The State Hermitage Museum Publisher: The Hermitage Museum XXI Century Foundation

The State Hermitage Magazine is registered as a media publication, registration number PI FS77-38126 issued on November 24, 2009 by the Federal service for supervision in communications, Information technology and mass communication (Roskomnadzor)

Circulation 2 300 copies

Editorial office: 19/8 Bolshaya Konyushennaya Str., St. Petersburg, 191186 Tel.: +7 (812) 904-98-32, e-mail: office.hermitagexxi@gmail.com

Size 231 × 285 mm

Printing house: PNB Print (Riga)

No fixed price. All rights reserved.

Reprinting of any materials without the written permission of the editors is forbidden. Any quotations must cite the magazine. Copyright © 2018.

The editors take no responsibility for the content or accuracy of advertising materials.

The opinions of the authors are their own and do not necessarily reflect those of the editors.

The Hermitage Museum XXI Century Foundation

An independent private Russian foundation supporting projects

and programs of The State Hermitage Museum in accordance with appropriate general agreements.

Publisher of The State Hermitage Magazine.

19/8 Bolshaya Konyushennaya Str., St. Petersburg, 191186 Tel.: +7 (812) 904-98-32



Head of Ares

Roman copy of the Greek original of the 420s BC 2nd century. Marble The State Hermitage Museum, St. Petersburg Inv. Nº FP-3005 Photo: © Primorye State Art Gallery

Textiles of the Wiener Werkstätte. 1910–1932. Thames & Hudson © 1990, 1994 and 2004 Christian Brandstätter, Vienna (fragments)

CLOTHING TRUNKS OF THE MUSEUM WARDROBE



MIKHAIL PIOTROVSKY DURING THE SESSION OF THE INTERNATIONAL ADVISORY BOARD. THE STATE HERMITAGE MUSEUM. SEPTEMBER 2018.

One of the "blue chips" of the Hermitage clothing and accessories collection, which has already gained popularity, are the Vuitlon clothing trunks. These are important not only because of the brand name they carry, but more so because they were used by the Russian Imperial family. For that reason alone, these chests can't be considered to be some kind of vulgar advertising within our collection. The presentation of the opening of the Hermitage's clothing and trunk box archives coincided with the opening, in Moscow, of a project for an enormous 2-storied Louis Vuitlon clothing chest placed on Red Square. The latter created a great scandal, and a very well-deserved one at that, while the Hermitage served as a good example of refined taste in this tricky situation. Another example of such refined taste is the Hermitage's collaboration with the Louis Vuitlon Foundation, in whose immaculate exhibition hall, created by Frank Gehry in the Bois de Boulogne, the Hermitage first presented Matisse's *Dance* and then, together with the State Museum of Fine Arts, held a huge exhibition in memory of Sergei Ivanovich Shchukin. Here the Vuitlon Foundation's name served Sergei Ivanovich as a well-deserved advertisement.

These are just two examples of the many situations in which the Hermitage has not been afraid of openness and potential difficulty. In each of them the Hermitage has found the opportunity to make this openness useful and beneficial to everyone, while at the same time avoiding exposing the museum to attacks from the Hermitage's ill-wishers, of which there are more than a few.

The Hermitage's International Advisory Board is an illustration of the museum's many years of experience of such openness. We don't invite foreigners to be our directors, as Italian museums do, but over the years we have invited current and former directors of the world's best museums to come visit us, and we've told them about our problems, and have asked for their advice. Years of work have shown that this kind of transparency is extremely useful for the Hermitage, and plays a huge role in creating the museum's high reputation in the global museum community. The Advisory Board provides a dialogue between the Hermitage and its friends. In addition, readiness for dialogue can also be an exhibition principle; this is how the exhibition "Imperial Capitals: Saint-Petersburg — Vienna. Masterpieces of Museum Collections" was created together with the Kunsthistorisches Museum of Vienna. Neither we nor our Viennese colleagues were afraid of putting art objects of very different levels and periods of history into a single exhibition, finding unexpected comparisons between them. This risky approach turned out to be another proof of the existence of a common world museum space.

The Hermitage is constantly supporting this international museum space with our wide range of types of cooperation. Among such events are the exhibition-presentation of the Steve McCurry photography collection, recently acquired by the Hermitage and displayed in Moscow, and the many Hermitage Days events held in Russia. This issue talks about those Hermitage Days that were conducted in Vladivostok and Kazan. The Hermitage Days are not so much exhibitions of our collections as they are a candid story about the museum itself and its internal life, its problems and its little secrets. There are an especially large number of such problems and secrets shared in the master classes offered by our art restoration staff.

A special form of openness comes from working with private collectors, where tact and good taste must be carefully cultivated. Thomas Kaplan's amazing Leiden Collection, which he created with an eye on the Hermitage, made it possible to incorporate a dialogue about art collecting principles of the 18th and the 21st centuries. Mark Bashmakov's private collection of *livre d'artiste* became a working part of the new formation *Cabinet of Artists' Books*, where the combination of the museum's collection and a private collection create a dynamic, living approach to amazing exhibitions and enlightening events. The Dubrovich family's private collection came to the Hermitage by chance, and we're looking for the right ways to make this collection's harmony in our museum into a remembrance of the wonderful people who it came from. One of these attempts is made by artist Analoly Belkin on the pages of this issue.

Trunk boxes are both a part of wardrobes, and a type of furniture. They unite our clothing collection with our collection from the era of historicism, which is presented in the Manege of Small Hermitage with incredible intensity. We've almost learned now how to use this wonderful exhibition space, combining its style and the essence of the Hermitage logether. It seems to me that the authors of the exhibition managed to recreate the almosphere in which lived Tolstoy, Chekhov, Dostoevsky, Alexander II, and Alexander III and all those who made up the second half of 19th-century Russia in a fascinating way. Until recently, these things seemed insignificant, and even more so, they were marked by the derogatory term *eclecticism*. Today we all understand how important these things are, and we understand so especially thanks to the fact that the Hermitage is always open to unexpected topics, unexpected people, and unexpected situations.

It's possible to win in these situations thanks to the Hermitage Museum's traditions. These traditions are the collective intellect, the "artificial intelligence" of the Hermitage, uniting many generations of its curators, visitors, and inhabitants with its walls, spaces and exhibits.

Mikhail Piotrovsky Director of The State Hermilage Museum



S Z Z u



Vladivostok. The Furious Son of Zeus. A Head of Ares. L. Davydova Vladivostok. The Furious Son of Zeus. A Head of Ares. L. Davydova Vienna. Old Masters from the Hermitage: Masterpieces from Botticelli to Van Dyck Rotterdam. Rubens. Painter of Sketches Venice. FutuRuins Moscow. Steve McCurry. Untold Story Kazan. Royal Gifts from the Collection of the State Hermitage A Pearl of the Orient in the Land of Hope

26 27 28 28 29 30

The International Advisory Board of the State Hermitage Sydney. Monet to Malevich: Pioneers of Modern Art. Masterpieces from the Hermitage

Clothing Trunks of the Museum Wardrobe. M. Piotrovsky

50 10 20

22 24









Connecting Museums. Imperial Capitals: St Petersburg – Vienna. Masterpieces of Museum Collections. S. Androsov, E. Renne, M. Garlova, N. Gritsay The Sea and the Sky. Lakhta. K. Malich

36

- 46 50 54
- Art Deco French, Bookish Exquisite geometry. Viennese Masters' Textiles in Women's Dress of the 1910–1930s. M. Blumin
 - A Pure Example of Art Projected into the Future. A. Izvekov 9

- A Fine Manner of Dialogue. The Leiden Collection
 - A Mission to Share. T. Kaplan Rembrandt Bible Stories. M. Piotrovsky
 - The Colours of Rembrandt
- Old Master Paintings in Private Collections: New Life in England I Belong Here. S. Shnurov Daemons in the Machine
- 64 68 72 73 82 90 92 94
 - **Nosferatu.** B. Manner

- Furniture for a Body's Every Whim. The Age of Historicism in Russia Furniture, Emperor and Russian literature. M. Piotrovsky A Longcase Clock by Jean-Pierre Latz. Marking the end of the restoration Vehicle of the Spirit. Louis Vuitton Travel Trunks. A. Tarkhanov
- 98 102 106 110

- Old Master Paintings in Private Collections: New Life in England. A. Davey Turning the Corner. Fragment from the book by Geraldine Norman "Dynastic Rule: Mikhail Piotrovsky and the Hermitage" 118 128
 - 138 140
 - Books The Dubrovich Family Island. A. Belkin



THE INTERNATIONAL ADVISORY BOARD

THE INTERNATIONAL ADVISORY BOARD
WAS SET UP IN 1994 THROUGH THE
JOINT EFFORTS OF THE STATE HERMITAGE
AND UNESCO. THE BOARD MEMBERS ARE
REPRESENTATIVES FROM THE FOREMOST
INSTITUTIONS OF CULTURE AND ART.

DRAWING ON THEIR LONG AND VARIED EXPERIENCE OF MANAGEMENT AND WORK IN SUCH IN INSTITUTIONS, THE BOARD MEMBERS SUPPORT THE MANAGEMENT OF THE STATE HERMITAGE MUSEUM IN DEVISING AND IMPLEMENTING DEVELOPMENT STRATEGIES TO A WORLD STANDARD. THE BOARD MEETS ANNUALLY AND THE AGENDA FOR THE MEETING IS SET BY THE DIRECTOR OF THE STATE HERMITAGE MUSEUM. BETWEEN MEETINGS, THE DIRECTOR REQUESTS ASSISTANCE FROM BOARD MEMBERS WHEN REQUIRED.



A BOARD OF VERY KNOWLEDGEABLE PEOPLE

MIKHAIL PIOTROVSKY

DIRECTOR OF THE STATE HERMITAGE MUSEUM

For me, as Director of the Hermitage, it has been a great pleasure to meet, over the course of many years, with directors from the world's major museums and to discuss with them the most important issues concerning the Hermitage's development. It is a great happiness for me that I can consider all these people my friends.

The members of the Advisory Board always give thoughtful and precise advice, but never put any pressure on the decision-making process. Together, we are able to create a counselling system, a dialogue where ideas are born. Some of these ideas are adopted immediately, others we put on hold to return to later when the time comes.

We also take small but more problematic questions into consideration. For example, the problem of labelling: when foreign tourists began to stream through the Hermitage, it became apparent that we

THE STATE HERMITAGE MUSEUM
INTERNATIONAL ADVISORY BOARD IS ONE
OF THE MOST REMARKABLE PHENOMENA
TO ARISE FROM THE CULTURAL RELATIONSHIP
BETWEEN RUSSIA AND THE WORLD
IN THE POST-SOVIET ERA. IT IS THE IDEAL
EMBODIMENT OF COOPERATION BETWEEN
THE HERMITAGE AND LEADING FIGURES
IN THE FIELD OF CULTURE; AND IT HAS
ENTIRELY DONE AWAY WITH THE FEELING
WE PREVIOUSLY HAD OF BELONGING
TO TWO SEPARATE WORLDS 1.

needed to change the system of labels. We discussed this matter several times, and it was eventually decided that the labels should be in different colours and in two languages — Russian and English — with the English text written underneath and in a smaller font. This was an ideal solution and one which was immediately implemented.

The largest project to have been discussed by the International Advisory Board over the course of many years was the restoration of the General Staff Building and the question of what to display in it. After numerous discussions it was decided to move the Shchukin-Morozov collection to this building. The late Carter Brown, one of the most legendary museum directors in the world, emphasised two aspects of this decision: the Hermitage's collection of Impressionist and Post-Impressionist work deserves to be shown in new, light rooms and, secondly, the fact that visitors who will not want to miss these collections will buy a second entrance ticket, which is important from the point of view of the Museum's finances. In fact, this was a com-

plex issue and it was very important that in such cases we are able to refer to proposals made by the Advisory Board as support for the Hermitage's point of view. An extremely important discussion took place after a theft was discovered at the Hermitage. Incidentally, my colleagues from the Advisory Board were among the first to find out about this. We discussed to what extent it is or is not possible to trust museum curators.

The Board is made up of very knowledgeable people, people with authoritative opinions which provide valuable support for the Museum's viewpoint. In this sense the Advisory Board is a symbol of the Hermitage's autonomy as a cultural institution.

The main thing is that this is an absolutely wonderful company of people. I derive great pleasure from the fact that, for so many years, my colleagues have been coming to St Petersburg and doing their best to attend every single meeting, and I see that they are truly interested — it is really fascinating to watch one of the most interesting museums in the world evolve over the course of 20 years. And I think that my colleagues have not simply fallen in love with the Hermitage, but have also spread, throughout the rest of the world, their love for our Museum, which is the child of Russian and European culture and thus of world culture in general.

1_____Hereinafler from malerials from the book "The State Hermitage Museum International Advisory Board. 20 years".



THE 24TH SESSION OF THE INTERNATIONAL ADVISORY BOARD IN THE STATE HERMITAGE MUSEUM



SOMETIMES IT IS DIFFICULT AND ALWAYS UNEXPECTED

NEIL MACGREGOR

DIRECTOR OF THE BRITISH MUSEUM, LONDON (2002-2015)





Due to all the changes occurring in the country there was a lot that had to be reconstructed in the Hermitage, and that was very tiring and very difficult. But I think it gave the Hermitage one huge advantage: you are the only museum among the great museums of the world that just had to ask every question again from the beginning. Why do we do this? Is this really what we want to do? How do we want to do this? That's why the changes are so important. The Hermitage is one of the oldest museums in continental Europe, but it's the only one that has had to find answers anew, from scratch, to every question in the last 20 years.

I've been a member of the Advisory Board from the very beginning. At that time, I was a Director at the National Gallery. Then I moved to the British Museum. Because I had already spent some years on the Board, I understood the problems of the British Museum better. From the point of view of the British Museum the Hermitage is, of course, very special — it's our oldest partner. In 2014 we celebrated the 250th anniversary of this friendship. The Hermitage is one of the oldest museums of continental Europe, and the British Museum is one of the oldest National museums in Great Britain. It has always been a special relationship.

Bringing the contemporary into the museum, an institution which is conservative by its nature, is very important. One of the great missions of the collections put together by Shchukin and Morozov is to remind everybody that this is art that was absolutely contemporary, and these were the first people in Europe to start collecting it. It was only the Russians and the Americans that were buying this art. Nobody in France, Germany, or Britain was buying it. That's why the contemporary art department is so important. It makes one great point: all the art in the museum was once contemporary. And difficult. And it doesn't matter whether we are talking about Rembrandt or Matisse. It is necessary to keep reminding people that all art is contemporary. And yes, sometimes it is difficult. And unexpected.



DUAL IDENTITY AS BOTH MUSEUM AND PALACE

HENRY LOYRETTE

FORMER PRESIDENT AND DIRECTOR OF THE LOUVRE MUSEUM, PARIS (2001-2012)

In my opinion, the main way in which the Advisory Board of the State Hermitage Museum differs from other councils and committees is its members: of course, they are very different, but they all have experience in managing museums and they all face the same administrative, financial, and staff problems. But the main thing is that they have the same "provenance". We remain, above all, curators and art historians. And this provenance allows us to speak the same professional language, despite the differences in terms of native language, education, habits, and geography.

Of course, large museums (large in terms of size, richness of their collection, and numbers of staff and visitors) and small museums face different kinds of problems, as I was able to see for myself when I moved from the Musée d'Orsay to the Louvre. The work essentially remains the same, but the problems increase tenfold. There are other factors too that add to the number of problems: a museum may have a long history or have opened only recently, may be of national importance, may depend indirectly on state policy or be a private institution.

I always said that the museum which most resembles the Louvre is the Hermitage — due to its size, the global scale of its ambitions, and then because both museums are inextricably bound up with the history of their countries, but also because they are both situated in palace complexes. This dual identity as both museum and palace makes them unique.

WITH PROBLEMS OF OLD ARCHITECTURE

ANNAMARIA PETRIOLI TOFANI

FORMER DIRECTOR OF THE UFFIZI GALLERY, FLORENCE (1987-2005)

A museum is a multidimensional, complex and complicated phenomenon. One of the significant issues museum specialists have to deal with is the architecture. A lot of European museums, including the Hermitage, are situated in buildings that were not supposed to be museums. These buildings have a different history — which must be respected because it is part of the cultural message that the museum conveys to the world. And so, you have to deal with the problem of old architecture which has to be transformed to meet today's needs. There can be no doubt that today's museum visitors have needs which are different from those of people who lived in the Winter Palace a century ago. And that's not all: there's also the fact that the number of visitors has swelled tremendously over the last decade — and this has consequences for the works of art. So you have to adapt the ambience of the old building to manage this flood of visitors without damaging the artwork.

Then there is the problem of finding a creative approach to the exhibition inside the museum. You have to understand how the modern audience will react to the Hermitage's complex collection, given that here you can find sculpture, pieces of furniture, and every kind of object — and this means

that the Museum's visitors may have different interests. You are obliged to keep these differences in mind and to organise the exhibition accordingly. Everybody needs to have the best opportunity to satisfy their own interests.

It's a fact that the Hermitage's Advisory Board is unique. Several years ago, Mikhail Piotrovsky felt the need to exchange ideas with colleagues from all over the world, to discuss important projects before implementing them. And as we can see now, this proved to be a great idea. We don't have the power to influence the decisions that the Hermitage management makes, but we can give advice and express our opinions. I think that we, all the Board Members, are very lucky, that we have this platform where we can discuss the main trends and main issues in our field. Besides this, we all are proud to be a part of the family of this extraordinary museum. Because, it is clear, the Hermitage is something very special.

31 From Left to Right
Alfred Pacquement, Michael Brand,
Taco Dibbits, Gabriele Finaldi,
Mounir Bouchenaki, Mikhail Piotrovsky



¹¹ STEFANO DE CARO, GABRIELE FINALDI

²¹ ALFRED PACQUEMENT, MIKHAIL PIOTROVSKY

MORE CLOSELY INTO SOCIETY

HERMANN PARZINGER

PRESIDENT OF THE STIFTUNG PREUSSISCHER KULTURBESITZ, BERLIN

A huge universal museum like the Hermitage of course has to face enormous challenges, but the world's outstanding universal museums such as the British Museum in London, the Louvre in Paris, the Metropolitan Museum of Art in New York, and the National Museums of Berlin are similar and different at the same time, due to the way in which each has developed historically and the different challenges and opportunities which they face in the present. Of course, as a Cultural nation, Russia can be proud of the Hermitage.

We in Berlin have to restore our historical buildings and at the same time to create new spaces for our growing collections and for new institutions. That is how our situation is similar to the situation you have here in St Petersburg. In addition, we both also had to think of how to integrate our museums more closely into society, how to open them up to the city, and how to make the museums' educational work have greater impact, something which is of crucial importance. I have always found discussions of these issues most enjoyable and most helpful for my own work too.

RUSSIANS ARE A HARDWORKING NATION

MICHAEL BRAND

DIRECTOR OF THE ART GALLERY OF NEW SOUTH WALES, SYDNEY

Walking through the galleries, which I always do when I come here, I see they have reproductions of drawings of what these rooms looked like in the war. The roof falling in... people growing vegetables... but still they managed to protect the building and the paintings were moved to be kept in a safe place. And then, in more recent times, when the staff weren't getting paid, the museum survived, and the collection was kept intact. That's very special. Russians are a hardworking nation and one which is able to stick it out when things get tough. Working on the Advisory Board is interesting also because we don't have any financial responsibilities. That means we have much more time to discuss issues to do with art and content. In a way it's a bit of a luxury because normally on boards most of the time it's "Where the hell is the money going to come from?" and "How is the budget going to be cut?" So here we can just talk about important ideas, such as "How can you treat contemporary art in museums such as the Hermitage?" That's a great question.

I think it's Mikhail Piotrovsky's personality that makes it such an open experience. It's a genuinely open discussion, where you can ask, "Why are you doing this?" or whatever. It's a special sort of institutional type of director who brings in peers to make comments. It takes a certain confidence to have your colleagues come in and open all the cupboards and to say, "Have a look and tell me what you think."

The International Advisory Board of the Hermitage is similar to other advisory boards. But its most outstanding element is that it includes the leading museum experts and directors from all over the world, and everybody is glad to support the Hermitage's development. This is a clear sign of the high regard in which the Museum and its Director Mikhail Piotrovsky are held.

I was impressed when I saw how all the Museum staff, from the Director to the guards, identified themselves with the Hermitage. An institution which has such a high degree of identification among its employees is obviously well prepared to get through even difficult periods in its history.

- 11 ALFRED PACQUEMENT, STEFANO DE CARO, NIKITA KORYTIN, TACO DIBBITS, GABRIELE FINALDI
- 21 Mounir Bouchenaki, Michael Brand, Hermann Parzinger, Marion Ackermann









CURRENT MEMBERS OF THE INTERNATIONAL ADVISORY BOARD

MARION ACKERMANN

Director General, Staatliche Kunstsammlungen, Dresden

MICHAEL BRAND

Director, Art Gallery of New South Wales, Sydney

MOUNIR BOUCHENAKI

Former Assistant Director-General for Culture, UNESCO, Paris

TACO DIBBITS

General Director, Rijksmuseum, Amsterdam

STEFANO DE CARO

Special Advisor to the Director-General, ICCROM, Rome

MICHAEL CONFORTI

Former Director, Sterling and Francine Clark Art Institute, Williamstown, MA

HENRI LOYRETTE

Former President and Director General, the Louvre Museum, Paris

NEIL MACGREGOR

Former Director, The British Museum, London

ALFRED PACQUEMENT

Former Director, Musée national d'art moderne, Centre Georges Pompidou, Paris

HERMANN PARZINGER

President, Stiftung Preussischer Kulturbesitz, Berlin

MIKHAIL PIOTROVSKY

Director, The State Hermitage Museum, St. Petersburg

GABRIELE FINALDI

Chairman of the the International Advisory Board; Director, The National Gallery, London

MAX HOLLEIN

Director, Metropolitan Museum, New York

STUART GIBSON

Secretary to the International Advisory Board; Former Director, Hermitage UNESCO Project

SVETLANA PHILIPPOVA

Secretary to the International Advisory Board; Head, Hermitage Friends Office

RETIRED MEMBERS OF THE INTERNATIONAL ADVISORY BOARD

REINHOLD BAUMSTARK

Director, Bayerische Staatsgemäldesammlungen, Munich

IRÈNE BIZOT

Former General Director, The Réunion des Musées Nationaux, Paris

J. CARTER BROWN

Director Emeritus, National Gallery of Art, Washington, DC

PAOLO VITI

Director of Cultural Relations, Palazzo Grassi, Venice

HORST GÖDICKE

Representative of the Director-General of UNESCO, Paris

JOHANN GEORG PRINZ VON HOHENZOLLERN

General Director, Bayerische Staatsgemäldesammlungen, Munich

ANNE D'HARNONCOURT

Director, Philadelphia Museum of Art, Philadelphia

WOLF-DIETER DUBE

Former Director, Staatliche Museen zu Staatliche Museen zu Berlin — Preußischer Kulturbesitz, Berlin

WIM CROUWEL

Former Director, Museum Boijmans van Beuningen, Rotterdam

MICHEL LACLOTTE

Directeur honoré du Musée du Louvre, Paris

RONALD DE LEEUW

Director, Rijksmuseum, Amsterdam

HENK VAN OS

Former Director, Rijksmuseum, Amsterdam

ANNAMARIA PETRIOLI TOFANI

Former Director, Uffizi, Florence

EDMUND PILLSBURY

Former Director, Kimbell Museum, Fort Worth

FRANÇOISE RIVIÈRE

Assistant Director-General for Culture, UNESCO, Paris

ALBERTO RONCHEY

Former Minister of Culture of Italy, Rome

ALAN HANCOCK

Director, PROCEED, UNESCO, Paris

THE SPECIAL ENDOWMENT FUND MANAGEMENT FOR THE DEVELOPMENT

OF THE STATE HERMITAGE MUSEUM IS 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



THE REVENUE FROM THE FUND IS USED TO AUGMENT THE HERMITAGE'S MUSEUM COLLECTION.
THE LAST ACQUISITION MADE WITH THE FUND SUPPORT WAS ANSELM KIEFER'S PAINTING "AURORA".

SUPPORT THE HERMITAGE ENDOWMENT — COME TO THE ANNUAL GALA CHARITY BALL IN THE WINTER PALACE ALWAYS ON THE LAST SATURDAY OF JUNE

FOR FURTHER DETAILES VISIT

WWW.HERMITAGENDOWMENT.RU



advertising

SYDNEY

MONET TO MALEVICH: PIONEERS OF MODERN ART MASTERPIECES FROM THE HERMITAGE

ART GALLERY NEW SOUTH WALES

13 OCTOBER 2018 — 1 FEBRUARY 2019

This exhibition, travelling all the way from the State Hermitage Museum, Russia, features 65 artworks created between 1890 and 1920, exemplifying Modernism's coming of age as a historic cultural phenomenon.

HENRI MATISSE

Game of Bowls

1908. Oil on canvas

The State Hermitage Museum,

St. Petersburg

Inv. Nº F3-9154

2 | CLAUDE MONET
Poppy Field
CIRCA 1890. Oil on canvas
The Slate Hermilage Museum,
St. Petersburg
Inv. Nº F3-9004

3 I HENRI MATISSE

Luxembourg Gardens
CIRCA 1901. Oil on canvas
The Slale Hermilage Museum,
Sl. Petersburg
Inv. Nº F3-9041

4 I Wassily Kandinsky
Landscape

1913. Oil on canvas
The Slate Hermitage Museum,
Sl. Petersburg
Inv. № ГЭ-9098

One section of the show is devoted to those masters who had departed from academic tradition: the Impressionists; Monet, Pissarro and Sisley. Another section explores Cezanne and Gauguin who, with their oeuvre, articulated the fundamental principles of new art. One more section presents the masters of the Les Nabis art movement, who elaborated on the coloristic and compositional discoveries of Post-Impressionism. But the show's pièce de résistance are the works by Matisse and Picasso, whose output is to this day perceived as the apex of 20th-century art.

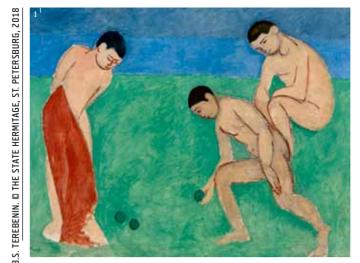
Matisse, Picasso, Derain, Vlaminck, van Dongen and many other contemporary artists strove to rejuvenate art, free it from the bondage of perpetually copying nature and blindly following the academic canon. These artists shaped the early 20th-century avant-garde movement, emerging in France as a reaction to Impressionism. These masters favoured strong colours and purposeful colour contrast. They used brusque, ragged brushstrokes, simplified forms, chiaroscuro with no half-tones or graded transitions. When he saw the cubist paintings of the young Pablo Picasso, Degas famously remarked, "These young people are after something greater than art". Saying this, the wise old master identified the difference between what art had been when he was a young man, and what it had become in the wake of the art revolution perpetrated by the Impressionists — unrecognised, ridiculed, castigated and, eventually, victorious.

Art changed at a breakneck pace at the turn of the century. Hot on the heels of the Fauves, who made a brave statement of previously unknown colour harmony and expressiveness in 1905, came Cubism in 1907, re-constructing the Universe through the use of the most basic forms. Each of these phenomena followed their own inner logic, aspiring towards ultimate self-expression. And both were immersed in the seething cauldron of ideas that was Paris at the time, impacting each other as they progressed on their endless reaseless quest

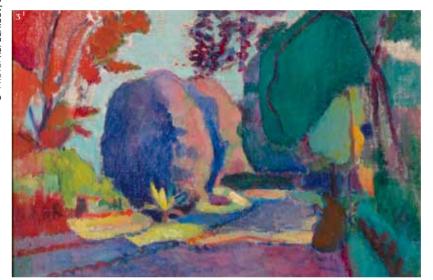
The creative dialogue between Matisse and Picasso was central to art in the first half of the 20th-century, and is the centrepiece of this exhibition. Henri Matisse was the lynchpin of the group of artists that came to be known as *les Fauves* (French for "wild beasts"). This exhibition includes eight of his works. The painting *Game of Bowls* was created in Paris in 1908. Despite the understated overall composition of the painting, Matisse uses the inclination of the boys' heads and their sketchy facial features to convey the feelings of the players. We observe the ultimate concentration and composure of the boy aiming to take a shot, anxious anticipation of his standing peer, and the calmness of the seated figure.

Pablo Picasso's work is also represented by eight paintings. Picasso painted one of his definitive works, *Farm Woman* (half-length) in La Rue du Bois near Paris in 1908. Depicting the landlady of the house where the artist was staying, this haunting portrait stands as a vivid, uncompromising reflection on closed-mindedness — a quality firmly rooted in human nature — characterising a dormant, unenlightened consciousness.

Concluding the exhibition are works by the masters who pursued ideas of new art away from its acclaimed metropolis, France. Right before the First World War, as new creative centres of gravity arose and art collaborations began to transcend national frontiers,









modern art stopped being the subject of an inner dialogue of the French school alone. In this part of the exhibition, pride of place belongs to works by Kandinsky, and Malevich's iconic *Black Square*.

Wassily Kandinsky was exposed to French avant-garde painting early in his life. The colour epiphanies of Matisse et al were a powerful inspiration for Kandinsky — at least as powerful as Schönberg's music. He hears colours in music, and his colours sound like music. Kazimir Malevich reduces all the contradictions and philosophical doubts of the 20th-century to the geometrical Absolute. His *Black Square* signified the apotheosis of non-representation, a state where nothing in pictorial form is left to destroy, and the object has lost all flesh. This painting epitomised the artist's conception of "zero form," the beginning and the end of all things. The "zero" implies all forms and phenomena. Within it, they peter out and germinate again in limitless, eternal space. The artist repeated his legendary composition — a veritable art icon of the 20th-century — several times. The version held by the Hermitage is dated circa 1930. It comes from the Malevich family collection.

The Hermitage's only painting by an Australian master, George W. Lambert's *The Mask*, has also made it to Australia. Born in St Petersburg, Russia, into the family of an American engineer, George W. Lambert completed his education in the art schools of Sydney, Paris and London. Lambert was among the first Australian masters to win international acclaim in Europe.

The Hermitage has recently been very vocal on the subject of collectors, and this narrative looks set to continue. But no single collector can rival a museum when it comes to diversity of exhibits by time, character and inner pitch. Not a single collector would be able to reconcile militant opposites on a previously undiscovered note of harmony that may have been, fully or partially, missed by contemporaries, but with the passage of decades became increasingly pronounced within the walls of an art gallery. And the Hermitage now brings a part of this art universe to Australia.



VLADIVOSTOK

THE FURIOUS SON OF ZEUS. A HEAD OF ARES

PRIMORYE STATE ART GALLERY
JUNE-OCTOBER 2018

On June 28, 2018, an exhibition displaying one masterpiece from the State Hermitage Museum's collection opened in a small hall of the Primorye State Art Gallery. Following the red-figure krater of the 4th-century BC depicting a scene of a sacrifice, which was on display in 2017, a "touch of Antiquity" continued with this beautiful marble head of a warrior in a helmet. Lyudmila Davydova *

Ivan Shuvalov purchased the sculpture in Italy in 1771. The famous sculptor and restorer of the 18th-century Bartolomeo Cavaceppi took part in its restoration. The monument is unique in the way it reveals the achievements of ancient sculptors.

The image of Ares follows the work of Alcamenes, a wonderful sculptor of the 5th-century BC considered the disciple of the great Phidias, under whose supervision the sculptural decoration of the Parthenon, a temple in honor of Athena the Virgin, had been created. According to the Greek writer and traveller Pausanius (2nd-century), the sculpture of Alcamenes' Ares, stood in the temple of Ares on the ancient agora of Athens. It can be assumed that it was a bronze statue of a young man in a helmet, with a shield and a spear or a sword in his hands and a bracelet on his right ankle — a gift to Ares from his beloved goddess Aphrodite. The Louvre houses the marble statue of Ares, bought by Napoleon I in Italy from the Borghese family and thus named Ares Borghese, in memory of the former owners. The Hermitage monument has its origin in this iconographic type, with the special feature of a helmet with depictions of dogs — the sacred animals of Ares, the god of cruel and bloody battle. However, when we study the features of his face, it seems likely that the sculptor sought to convey the noble restraint and masculinity of Ares rather than his menacing temper.

Many Greek mythological characters, such as Achilles, possessed such traits. That is why in the export documents permitting the sculpture to be taken out of Italy, it went under the description, "the head of Achilles, antique". True, in Greek art, a similar image of a warrior in a helmet was more often associated with Achilles of the Trojan War, one of its most revered heroes. Consequently, there is no wonder that this monument was registered under this name in the old Hermitage catalogues. Moreover, the name of the owner became part of the sculpture's name: "Head of Achilles of Shuvalov".

Besides the interesting history of its provenance, the sculpture gives rise to discussion about the immortal achievements and ideals of Greek culture. At the exhibition, the bust of Ares was displayed standing on a grey pedestal, a wedge cutting through the red obliquely standing shield, which emphasised the expressive character of the hero, whose numerous epithets were listed in the comments. The design of the hall and the booklet released for the opening of the exhibition added further depth to supported the Hermitage's exhibit as unique and inimitable, as a real Hermitage masterpiece, but one which adorned the Primorye Picture Gallery for three months to expand the space of classical Greek heritage.

Head of Ares

Roman copy of the Greek original of the 420s BC 2ND-CENTURY. Marble
The State Hermitage Museum, Saint-Petersburg
Inv. Nº FP-3005

*____Liudmila Davydova — PhD in Arls, Senior Researcher in the State Hermitage Department of the Classical Antiquity, custodian of the Hermitage Ancient sculpture, the exhibition curator.



VIENNA

OLD MASTERS FROM THE HERMITAGE: MASTERPIECES FROM BOTTICELLI TO VAN DYCK

KUNSTHISTORISCHES MUSEUM 6 JUNE — 2 SEPTEMBER 2018

Fourteen works by old masters from the collection of the Hermitage enter into a fascinating dialogue with some of the most prized classical pictures held in Vienna's Kunsthistorisches Museum.

The exhibition offers a once-in-a-lifetime opportunity to compare works by the same artists (notably Jacopo Tintoretto, Bernardo Strozzi, Peter Paul Rubens, Frans Hals, Jan Steen and Nicolas Poussin) from both collections. The paintings by Botticelli, Tintoretto, Rembrandt and Van Dyke trace the evolution of Western European painting from the Renaissance to Early Neoclassicism. The juxtaposition of artworks, which are arranged in 14 harmonious pairs, affirms the striking connections between the art treasures of the two great museums.

The canvases by Sandro Botticelli and Albrecht Altdorfer vividly illustrate the differences between the North European and Italian Renaissance. Other remarkable pairings include pictures by the Holbein brothers (Hans and Ambrosius) as well as works by Bartholomeus Spranger and Hans von Aachen.

Italian painting is mainly represented by works of the Venetian school, with compositions by Nicolas Poussin and Bernardo Strozzi introducing viewers to Roman painting in the early Baroque style.

The Golden Age of Dutch and Flemish painting can be explored through the legacy of Rembrandt, Frans Hals, Jan Steen, Rubens and Van Dyck. Works by Thomas Gainsborough and Philipp Hackert provide excellent examples of British and German art.

In the words of Mikhail Piotrovsky, Director of the State Hermitage, "this unique and truly collaborative exhibition is a perfect combination of complexity, academic thinking and beauty, all embodied in the dialogue between masterpieces. This outstanding cultural event has opened a new dimension to an important intergovernmental meeting. Vienna and St Petersburg have become bridges of culture rising above 'troubled waters' ".



BERNARDO STROZZI
Prophet Elijah and
the Widow of Sarepta
CIRCA 1640–1644
Oil on canvas
Kunsthistorisches Museum,
Vienna
Inv. Nº 258

BERNARDO STROZZI

Healing of Tobit

1632–1635
Oil on canvas
The Slale Hermilage Museum,
Sl. Pelersburg
Inv. Nº F3 16

26-29 September 2019 Marx Halle Vienna

viennacontemporary

International Art Fair

polyarticipa

www.viennacontemporary.at



Peter Paul Rubens is the most important painter of oil sketches in the history of European art. He painted nearly 500 of these preparatory works over the course of his career. In total, sixty-eight of the most beautiful sketches from around the world are now on display in Rotterdam. The sketches are supplemented with a number of large paintings, drawings and an enormous tapestry. The artworks were loaned by the world's top museums: the Louvre, the Hermitage, the Narodni Gallery in Prague, the Metropolitan Museum and the Boijmans Van Beuningen Museum.

The practice of producing oil sketches in the process of creating a painting originated in 16th-century Italy. Artists such as Polidoro da Caravaggio, Domenico Beccafumi, Federico Barrocci, Jacopo Tintoretto and Paolo Veronese were the first to make use of painted oil sketches as vehicles to try out their ideas when conceiving a painting.

RUBENS. PAINTER OF SKETCHES

Rubens also made sketches to elaborate his ideas on new compositions. He often painted sketches to show to clients, and he would keep them as a guide for his assistants. Rubens' sketches could be very "sketchy" or more elaborate, small or relatively large. They differ from the rest of the artist's oeuvre in that they are less detailed and not as elaborate, the paint layer is thinner and the preparatory layer is frequently visible.

The exhibition includes five small sketches for the ceiling paintings in the Jesuit church in Antwerp. The finished paintings, created by Van Dyck and other apprentices of Rubens, were destroyed in a fire in 1718.

The Achilles Series from the Prado's collection is complemented by an oil sketch from the Fitzwilliam Museum, Cambridge. It is shown alongside the Prado's painting

of Achilles Revealed by Ulysses and Diomedes by Rubens and his studio, which completes the series. The six oil sketches from the Eucharist Series underwent an important restoration in 2014. Rubens made them in the 1620's as he was preparing to paint 20 tapestries for Infanta Isabella Clara Eugenia, sovereign of the Spanish Netherlands.

The main theme of the preparatory sketches for the ceiling paintings in the Banqueting House of the Whitehall Palace in London is the celebration of the reign of James I. These sketches depict nine scenes, centred around some of the highlights of James I's rule — the union between England and Scotland.

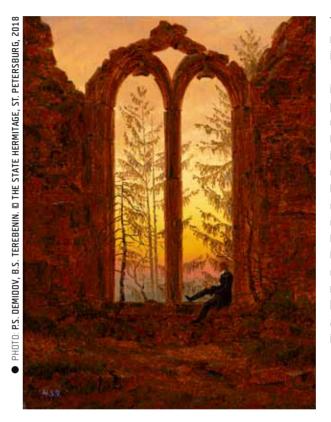
When Rubens had only four more years to live, he was commissioned by Philip IV of Spain to paint over 60 mythological scenes for the king's hunting lodge, Torre de la Parada, on the edge of Madrid. Rubens painted small oil sketches for all the paintings, but only completed the few very last ones. The rest had to be reassigned to other masters.



At the vernissage of the exhibition at Museum Boijmans Van Beuningen

PALAZZO FORTUNY 14 DECEMBER 2018 — 24 MARCH 2019

VFNICE



 $\textbf{Caspar David Friedrich} \ (1774\text{-}1840),$

a leading German Romantic artist, is best known for his dreamy, symbolic landscapes. His paintings are few and extremely rare in European museums. The State Hermitage is privileged to own one of the best of his collections outside Germany, which comprises nine paintings and six drawings.

Friedrich's landscapes are full of religious symbolism alluding to a divine presence in nature. His manner differed from the traditional style of landscape painting so dramatically that contemporary critics failed to do justice to his art.

The famous Palazzo Fortuny in Venice is to host an exhibition focusing on ruins in their many dimensions — architectural, historical and human. The exhibition will be mounted in collaboration with the State Hermitage Museum and the Hermitage-Italy Centre.

The aesthetic of ruins is a crucial element in the history of Western civilisation: it symbolises the presence of the past, but at the same time contains within itself the potential of the fragment. In fact, a ruin is never neutral: caught between nature and culture, suspended between destruction and reconstruction, it is immersed in the flow of time while tending towards eternity. It comes from the past, confers a wealth of meaning to the present, and brings awareness to future projects. In order to give an idea of the historical complexity of the concept, the exhibition will range chronologically over the centuries, focusing on salient points: from the first mythologies of destruction, the effect of divine wrath (the Tower of Babel, Sodom and Gomorra, etc.) to the "iconoclastic terrorism" of Palmyra, while also including ancient Egypt, Greco-Roman antiquity, the "instauratio Romae", the "ruine du Louvre", 20th-century destruction by war and the ruins of the Twin Towers. When architecture collapses it evokes the decadence of the civilisations that produced it, and so the parallel of a building and a body is the revelatory element that refers to the transience of human life and the disintegration of the body, while also engaging the concept of cyclicity: the historical alternation between crisis and rebirth. Even today the contemplation of ruins can be a source of a new awareness if one considers them from the perspective of both memory and design.

One of the key exhibits is a painting by German artist Caspar David Friedrich The Dreamer (Ruins of the Oybin) from the State Hermitage Museum.

"For our art critics our German sun, moon, lakes and rivers are not enough.

If the aim is elevated art and beauty, it must all be Italian."

Caspar David Friedrich

With these bitter words, the painter attributes the prejudiced viewpoint of the critics to the fact that he chose not to journey to Italy to learn art, preferring to seek inspiration in the landscapes of his homeland: Rügen, Rostock, and the country around Dresden.

Caspar David Friedrich (Carl Gustav Carus ?) Dreamer (Ruins of the Oybin) Circa 1835. Oil on canvas The Slale Hermilage Museum, Sl. Pelersburg Inv. № ГЭ 1360



MOSCOW MUSEUM OF MODERN ART JULY 4 - SEPTEMBER 2. 2018

The exhibition featured over 80 works by the internationally acclaimed photographer Steve McCurry, all provided by the Hermitage. The photographs were complemented by excerpts from the photographer's notebooks and maps of the itineraries he followed in the war zones, providing a valuable insight into the creative process behind McCurry's famous shots. In his work, McCurry explores armed conflicts, endangered peoples, and the clash between ancient tradition and modernity, but every time he tells a singular human story.

STEVE MCCURRY "UNTOLD STORY"



Steve McCurry first attained international renown in 1985 with his photo of an Afghan child refugee, a girl with piercing green eyes. The shot, placed on the cover of *National Geographic*, shocked the world and was reprinted by hundreds of periodicals worldwide.

"That is one of the 20th-century's most readily recognised photographic images," said the show's curator Dmitry Ozerkov, referring to the photograph of the Afghan refugee girl. "It has been rightfully described He says: "There is a drive in some people to want to be in the front line as the 'Mona Lisa of the 20th-century'."

Steve McCurry's first voyage was to India as a freelance reporter firsthand"). for a newspaper. All he brought on his trip were some basic clothes and photographic film. He befriended some refugees who helped him get across the border to Pakistan, where he ended up in a rebel-controlled area. McCurry was the first photographer to give worldwide exposure to the atrocious living conditions of refugees who had fled the war-torn Afghanistan. He captured the image of the Afghani girl named Sharbat Gula — the photograph that would bring him instant fame - in a refugee camp in Peshawar, Pakistan.

One of McCurry's travel journals contains a concise formula for a successful shot: "you have to get into the water to make good pictures". Only when you put yourself in an incredibly challenging and unusual environment can you come up with a photographic masterpiece. This simple

> MEET-THE-ARTIST SESSION WITH STEVE McCurry and Dimitri Ozerkov. THE MMOMA, GOGOLEVSKY, 10

mantra may sound like a metaphor, but not to McCurry, whose creative credo is to always be in the swing of things rather than take shots from the comfortable distance of a detached onlooker. One time, in the middle of a monsoon rain season, he took pictures standing breast-deep in gooey water amid floating animal corpses.

McCurry believes it is important to be at the frontline of history. of a certain story — it compels them to want to witness these stories

As the name of the show suggests, it covers both McCurry's war reportage and everyday shots taken during his travels in India, Myanmar, Indonesia and Sri Lanka. His photographs need no explanation. The untold story behind each of them will not fail to resonate with the viewer. even when they live in a comfortable world far removed from anything resembling a war. McCurry's photography connects vastly different worlds. How does he do it? According to McCurry, it is not a good idea to try to keep your distance when taking photographs - if you do, you become nothing more than a curious tourist. Empathy is the key: you've got to talk to people, make jokes. If you don't speak the language, use body lanquage. In McCurry's photographs, the depicted person typically looks the viewer straight in the eye. He is constantly in search of his protagonist the person destined to 'dialogue' with the viewer. The untold stories of McCurry's photographs exist outside of time and space, connecting differ-

"My camera is my passport," claims McCurry. He brings it everywhere he goes.

KA7AN

ROYAL GIFTS FROM THE COLLECTION OF THE STATE HERMITAGE

HERMITAGE-KAZAN CENTRE 6 JUNE - 9 SEPTEMBER 2018

The exhibition presented 25 rare and artistically valuable works by some of the finest European and Russian jewellers of the 17th-19th century. Ranging from ceremonial weapons and mantelpiece clocks to jewels and snuffboxes, the items on display represented just a small part of official gifts received by the Russian royalty over three hundred years.

One fascinating example of 18th-century diplomatic language is an oval-shaped, gold snuffbox with a painted enamel medallion depicting Venus and Cupid - a gift to Peter the Great from Augustus II. The crystal cup presented by King Frederick William of Prussia to Peter the Great is the only European stone vessel in the Hermitage collection carrying the carver's signature (Gottfried Spiller).

Many of the precious items were acquired during the reign of Empress Anna loannovna. One of the most remarkable exhibits dating from this period is an unusual low-legged Chinese vessel winecup with two carved handles - a design popular in 17th and early 18th-century China. The gold lid repeating the shape of the cup bears Anna loannovna's embossed monogram and silver ornaments representing imperial crowns and adorned with diamonds. A large (1.7 carat) diamond in the centre of the lid serves as both an embellishment and a handle.

Russia persevered in establishing closer diplomatic contacts with Europe and Asia under Empress Elizabeth I, actively exchanging embassies and official gifts. One witness to these diplomatic victories is an elegant hand mirror with a gold frame and handle covered in embossed designs; the back of the mirror features an architectural composition. The mirror is lavishly adorned with rosettes and garlands of diamonds and rubies adding particular splendour to the object. Executed in a manner typical of English goldsmiths, the looking-glass is considered to have been presented to Empress Elizabeth I on behalf of Turkish sultan Osman III, judging partly by the crescent-shaped décor at the top.

The enthronement of Catherine II (Catherine the Great) in 1762 marked a new stage in jewellery collection. The Royal Gifts exhibition featured an elegant snuffbox by Jean-Jacques Duke with a medallion carrying the initials "E II" and "Z" on the lid. The snuffbox is believed to have been commissioned by Catherine II as a present to one of her favourites, Semen Zorich. The lid hides a miniature depicting Faith, Hope and Loyalty.

A rare and unusual gift, made to Catherine II by King Stanislaus II Augustus of Poland in 1783, was an inkstand in the shape of a sofa, with drawers and bolsters concealing an inkwell, a sandbox and a quill compartment. The carved and polished heliotrope on the outside and mother-of-pearl on the inside as well as the exquisite gold embossments betray extraordinary mastery.

One of the most exceptional objects dating from the early 19th-century is a tasteful inkwell presented to Tsar Alexander I. Austere, elegant and well-proportioned, the inkwell was made from the first platinum ever to be discovered in Russia.

The royal treasury was replenished through diverse international contacts, including visits, treaties, political alliances — and family ties. An unusual casket, created in the Renaissance style, was gifted to Alexander II during his sojourn in London in 1874 on the occasion of marriage of his daughter, Grand Duchess Maria Aleksandrovna, and Albert, Duke of Edinburgh, the second son of Queen Victoria. The front of the casket carries a painting on enamel commemorating the reception given by the Corporation of London to Alexander II, and has a dedicatory inscription inside.



Saltcellar with Lid with the monogram of Paul I. Masler: Ivan Krag. Russia. Moscow Ca. 1800. Gold, enamel, silver, diamonds The State Hermitage Museum, St. Petersburg Inv. № 3-4256

A PEARL OF THE ORIENT IN THE LAND OF HOPE

OPEN TO THE GENERAL PUBLIC SINCE JULY 2016, THE NATIONAL MUSEUM OF OMAN IS THE FIRST OF ITS KIND MUSEUM IN THE MIDDLE EAST. DEDICATED SOLELY TO ARAB MODERN ART FROM THE 19TH-CENTURY TO THE PRESENT DAY, THE STATE HERMITAGE DECLARED A NATIONAL MUSEUM OF OMAN DAY IN JULY 2018, CELEBRATING THE OCCASION WITH THE OPENING OF THE "OMAN IN THE HERMITAGE" EXHIBITION







1 | Powder flask (talahik) Nothern Oman Latten, silver; forging, embossing, stamping

- 21 JAMAL AL MOUSAWI GENERAL DIRECTOR of the National Museum OF THE SULTANATE OF OMAN
- 3 | Scientific conference ON THE DAY of the National Museum OF THE SULTANATE OF OMAN IN THE STATE HERMITAGE. 21 JULY 2018 THE HERMITAGE THEATRE

The idea for this museum dates back to the early 1970s, when Sulfan Qaboos bin Said al Said came to power in Oman. However, the project could not be accomplished at the time due to a lack of specialist staff. A few smaller museums ticularly, old and modern local artworks — had were created instead.

I was appointed Director of the future National Museum in 2010. I managed the project that had led to the Museum's establishment, overseeing four main lines of work: coordination of architectural plans, all aspects of interior finishing in the exhibition rooms, development of the research programme and administrative issues, such as hiring staff and advising museum management.

We held an official opening ceremony on 15 December 2015, but the Museum did not open to the general public for another seven months. To all practical intents and purposes, our exhibits had never been on public display before, being in the custody of the Ministry of National Heritage and Culture of the Sultanate schemes before the crisis, and they all worked. of Oman. In terms of restoration and conservation, the condition of the exhibits presented cer-

tain challenges. There was no real description of the exhibits. A part of the collection comprised giffs from various individuals and institutions in Oman and beyond. The other exhibits — parbeen specifically ordered by the Museum. Some items we purchased at auctions outside Oman, but quite a few were purchased inside Oman. The collection was built up concurrently with the Museum construction.

Funding. The new Museum was funded entirely by the state of Oman. But these days the Museum is funded in a completely different fashion. The Museum's public opening in 2016 coincided with the worst economic crisis in 50 years, caused by a sleep drop in oil prices, and we were strongly affected. When something like this happens, culture always has to bear the brunt. New museum management practices were introduced, which included financial management.

We had planned a set of self-financing For example, we received substantial support from a number of private sector entities.

Hamad bin Mohammed al Dhoyani, Head of the National Records and Archives Authority of the Sulfanate of Oman, speaking at the opening of the Oman in the Hermitage exhibition

"Established by Royal decree just five years ago, the National Museum of Oman was the first organisation in absolute monarchy to be granted independent status. It currently boasts around seven thousand exhibits. The museum is run by a Board of Trustees, of which Mikhail Piotrovsky is a member."



Mikhail Piolrovsky, speech on the occasion of the opening of the Oman in the Hermilage exhibition

"The Museum was founded in 2013, and opened in 2016. It combines historical exotica with state-of-the-art technology. It is packed with advanced technology, from HD theatre to kids' playgrounds. There is an open art depository, learning centres, world-class restoration labs and climate control systems. The Oman Museum pioneered the use of Arabic Braille script on its labels in the Middle East. In fact. all visitors — not only those vision-impaired — are permitted to touch many exhibits on display. In the fragrance section, there is a device you can use to sample the odour of the many varieties of frankincense.

In the intangible heritage section, you can listen to music and folk legends as you admire ethnic musical instruments. But all this technology with state-of-the-art interactive displays does not have an oppressive effect, and upholds the rigor of the museum exposition, never interfering with the flow of the spoken narrative, which keeps both adults and children enthralled."

Case for the letters with the base The Sultanate of Zanzibar (modern Kenva), Mombasa, 1842 Silver; cast, engraving, embossing

We signed a three-year contract with a major an important part of our work, as we want our oil company, which agreed to cover all our learning centre costs. We also did something quite fidence. unusual for Oman and the entire region: we set different ticket prices for different visitor catego-

We brought in investors to open a restaurant and café on museum grounds, and to open giff shops inside the Museum and at other locations, such as at the Sultan Oaboos Port (this is a major port, where tourists arrive to visit Muscat), the Muscat International Airport, and on board parts of the country where they visit villages and Oman Air.

The Museum's first year, 83 to 84% of its costs were covered by the state. Our own projects contributed the remaining 16% to 17%. Our target for 2018 is to have the state provide 80 to 82%, and secure the rest by the Museum's own of funding to 60% over the next five years. Our plans are working. That is why we have been able to host the Oman Days at the Hermitage, to bring our exhibits and showcase our culture here. Approximately 60% of the Museum's visitors are Omani citizens and residents. Oman is a small country, about two thirds the size of France or Ukraine, and with a population of 4.5 million. ple from all over the world.

It is interesting to note that more than 38% of our visitors are children or young people, aged five to 25. We place a strong emphasis on museum programmes for children. We run a exhibits. vigorous educational programme at our learning centre, and there are some interesting programmes in the galleries proper, which whole and in the presentation of original artefacts. families are welcome to attend. Many of the We have around 33 interactive projects that are artworks produced by children go on display in well received by young audiences, by people in designated areas of our Museum rooms. This is the West, in China and Japan. Some interactive

youngsters to develop feelings of pride and con-

The Museum's Board of Trustees is chaired by His Excellency the Minister of National Heritage and Culture of Oman. His deputy is our Minister of Education. We work hand in glove with the government: this Museum is part of Oman's national policy. Our children's programmes are not necessarily confined to museum walls. Some programmes see our staffers travel to remotest small towns to educate local youngsters. For its part, the Ministry of Education of Oman brings successful students from distant parts of the country to Muscat to appreciate the city's landmarks and visit the National Museum.

What does the National Museum have to efforts. We aim to reduce the government's share offer to international visitors? First of all, the Museum is unique: there is nothing like it in any Persian Gulf states. It is dedicated entirely to the cultural heritage of Oman. When you visit our museum and view our exhibits, you experience the roots of our country. Contrary to the trend that currently prevails in the Persian Gulf region, this is not the kind of museum that imports foreign cultures for exposure to local audiences. Around 60% are Omani, the other 40% are peo- What we have on display at the National Museum of Oman cannot be shown anywhere in the world on the same scale or in its entirety. You have to come to Oman to experience our nature, our cultural heritage, our landmarks and museum

Our museum is very interactive. We ex-







also presents Omani music, dance and poetry France, Great Britain and, more recently, with (the intangible culture room covers Omani po- the Russian Empire. Our exposition tells the etry, cuisine and dance).

one of the oldest civilizations on earth, emerg-Bronze Age, local people already had lies with on display in our museum. the inhabitants of modern India, Pakistan, Iran to march along the Oman coastline. We have has survived and it is right here, in our museum. exhibits from that period. Oman cultivated spe-

objects can even be smelled in our theatre, which the Roman Empire, Portugal, Holland, Spain, whole story. Oman was the second Arab state Our museum tells a lot about Oman's in- to officially recognize the United States in 1839, teraction with the world. Oman was the locus of when their first embassy was sent to the Sultanate of Zanzibar. Exhibits pertaining to the early ing five thousand years ago. Back then, in the stage of Oman's relations with the US are also

Oman also had special relations with Chiand Egypt, with the people of Mesopotamia and na, Japan, the Korean Peninsula, Thailand, Indo-East Africa. A great number of our exhibits are nesia and modern Malaysia. The earliest Omani connected with Oman's relations with Europe. merchants landed in China 1,500 years ago, Our first contacts with Europe date back 2,300 a hundred years before Islam arose. Oman years, when the army of Alexander the Oreat sent its first embassy to the Emperor of China advanced east. A portion of his army split off 1,400 years ago. Evidence of these exchanges

Oman was part of the maritime Silk Road, cial relations with many countries in Europe: shipping frankincense to India, Iran, Egypt, Constantinople and Jerusalem.

> There are many unusual and mysterious pages in Oman's history, and this part of our cultural heritage has also found its place in the museum. Little has changed in the national character of Omani people since Biblical times. You can feel this for yourself and experience it at first hand if you visit Oman and our museum.

FRAGMENTS OF THE EXHIBITION of the National Museum OF THE SULTANATE OF OMAN

VIENNA, STYLE



36/44 IMPERIAL CAPITALS: ST. PETERSBURG - VIENNA 50/62 ART DECO

THE STATE HERMITAGE MUSEUM AND THE KUNSTHISTORISCHES MUSEUM IN VIENNA HAVE LONG ENJOYED A FRIENDLY RELATIONSHIP, THEY REGULARLY EXCHANGE EXHIBITIONS AND STAGE JOINT DISPLAYS AS WELL AS EXCHANGE INDIVIDUAL EXHIBITS BOTH MUSEUMS HAVE MUCH IN COMMON IN TERMS OF THEIR HISTORY. ORIGINALLY FOUNDED AS PRIVATE ROYAL COLLECTIONS, THEY WERE BOTH OPENED TO THE PUBLIC IN THE SECOND HALF OF THE 19TH-CENTURY, NEVER LOSING THEIR VERSATILE UNIVERSAL CHARACTER



PETER PAUL RUBENS Portrait of Vincenzo II Gonzaga

Ca. 1604–1605 Oil on canvas. 67 × 51.5 cm Kunsthistorisches Museum, Vienna Acquired in 1908 at Dorotheum Auction House, Vienna Inv. № 6084

MUSEUM COLLECTIONS

MPERIAL CAPITALS: MASTERPIECES OF



Portrail of Lady-in-Wailing (Portrail of Clara Serena Rubens, The State Hermitage Museum, St. Petersburg Acquired in 1772 from the collection

of L.A. Crozat, Baron de Thiers, Paris Inv. № ГЭ 478

> ${\bf Sergei\ Androsov-} \ {\bf Head\ of\ the\ Department\ of\ Western\ European}$ Fine Art of the State Hermitage, Doctor of Arts.

"The State Hermitage Museum in St Petersburg and the Kunsthistorisches Museum in Vienna are two of the world's most important museums of the history of art and culture. Both institutions are former imperial collections that passed into state ownership at the end of the First World War. Both museums are housed in unique architectural buildings that are outstanding monuments of 18th-century Russian and 19th-century Austrian architecture respectively. In addition, both are inseparable from their corresponding historic city centres. Finally, both museums are centres of national scholarship and culture.

Scholarly and cultural exchange has united our two institutions for many decades: we support each other at major exhibitions through significant loans. A recent example is a large-scale exhibition of works by Peter Paul Rubens in Vienna in 2017/18.

Nonetheless, some time has passed since a more extensive exchange of works took place between our two museums. In the summer of 1981 an exhibition of Western European painting with selected works from the Hermitage and the Pushkin Museum was held in Vienna, following an exhibition in the autumn of 1980 held at both museums in Russia and showcasing selected works from the Picture Gallery of the Kunsthistorisches Museum.

On the whole, this joint exhibition project not only offers a full survey of the art created in the centuries represented by our artists but is also one that highlights the quality, variety and history of the two great museums."

> Mikhail Piotrovsky General Director of the State Hermitage Museum, St Petersburg Sabine Haag General Director of the Kunsthistorisches Museum, Vienna

Fourteen paintings from each museum will form pairs, based on the affinity to the picture of the other museum, such as the attribution to the same author, or the likeness of the theme, or compositional similarity. The exhibition continues the project of 2002 in which works from two collections were juxtaposed. The exposition has fourteen paintings from the Viennese museum and the same number of paintings from the Hermitage collection.

This is another project connected with the display of "paired", or "twin" paintings from the two museums, which will help focus on specific traits of both collections and their masterpieces. The exhibition features the most outstanding painters: Sandro Botticelli, Jacopo Tintoretto, Hans Holbein, Frans Hals, Rembrandt van Rijn, Nicolas Poussin, and Antoine Walleau.

The exhibition opens with the monumental portraits of two empresses, executed by Vigilius Ericksen and Anton von Maron; the empresses who had played such an important role in the history of both museums. At the exhibition, the visitor can compare paintings of the same masters from two collections (Jacopo Tintoretto, Bernardo Strozzi, Peter Paul Rubens, Frans Hals, Ian Steen, Nikolas Poussin, Anthonis Van Dyck). Other canvases also have common points, but they are not so obvious. Thus, the Hermitage Portrait of a Young Man by Domenico Capriolo, reflecting the influence of Giorgione, is exhibited next to the Portrait of Francesco Maria I della Rovere attributed to this great master.

The authors of two other portraits — Giovanni Battista Moroni and Domenico Tintoretto, who created images of Renaissance intellectuals, were contemporaries. The brothers Ambrosius and Hans Holbein, also represented at the exhibition with portraits, went through the same schooling — that of their father, a painter. Unfortunately, Ambrosius died at the age of 25 years. His brother Hans Holbein the Younger worked

long and fruitfully, not only in Germany, but also in England, where he created a portrait gallery of his contemporaries. Bartholomäus Spranger and Hans von Aachen worked simultaneously at the court of Emperor Rudolph II. Therefore, stylistic affinity in their paintings is quite noticeable.

Opposition rather than affinity is the basis for comparing other works. St. Jerome by Sandro Botticelli of Florence is laconic and simple in composition. On the contrary, Albrecht Altdorfer tells about the forment of St. Catherine in many details and meliculously describes the executioner and spectators. Two landscapes — English by Thomas Gainsborough and German by Jacob Philipp Chackert — demonstrate a fundamentally different approach to this genre of painting: while Gainsborough is romantic in his view of nature, Chackert builds his composition according to the strict laws of Classicism.

Among the paintings from the Kunsthistorisches Museum, there are works of two great masters of the 16th-century, not represented in the Hermitage. This is Albrecht Altdorfer and Hans Holbein the Younger. Little known in Russia is their younger contemporary Bartholomäus Spranger. Others, like Giovanni Ballisla Moroni, Frans Hals, and Thomas Gainsborough are represented by only a couple of works each.



VIGILIUS ERICKSEN

Portrait of Catherine II in front of a Mirror Oil on canvas 262.5 × 201.5 cm The State Hermitage Museum, St. Petersburg

Acquired from the Marble Palace. in St. Petersburg after 1780s Inv. № ГЭ 1352

ANTON VON MARON

Empress Maria Theresia with the Sculpture of Peace

Oil on canvas, 287 × 125 cm Kunsthistorisches Museum, Vienna Held in Belvedere Gallery (Vienna) since 1789 Inv. № 6201

VIGILIUS FRICKSEN 1722. COPENHAGEN — 1782. COPENHAGEN

ANTON VON MARON 1731. VIENNA - 1808. ROME

ELIZAVETA RENNE

Vigilius Ericksen painted remarkable images of the Russian Empress of the first ten years of her reign, such as Catherine II in a Coronation Dress, Catherine II Riding in a Guards Uniform, and one of her best portraits — Catherine II in front of a Mirror. The Danish artist Vigilius Ericksen arrived in Russia at the end of the rule of the Empress Elizabeth and found the Grand Duchess Catherine in the prime of her feminine charm, when her youthful fragility and graceful awkwardness gave way to a charming femininity. It was at this time that the sketch for the Portrait in front of a Mirror, now located in Schierensee Manor in Germany, was made. The final version, that was finished after the coronation in 1762, differs from the sketch dramatically: the painting exudes consciously calculated solemn coldness and significance. Facing the audience is not merely a charming, affably smiling lady,

but a full-fledged empress who reigns a huge country. Catherine II demonstratively points her fan at the symbols of power, the crown, the sceptre, and the orb; their reflection gleams in the mirror, as if doubling the force of their power. The firm, strong profile of the empress is imprinted in the mirror, as if minted on a coin. From now on, the art of portraiture will serve the consolidation of royal authority and promotion of the ideas of the great Catherine within and outside the country.

By the time of painting the Portrait of Maria Theresia the Austrian artist Anton von Maron had already forged a brilliant career. He had worked in Rome for many years and was valued as an outstanding portraitist, on par with the famous Pompeo Batoni. Since 1770, he served as court portraitist in Vienna. Maria Theresia is depicted at the age of 46, in a widow's black. Her husband, Emperor Franz I Stephen of Lorraine, died suddenly in Innsbruck in 1765, during the wedding festivities of their son Leopold. The Empress had been in mourning for fifteen years. The only decoration of her black gown in the portrait is a large cross of the Order of Maria Theresia founded by her. In her left hand, she holds a medallion with the portrait of her deceased husband, whom she loved sincerely and faithfully. She points at the plan of Schönbrunn, positioning herself as a patron who encourages building construction and architecture. The portrait is full of symbols, glorifying the sensible rule of the monarch who promotes peace and abundance and under whose reign science develops. The statue of Peace with a laurel wreath and cornucopia in the background points to that, and the column is a symbol of power.

The two prominent European empresses Catherine II and Maria Theresia lived at the same time. Both were on the throne for more than 30 years. Both received an excellent education, they knew languages, history, and were well versed in politics. Both enjoyed the pleasure of ruling. Catherine, having exercised a coup d'état, reigned alone. Maria Theresia was said to be a co-ruler of Franz I Stefan, but in fact, never lost the hold of the reins. Both carried out significant state reforms, cared about the advance of sciences and arts. However, Catherine II adhered to broader views on religious issues and enthusiastically embraced the French Enlightenment, while the zealous Catholic Maria Theresa opposed the new reformist ideas of the 18th-century. Leaders of European states esteemed both empresses. Friedrich II of Prussia respected them — though as enemies. Subsequent generations highly appreciated the historical significance of the reign of these monarchs.

MUSEUM INTERACTION OF RECENT YEARS:

October – December 1980

Thirty-five paintings from the Viennese Museum are shown in the Hermitage, and then in the Pushkin State Museum of Fine Arts in Moscow. This exhibition boasted a singular level of artistic quality featuring masterpieces by Titian, Velasquez, Rubens, Rembrandt, Frans Hals, and others.

May - August 1981

In the exchange exhibition held in the Kunsthistorisches Museum, most of the paintings were from the Hermitage.

1984

The Hermitage hosted a temporary exhibition of Western European art, arranged by the Kunsthistorisches Museum together with the Austrian Museum of Applied Arts. Particularly distinguished exhibits were items made from rock crystal and smoky quartz, as well as carved stones from the collection of the Emperor Rudolph II.

December 1988 - January 1989

The exhibition of the Viennese Museum in the Hermitage showed paintings by Titian, Lotto, Tintoretto, Rubens, Rembrandt and other masters. Simultaneously, the Hermitage demonstrated in Vienna an archaeological exhibition "Gold of the Scythians".

2002

As part of the "Connecting Museums" project, the Hermitage, jointly with the Solomon Guggenheim Museum, New York, had on loan *The Vision of Blessed Herman Joseph* by Anthonis Van Dyck. It was paired with the same artist's Hermitage painting *Rest on the Way to Egypt* (also known as *The Madonna with Partridges*). At the same time, the monumental work by Jacopo Tintoretto *The Birth of John the Baptist* was displayed in Vienna

2007, 2008

The paintings from Vienna are in St Petersburg as part of the series "Masterpieces of the World Museums in the Hermitage": Rubens' *Medusa Head* in 2007 and Parmigianino's *Conversion of Saul* in 2008.

AMBROSIUS HOLBEIN

MARIA GARLOVA

CA. 1494, AUGSBURG — CA. 1519, BASEL (?)

HANS HOLBEIN THE YOUNGER 1497/1498, AUGSBURG — 1543, LONDON

Ambrosius Holbein and Hans Holbein the Younger are the sons of the highly esteemed artist Hans Holbein the Elder (1463–1524), who held a large workshop in Augsburg. Both studied from their father, and later in search of commissions moved to Switzerland, where they shared a studio in Basel. The brothers had great talent, but the elder, Ambrosius, died early, leaving only a small number of works of very high quality. Of these, only the Hermitage *Portrait of a Young Man* has a monogram of the master — AHB, which for a long time was hidden under the frame. It stands for *Ambrosius Holbein Baseliensis*.

On June 6, 1518, the artist received citizenship in Basel. He probably painted the portrait in the second half of 1518. This monogram became a reference point for the definition of other works by the master. When the portrait found its way into the Hermitage, before the discovery of the monogram, it was first attributed to Albrecht Dürer, then to Hans Holbein the Younger, which testifies to the high artistic merit of this work.

In the engraving study from Basel, there is a silver pencil drawing signed by Ambrosius Holbein and depicting a young man. For some time, the drawing was considered a sketch to the Hermitage portrait. Yet the person in the picture has a different appearance. The Hermitage portrait carries the spirit of the Italian Renaissance. The young man stands against intricate, magnificent, imaginary architecture: an arch with a coffered ceiling, columns, adornment with cupids and floral ornament. The background opens a view of a palace and distant mountains. The viewer sees a man of humanistic culture, with a thoughtful expression of a noble, handsome face. He wears a beref and simple, loose clothing: a white shirt, embroidered at the collar, and a camisole. His hand grasps the hill of a sword. The identity of the model is unknown, although there were attempts to establish it. The intertwined letters FG on his beret gave grounds to assume that this was a Basel engraver, woodcarver and draughtsman, who signed his works with these initials. However, nowadays the engraver "FG" has been identified as F. Gerster (ca. 1490–1535), the son of Hans Holbein the Younger's customer, for whom the artist painted the Solothurn Madonna. However, in 1518, Gerster must have been 28 years old instead of 20, as indicated in the picture.



Perhaps there was a "twin" portrait, which is confirmed by the garland that broke at the right edge and could continue on the pair image.

Hans Holbein the Younger painted the Portrait of Dr. John Chambers, Personal Physician of King Henry VIII, dean of St. Stephen's Church in Westminster, when he was 45, during his second stay in London. By that time, he was already an acclaimed master, and a court painter. This work probably appeared in connection with a large group portrait dedicated to the merger of the guilds of barbers and surgeons, and was made on the King's commission. In the picture, you can see John Chambers, in a bow to the throne of the monarch; Chambers' facial features are similar to the image on the Viennese portrait. In addition to physiognomic similarity, it speaks of an outstanding character. The picture is laconic in its design and colour, a penetrating psychological portrait, which represents a middle-aged man, wise with the experience of many years of professional and court life. There is no infirmity in him; rather a strong will and determination are evident. This is a fine example of the mature art of Hans Holbein the Younger.

HANS HOLBEIN THE YOUNGER

Portrait of Dr. John Chambers,
Personal Physician of King Henry VIII
CA. 1541–1542. Oil on panel 58 × 39.7 cm
Inscription "ÆTATIS • SVE • 88 •"
("Aged 88") in the background
Kunsthistorisches Museum, Vienna

Ambrosius Holbein

Portrait of a Young Man

1518. Oil on panel 44 × 32.5 cm

Date and inscription in a cartouche to the left of the column "ETATIS • SVE • / • XX • / • M • D • XVIII" ("Aged 20, 1518")

Top right, a shield with monogram AHB,

encircled in a garland

The State Hermitage Museum, St. Petersburg Acquired in ca. 1773. Inv. Nº $\Gamma \Im$ 685



HANS VON AACHEN

1552, COLOGNE — 1615, PRAGUE

BARTHOLOMÄUS SPRANGER

1546, ANTWERP — 1611, PRAGUE

Both paintings represent a trend in the late Renaissance, which was cultivated to the north of the Alps, at the court of Emperor Rudolf II in Prague. Here, on the periphery of the Catholic world, this specific secular art was born, art that depicts ancient gods and heroes. The pictures are often infused with intricate symbols and allegories, so much loved by the Emperor. Sometimes the Emperor himself created the scenario for paintings. Rudolph II invited famous European masters to his residence who Italian art school training. The most significant of them were the Flemish artist Bartholomäus Spranger and the Germans Josef Heinz the Elder and Hans von Aachen.

The work of Bartholomäus Spranger illustrates in its own way the maxim of Terentius, a Roman comedy writer, "Without Bacchus and Ceres even in Venus there is no heat." The canvas is decorative, full of elegance and cold eroticism. Two artsy, elongated figures in the foreground depicted in mannerist poses, fill the whole space of the composition. Bacchus, the god of winemaking, insolently naked, with only his goat's tail to cover him, and Ceres, the goddess of agriculture, fruit and abundance, invitingly looking at Bacchus, leave the goddess of love and beauty Venus alone. She is freezing without them and has to warm herself near a fire, the flame of which is fanned by a small cupid. The figures in the front look like sculptures against a dark background. They are walking proudly, openly demonstrating their nakedness. The allegory in this canvas means that love rapidly dries up, unless fed by wine and fruit.

The work of Hans von Aachen follows a similar compositional lendency: the whole space is occupied by three female figures. A young woman, who represents the allegory of Peace, with an olive branch in her right hand, lies in the centre along the diagonal of the canvas, capturing the viewer's attention. She willingly reveals her nakedness, with her legs bent at the knees a little and slightly opened and her arms spread to the sides. Her cold alabaster-like figure stands out sharply against the background. She tramples on the attributes of war: armour, a drum and a pike. In the foreground, with her back to the viewer, is the figure of the allegory of Abundance holding a chalice in the left hand and a cornucopia in the right. Behind



the personification of Peace we can see a figure around which signs of fine arts are combined — Painting (palette) and Sculpture (figurine), as well as Sciences (the sphere in the right hand symbolises Astronomy). These allegories are meant to glorify the wise rule of the monarch that ensures peace, promotes science and makes art flourish and abundance reign.

It is interesting to note that eventually the surface layer of paint gave way to an underpainting of a sword in the right hand of the allegory of Art. The original depiction of the sword was later overpainted with the sphere. The explanation lies in the change of the political situation. After several victories in the protracted war against the Turks, a peaceful period started, which was the reason for turning the allegory of War with a sword in hand into the allegory of Art and Sciences.

Bartholomeus Spranger

Sine Cerere et Baccho friget Venus ("Without Ceres and Bacchus, Venus Freezes")

Ca. 1590. Oil on canvas. 161.5 × 100 cm Kunsthistorisches Museum, Vienna Acquired from Kunstkammer of Rudolph II Inv. Nº 2435

Hans von Aachen

Allegory of Peace, Arl and Abundance 1602. Oil on canvas. 197 × 142 cm
The Slale Hermilage Museum, Sl. Pelersburg Acquired in 1764
from the collection of I.E. Golzkowsky in Berlin Inv. № Γ 3 695



NATALYA GRITSAY

The Hermitage Self-portrait and the Viennese Portrait of Nicholas Lanier are examples of the highest skill of Van Dyck, whom the renowned English painter Joshua Reynolds enthusiastically called "the best portraitist that ever existed." These works belong to that part of Van Dyck's legacy that is famous for the subtlety of painting, the refinement of the colouristic scheme, the sophistication of characters created. The artist painted the canvases at different times and in different places: the Self-portrait—in 1622 or 1623 in Rome, and the Portrait of Nicholas Lanier—in 1628 in Antwerp. At

that time, Lanier was accompanying the famous Mantua collection, which had belonged to the Dukes of Gonzaga family, and was bought for Charles I. He was on his way from Milan to London and happened to stay in Holland. According to his own story, Lanier posed for Van Dyck for seven days. As said by contemporaries, after Charles saw the portrait he invited Van Dyck to his court, to London. At the time when the portrait was painted, Lanier held the post of a royal bandmaster; he was repeatedly sent to Italy in the role of an art agent for Charles I, and thus he had taken part in assembling the outstanding collection of paintings for the British monarch. Lanier came from a family of musicians with French ancestry, and possessed a variety of talents. He could sing, he played several musical instruments, — loved the lute most of all, composed musical pieces, painted pictures, made etchings and theatrical sets, and, to top it all, was fond of collecting: he assembled his own collection of engravings and drawings. Being a composer and an artist Lanier painted his Self-portrait (circa 1644, Oxford University, music department) with attributes of his main talents: in one hand, he holds a palette, in the other - a brush, and next to him, there lies a sheet with musical notation.

Van Dyke, on the contrary, demonstrates his hero without any indication of his diverse abilities. He depicts Lanier in an elegant satin suit, with a sword on his side, which emphasizes his status as a courtier. His pose is not without grace. A black silk cloak is thrown over the shoulder of the left arm, the hand clutching the hilt of the sword. The right arm, bent at the elbow, rests on the balcony parapet, from which opens a view of stone ruins overgrown with grass and shrub, a landscape full of elegiac mood of the dusk.

It is not known whether it was Van Dyck himself or Lanier who thought of presenting the portrayed character as a gentleman and a courtier rather than a musician or painter. True, Van Dyke, like, indeed, Rubens, never painted his own portraits with the attributes of his art. In the Hermitage Self-portrait, the artist shows himself as a slim young man



Eduard Limonov. 287 poems

"...as if into a quarantine /Of matchless art / You went to see his paintings, / You put your feelings into order, / And it was God who led you..."



with a smooth, attractive, slightly feminine face and aristoin a smart silk suit depicted in a relaxed, proudly dignified pose. Not without reason, the compatriots of Van Dyck who lived in Rome called him no other than il pittore cavalleresco (translated from Italian as "gentleman artist, artist-cavalier") 1615–1690), the Italian biographer of the artist. The community of Dutch painters in Rome was irritated by Van Dyck's aristocratic way of life and the fact that he clearly preferred the Genoese nobility to his compatriots.

Anthony van Dyck Self-Portrait

1622–1623. Oil on canvas. 116.5 \times 93.5 cm The State Hermitage Museum, St. Petersburg Acquired in 1772 from the collection of L.A. Crozal, Baron de Thiers, Paris Inv. № ГЭ 548

Anthony van Dyck

Portrait of Nicolas Lanier (Laniere) 1628. Oil on canyas, 111 × 87.6 cm Kunsthistorisches Museum, Vienna Acquired before 1720 Inv. № 501

It may be assumed that Van Dyck got inspiration for precratically slender and agile hands. We see an elegant cavalier—senting in the picture the pose of a haughly slance, a relaxed front turn of the figure and a sophisticated silhouette of the suit with fluffy sleeves from the Portrait of a Young Man by Raphael (before 1945, the Czartoryski Museum, Krakow). It was from this portrait that Van Dyck made a sketch on a according to the testimony of Giovanni Pielro Bellori (ca. page of his "Italian Album" (page 109 verso, British Museum, London). The composition type goes back to Venetian samples, especially to the works of Titian, who sometimes pictured the model leaning against the pedestal of a column. True, the crumbling column in Van Dyck's picture may be a suggestion of ancient ruins of Rome, where the artist lived for several months in 1622 and 1623. Some researchers interpret the fragment of the column on the canvas as a sign of death, justifying this by the fact that Van Dyck received in the end of 1622 news of the death of his father, who died on December 1, 1622 in Antwerp.

The above also confirms the dating of the Hermitage Self-portrait to 1622 or 1623. This dating does not contradict the nature of the surface brushwork of the picture. The thin layer of paint covering the whole canvas and showing its texture, at places gives way to thick pastose layers of pigment mainly in the light, which links the Self-portrait with the works of Van Dyck of the early years of his sojourn in Italy (for example, Portrait of Filippo Cattaneo, 1623, National Gallery of Art, Washington).

















KSENIA MALICH *

Contemporary people appreciate architecture much less than our great-grandparents did. Except for professionals, of course, we are becoming less cognisant of the complex industrial methods that make architecture at all possible. Moreover, at the end of the 19th-century, architectural education was combined with training in civil engineering, while nowadays we witness a division of functions into the creator and the implementer, who knows how to turn the former's creative ideas into life.

Nowadays, there seem to be no obstacles to bring almost any shape into being, any line generated by the architect, which makes us ignore both the technical side of any project and the tectonic properties of architecture as such. We lose awareness of the most important quality that distinguishes architecture from other kinds of art.

In the earliest centuries of its life, St Petersburg failed to develop along the sea shore, remaining a city on the riverbanks; and many architects hoped the capital's heyday would be linked with the sea (rather than river) embankments. Dreams about the sea front began to come true only after the war. In 1966, the General Development Plan of Leningrad designed by Valentin Kamensky, Gennady Buldakov and Alexander Naumov was adopted. A new city center was to appear at the end of Bolshoy Prospekt on Vasilievsky Island, and later another one in Primorsky District. In 1963, Lakhta was officially included in the city limits, but the development of these territories started much later, with the enthusiasm of the 1960s seriously subsiding. The idea of creating a new city center on the site of abandoned sand depots completely changed the destiny of this place.

The photographs show naked metal skeletons in the midst of a snow-clad field, steel components of many tons in weight, hundreds of thousands of construction parts that are gradually collected and concentrated in one place and assembled into one piece, into something grand, very ambitious and solitary.

In these photos, the multiplied sensibility of recurrent, standard elements used in modern construction practice, has acquired a specific artistic value. The bars of decking, steel consoles, and concrete supports set a restrained, yet intense rhythm. The intricate geometry of the structures suddenly accords with the landscape pattern, and continues the lines of the surrounding country, eventually breaking out beyond it. All the more expressive is the combination of contrasting textures - of steel, concrete and glazed surfaces - against the backdrop of the boundless expanse of the sea and the sky.

Ksenia Malich -PhD in Arts, Architectual Historian, Curator of the Architectural Programme of the State Hermilage Museum.

ART DECO

FRENCH, **BOOKISH**

OF ITS KIND IN RUSSIA (AND A RARE OC-CURRENCE WORLDWIDE) TO ATTEMPT TO SHOW A WIDE SPECTRUM OF PUBLI-CATIONS REPRESENTING ART DECO IN FRENCH BOOKS. IT CONTINUES THE SERIES OF EXHIBITIONS STARTED IN 2013 WITH WORKS FROM THE COLLECTION OF THE ST. PETERSBURG SCHOLAR AND COLLEC-TOR MARK IVANOVICH BASHMAKOV. AS IN PREVIOUS CASES, BOOKS FROM BASHMA-KOV'S RICH COLLECTION FORM THE CORE OF THE DISPLAY, AND ARE SUPPLEMENTED BY PUBLICATIONS FROM THE HERMITAGE'S OWN STOCKS.

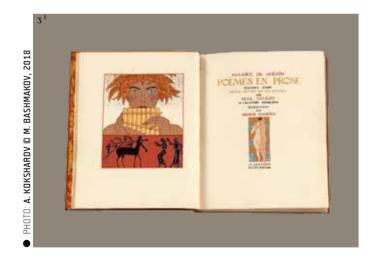
THE HERMITAGE EXHIBITION IS THE FIRST

AVEC LES FILLES DES ÉLÉMENTS OU DES MORTELS. AELLO DESCENDAIT DE LA SCYTHIE, OU ELLE S'ÉTAIT ÉLEVÉE JUSQU'AUX SOMMETS DES MONTS RIPHÉES, ET SE RÉPANDAIT DANS LA GRÈCE, AGITANT DE TOUTES PARTS LES MYSTÈRES ET PORTANT SES CLAMEURS SUR

GEORGE BARBIER Maurice de Guérin "Prose poems" Collection of M.I. Bashmakov







Livre d'artiste ("Artist's book")

— rare publications with illustrations by famous artists. The Hermitage collection of works in this genre was formed in the 1960s–1980s. Recently it was joined by book masterpieces from Mark Bashmakov's collection.

The numerous publications devoted to Art Deco deal above all with applied art, fashion and costume, architecture, posters, painting and sculpture. Illustrated books, as a rule, occupy a fairly modest place within these publications. This seems surprising when one considers that a separate pavilion was devoted to Book Art at the Exposition Internationale des Arts Décoratifs et Industriels Modernes held in Paris in 1925, from which the term "Art Deco" originated.



Mark Bashmakov in an interview for "Nation Magazine" (2017)

"Graphic arts, to some degree, existed independently from the text. Let's take one such book — Goethe's 'Faust' — published in 1828 in Paris. It contains lithographs and original works by Eugene Delacroix to illustrate the story. Now you understand what kinds of books we're talking about. I became very interested in this topic, because I understood just how little people understand about these books. At the same, books illustrated by important artists are considered to be works of art all around the world."

The exhibition aimed to emphasise the variety of individual approaches and principles employed in the design of Art Deco books and also to put the phenomenon into a broader context, presenting its pre-history, surroundings and the continuation of its traditions. The exhibits are divided into five main groups. The introductory section contains books with designs that demonstrate the principles of Art Nouveau (the forerunner of Art Deco) — works by Eugène Grasset, Maurice Denis and Auguste-Louis Lepère. The second part comprises magazines, albums and almanacs illustrated in the 1910s and early 1920s by exponents of the nascent Art Deco — the Gazette du Bon Ton, Feuillets d'art and Modes et *manières d'aujourd'hui*.

The main block of exhibits includes both generally acknowledged examples of Art Deco and works by artists who do not belong quite so obviously to this tendency. The chief place is occupied by the books by George Barbier, François-Louis Schmied, Sylvain Sauvage and Jean-Emile Laboureur. One more group is formed by 1920s publications closely related to Art Deco. This includes books by around a dozen artists, among which it is possible to single out works by Fernand Leger, Juan Gris, André Lhole, Kees van Dongen and Antoine Bourdelle.

The final section brings logether several publications from the 1930–50s (books by Henri Malisse, André Derain, Raoul Dufy and Antoni Clavé) and raises the question of the extent to which the legacy of the Art Deco book manifested itself in the livre *d'artiste* of the mid-20th-century.



Innovation in France has never meant a break with traditions. In Verlaine's poetry, you can hear Villon's intonation. Stendhal was one of the creators of the modern novel, and said that he would be understood only in the 20th-century, but I often find echoes of Helvétius and Montesquieu in his books. Aragon is an innovator throughout his entire approach, but he revived the art of the sonnet, and in his "Parisian Peasant" there is something that brings the author closer to the stylists of the 18th-century. We can never stop the passing of time. The peasants living in the Department of Indre know that, as do French writers. France knows this. Knowledge gives strength, but it can bring a certain sadness as well. There is such a sadness in cheerful France, which loves light and a good joke. France's most fun-loving songs never turn into a joyful roar. The colours of France's palette are light, but there is no brightness in them.

Some people feel awkward in a new suit. <...> Of course, France, in the era of her Great Revolution, put on its liberty cap like some new outfit, but surprisingly, this cap immediately seemed to everyone to be France's usual headdress, as if she had worn it for many centuries in a row. In years of turmoil, France is astonishing for its commitment to thousands of little habits from a long-established lifestyle. In years of silence, of historical calm, shadows wander on France's face, and there is anxiety and anger in her that can erupt in a thunderstorm that comes unexpected to everyone, but not for the French themselves. <...>

I don't by any means want to say that modern-day France hasn't created anything worthy of admiration. I repeat — you can't judge art in the short run. Art, in the wise words of the ancient Romans, is "long". And furthermore, we're biased judges: many things prevent us from seeing the passions of the day. I know many books by contemporary French writers that seem to me to be important and valuable, full of genuine intelligence for the future. The social problems in these books are organically connected to formal searches — after all, a Frenchman does not separate content from form, either in everyday life or in art. Averse to metaphysics and abstract formulas, he sees in the landscape both the image of nature that is so dear to him, and the picturesque revelation of the world.

Ilya Ehrenburg. "French Notebooks (1955–1957)"

THREE WORLDS MERGED TOGETHER

The question that arises is why does the book leave the public or home library for a hall in the museum? The answer is quite simple. It happens when the book is more than a book. It becomes a work of art. This phenomenon, which occurred in many countries, goes back to the end of the 19th-century. At that time, books became a major vehicle for artistic self-expression.

When we look at a livre *d'artiste* we examine it from three points of view: as a deserved representative of the world of literature, the world of graphic art, and the world of fine printing.

Here are the main features of a livre d'artiste.

- 1. The book contains original graphic art executed and printed under the artist's supervision, created in different techniques such as lithography, engravings on wood, and various types of etching.
- 2. The book is an outstanding example of masterly merged text, graphics and technical tools in one ensemble. <...>
- 3. The illustrations, instead of being a method of revealing the text content, become a parallel accompaniment. The artist does not want to be a "slave of the text", and creates a new "plastic equivalent of the poem" (Matisse).

Mark Bashmakov. "The Artist and the Book" (2015)

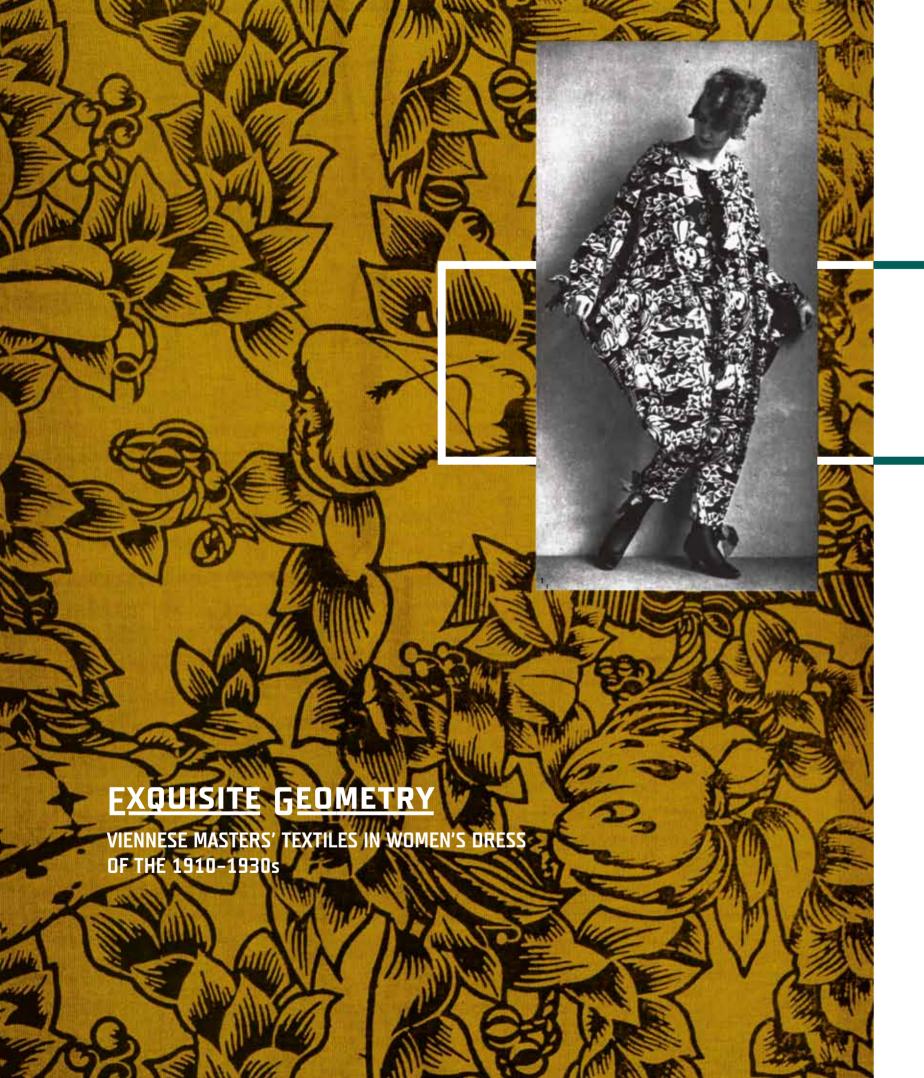
- 11 GEORGE BARBIER
 Albert Flamand.
 Personnages de Comédie. 1922
 Collection of M.I. Bashmakov
- 21 FRANÇOIS-LOUIS SCHMIED AND GUSTAVE MIKLOS La Créalion. 1928 Collection of M.I. Bashmakov
- 31 George Barbier

 Maurice de Guérin.

 Prose poems. 1928

 Collection of M.I. Bashmakov.
- 41 The opening of the exhibition "Art Deco. Books from Mark Bashmakov's Collection". The State Hermitage Museum, June 2018





MARINA BLUMIN

 THE ILLUSTRATIONS ARE REPRODUCED FROM THE BOOK ANGELA VÖLKER. TEXTILES OF THE WIENER WERKSTÄTTE. 1910–1932. THAMES & HUDSON © 1990, 1994 AND 2004 CHRISTIAN BRANDSTÄTTER, VIENNA

IF WE ANALYSE TEXTILE ORNAMENTATION OF THE FIRST DECADES OF THE 20TH-CENTURY WE CAN CONCLUDE THAT TEXTILE DESIGN STARTED TO PLAY A MORE SIGNIFICANT ROLE IN DRESS ADDRNMENT COMPARED TO THE PREVIOUS PERIOD, DRESSMAKERS STARTED PLACING SPECIAL EMPHASIS ON THE PATTERNS OF THE BEAUTIFUL AND ORIGINAL TEXTILES USED IN VARIOUS GARMENTS AND ACCESSORIES



Many patterns demonstrated a new approach to textile ornamentation and extensive application of the latest advances in fine arts in repeat patterns, in the ways the image was Innovative patterns played a special role in women's coats, blouses, skirts and dresses, making the garments stand out and contributing to the further evolution of fashion.

Textiles manufactured by the Wiener Werkstätte and used by the artists of the alliance for dressmaking, serve as a particularly good example to show how important textile ornamentation was for women's fashion in the 1910–1930s.

The early 20th-century witnessed the apparition of a whole range of production communities which strived to further develop applied arts. The Wiener Werkstätte design studio founded in 1903 by the architect Josef Hoffmann, the artist Koloman Moser and the industrialist Fritz Waerndorfer was a pioneer in this field. In 1903–1910 the association was actively involved in architectural design and Gesamtkunstwerk (total work of art) interior design, producing their own furniture, metal items, leather goods, glassware, and ceramics. Even though there was no dedicated tex-

artists paid special attention to designing decorative patterns, which we can see in the photos of the Sanatorium Purkersdorf (Austria)² and the Palais Stoclet (Belgium) 3.

Seven years after the Wiener Werkstätte represented and in the use of colour. was founded it was decided to open two new departments — Textile and Fashion — to make the association more commercially successful. They were opened in late 1910 — early 1911. The textile department was headed by Josef Hoffmann himself, while one of his students, Eduard Josef Wimmer-Wisgrill, was appointed head of the fashion department. 4 He designed various items of women's clothing using fabrics from the textile

The fabrics manufactured by the association were of excellent quality and of great artistic value, and their contemporaries were amazed at their variety and original patterns. These were primarily hand-printed onto linen, cotton and silk. Later, in the second half of the 1920s, the Wiener Werkstätte also started using stencils. These techniques made it possible to create all sorts of designs, even very intricate ones. Some designs, for example, required the use of 24 printing blocks. It should also be noted that the Wiener Werkstätte would still sometimes use the same fabrics for both decorative purposes and for dress-making. tile department in the first years of operation, the

The association's artists gradually moved away

11 DAGOBERT PECHE **HESPERIDENFRUCHT**

Fabric sample and (inset) pyjamas Photo: d'Ora, 1920

21 JOSEF HOFFMAN APOLLO 1910-1911

Fabric samples



EDUARD J. WIMMER-WISGRILL **AMFISE** 1910-1911 Fabric sample



Maria Likarz IRI.AND 1910-1913 Fabric sample



JOSEF HOFFMAN JAGDFALKE 1910-1911 Fabric sample

from this practice, typical of the previous centuries, and started creating patterns especially for clothing, distinguishing materials depending on

the main trends of French fashion, which in the period preceding WWI explored Neo-Classicism in women's clothing, and after the war, saw the advent of a new, significantly simplified silhoueffe in costume design. Thus, the use of fextiles with new, original patterns became a distinctive feature of the Wiener Werkstätte fashion department, which gave their dresses, blouses, skirts, and coats an extravagant look and appealed greatly to their clientele.

One of the co-founders of the association and the head of the textile department, Josef Hoffmann, was a leading textile designer.⁵ He was one of the initiators of the key ornamentation trends of the Wiener Werkstätle, including geometric and folk patterns.

The blouse featuring the *Biene* ("Bee") fabric and a pinafore dress featuring the Cypren ("Cyprus") fabric show a particular type of geometric ornamentation in Wiener Werkstätte designs, which is the next step in a strand of the Modernist style which leaned towards geometric shapes and ornamental solutions. Wiener Werkstätte designers were greatly influenced by the Scottish architect Charles Rennie Mackintosh whose works most consistently develop the "constructive" ornament" system. 6 The "Bee" and "Cyprus" patterns (designed by Josef Hoffmann) bring together geometric shapes and wavy elements. Rounded, spiral, intricate patterns can be found in the Luchs ("Lynx") design (Josef Hoffmann) and "Marina" design (Dagobert Peche). Their flowing lines and out of geometric elements, which demonstrates small spirals immediately evoked the mystical spirit of the Modernist style. A photograph from a 1913 fashion album pictures a long-sleeved round The "Blackbird" fabric was also produced in neck blouse which looks very original thanks to the particular rhythm of the "Lynx" design. The renowned Austrian artist Gustav Klimt greatly appreciated the "Marina" design produced by the Wiener Werkstätte in a variety of colour combinations. It is a dress with the "Marina" pattern that Friederike Maria Beer-Monti is wearing in her famous full-size portrait by Gustav Klimt.

However, the Wiener Werkstätte artists grew out of the Modernist ornamental patterns. They proceeded to further geometrization of vegetal

patterns which were cleverly used in several pieces of clothing. For example, Moser's "Mountaineer" design with its stylised long-stemmed flowers was used for making a short-sleeved Empire The Wiener Werkstätte designers followed dress. Its bottom was made of fabric featuring a black print against a dark background, while its middle part and a rectangular insert at the chest were made of the same fabric but with a black print against a white background. The black top and the white sleeves of the underdress created one of the most beautiful women's outfits. It became the signature creation of the Wiener Werkstätte fashion department, and a drawing by Mela Köhler was used to make advertising postcards with this dress.

> Wimmer-Wisgrill created an original textile design known as "Ant" which featured a geomefricized picture of red and pink flowers arranged in staggered rows between alternating wide and narrow black stripes. This design was very popular with contemporaries. Photographs of the Wiener Werkstätte's main customers, Sonja Knips and Friederike Maria Beer-Monti, show them in a variety of dresses with the "Ant" design. A picture from a 1911 lookbook shows a stunning evening gown in the same fabric with a small train, and preserved sketches by Wimmer-Wisgrill show that this fabric was often used for contrast finish of the collar, sleeves, jackets' hems and coats.

> Ugo Zovetti created another geometric design, "Front page", where vegetal shapes are almost unrecognisable. The rhythm of the repeat pattern was more complex. This fabric was used at the Wiener Werkstätte to make a lace-trimmed house robe. Moser's "Blackbird" fabric marked the final move to creating abstract compositions a clear influence of avant-garde arts on ornamental textile designs at the Wiener Werkstätte. a range of colour combinations. The fashion department used the black-and-white version to make a dress combining, as was common at the time, plain and patterned fabric to highlight the original geometric pattern.

> In 1908, Josef Hoffmann created the "Montesuma" textile design which brings forward triangular and diamond shapes inscribed with squares and rectangles. Carl Otto Czeschka used the same design for his women's costumes in his illustration of The Nibelungen.





- **GUSTAV KLIMT** Portrait of Friederike Beer-Monti, wearing a dress featuring MARINA Oil on canvas. 1916
- DAGOBERT PECHE MARINA

1911-1912 Colour proof on paper



31 GUSTAV KLIMT IN THE VILLA PRIMAVESI, WINKELSDORF, WEARING A DRESSING GOWN FEATURING CZESCHKA'S WALDIDYLL

Wiener Werkstätte photograph album 137

CARL OTTO CZESCHKA WALDIDILL. 1910-1911 Fabric sample

Geometric patterns took an important place in the textile production at the Wiener Werkstätte throughout the association's operation. Hoffmann's designs often featured stripes — he used the contrast of the colours of the vertical stripes including varying the length of separate stripe fragments in the repeat. The pattern acquired a special rhythm through this approach to the ornament. Sometimes the artist would fill the space between the stripes with fine geometric shapes, making the design more exquisite.

Maria Likarz, a talented student of Hoffmann's, created one of the most original designs, called "Ireland". It consisted of various geometric shapes dominated by constructivist straight lines. In 1915, Wimmer-Wisgrill designed a blouse decorated with the "Ireland" fabric. In the 1920s Likarz developed a lot of textile designs influenced by simultaneous drawings by Sonia Delaunay and the constructivists. A sketch of the "Ebro" dress (designed by Maria Likarz) demonstrated a new style of constructive compositions which was most suited for 1920s clothing styles (ил. 15). Max Snischek, the author of constructivist "Papagena" and "Manissa" designs was working in the same direction. Straight lines and zigzags prevailed. He placed special emphasis on the particular rhythm of the joints and disruptions of various elements and also the colour combination. Sketches for dresses featuring these patterns show that in the 1920s the Wiener Werkstätte fashion department continued to create women's clothes which were in line with the latest trends.

Apart from geometric designs, which were evidently heavily influenced by avant-garde art, the artists of the association came up with new textile patterns based on folk tradition. Large vegetal ornaments drawn in a rather naïve and primitive style and in vivid colours, were widely used for different garments and styles.

The first naïve textile designs date back to 1910–1911. Despite his love for geometric shapes, Josef Hoffmann created few remarkable designs in this style. Thus, the "Apollo" design was made of red and orange bell-flowers with large black leaves drawn in a special primitive style. Mela Köhler pictured an entire outfit with the main accent on a blouse featuring the "Apollo" fabric in an advertising postcard.

On 15 April 1911 the fashion department made the first shawl out of the "Yellowbird" fabric



(designed by Josef Hoffmann), as stated in an enby intentionally superimposing different colours over the outline of a flower drawn in a primitive lagdfalke fabric (designed by Josef Hoffmann) was used in a variety of garments and styles, with its pattern made up of large tulips and bluebells with leaves. Wimmer-Wisgrill used it to make an elegant jacket which was called "Française".

artists who contributed to developing folklore-inspired ornaments. He is the author of a few original patterns which were used in different types of clothing. The Waldidyll ("Forest Idyll") design featuring stylised plants, flowers and lying deer was used to make a house coat for Gustav Klimt. Another pattern, called "Bayaria" was made of fashion of the first quarter of the 20th-century. large flat flowers and leaves against a dark background; the fashion department used this fabric to make an extravagant fur-trimmed coat.

Another remarkable artist of the association, Dagobert Peche, made this movement more decorative. He was the author of a large number of patterns for decorative and dress fabrics in the late 1910s — early 1920s and significantly influothers looked rather unusual and had a revolutionary cut, which was clearly ahead of its time.

Large vegetal patterns inspired by folk tratry in their registry book). The pattern was made ditions greatly impressed the French designer Paul Poiret. After visiting Vienna, he founded La Petite Usine ("The Small Factory"), which style, which was to suggest a folk tradition. The made block-printed fabrics, and invited the avantgarde artist Raoul Dufy who was familiar with the folk tradition to work with him. Some of the Petite Usine fabrics demonstrated a clear influence of the Austrian association. Just like the fashion department of the Wiener Werkstätte, Paul Poiret Carl Otto Czeschka stands out among the used his own fabrics to make clothes emphasising large primitive-style vegetal patterns. These made the French designer even more famous.

> The Wiener Werkstätte made a significant contribution to the evolution of textile ornamentation, enriching decorative and dress fabrics with new patterns and considerably influencing the

The study of avant-garde art has now reached a stage where it is possible to do more extensive research of its various movements and manifestations, including in textiles. In recent years, new findings and evidence have readiusted the idea of the artistic life in Western Europe and Russia, showing how avant-garde movements influenced ornamental patterns in textiles enced his colleagues. Peche's "Pan" and "Apple" of the 1910–1930s. Detailed research of this multi-faceted phenomenon of the Hesperides", for example, were used by revealed that its main vectors which were largely defined by the works the fashion department to make women's jackets. of avant-garde painters (Raoul Dufy, Sonia Delaunay, Kazimir Malevich, While some of them were particularly elegant, Lyubov Popova and Varvara Stepanova), the production communities of artists (the Wiener Werkstätte), as well as graduates of art and design schools (Bauhaus, Vkhutemas).

Cartier



Saint Petersburg - Nab. Reki Moyki, 55 - +7 812 670 70 70

See: G. Far-Bekker Iskusstvo Moderna [Modernist Art]. Köln, 1996. P. 361.

Josef Hoffmann and other artists of the alliance were commissioned to design the interior of the Sanatorium Purkersdorf, near Vienna, in 1904.

The interior of the Palais Stoclet in Brussels was designed by the Wiener Werkstätte between 1905 and 1911. under the supervision of Josef Hoffmann.

Eduard Josef Wimmer-Wisgrill headed the Fashion department in 1910–1922, and in 1922 he was replaced by Max Snischek. See: Samuels C. Art Deco Textiles. London, 2003. P. 7.

D.V. Sarabianov. Modern. Istoria stilia. [Modernist movement: History of the style] Moscow, 2001. P. 147.

See: Volker A. Textiles of the Wiener Werkstätte: 1910–1932. London, 2004. P. 203.

THE ORIGIN OF ART DECO IS OFTEN MISTAKENLY ATTRIBUTED TO 1925, WHEN PARIS HOSTED THE PHANTASMAGORICAL INTERNATIONAL EXHIBITION OF CONTEMPORARY DECORATIVE AND INDUSTRIAL ARTS, THIS WAS THE FIRST TIME THE NAME "ART DECO" WAS USED. HOWEVER. THE HISTORY OF THIS STYLE IS RATHER COMPLICATED, CONFUSING AND MYSTERIOUS

n fact, Europe of the early 20th-Century celebrated Modern Art or Art Nouveau (in Russian: "new style", Modern). One of its forerunners, William Morris, chose to revive medieval aesthetics, taking up the ideas of Carlyle and Ruskin. He blended romanticism and pragmatism, giving birth to a grandiose aesthetic Chimera, which eventually brought European culture to its decline. Morris was not the first to cherish the dream of "neohistorical" philosophy and the "neo-Gothic" style, but he was the one who created the English Modern Slyle, which started as a medieval socialist utopia and ended up as a flamboyant style.

The moralistic statement of Morris was to observe medieval art and praise feudal society. As a result, aesthetical and social utopias merged into one, while the expected "holistic environment" based on utilitarian and artistic equality did not appear. Nevertheless, the following decade in Europe was defined by the "new style", which was exquisitely beautiful and elegant, though artificial. For centuries to come, it has remained a testimony to the ineffable longing for the lost harmony of life in times of crisis.

Berlrand Russell warns us: "to absorb those imperious forces, the toys of which we are — death and loss, the impossibility of the past and the helplessness of man lossed from one vanily to another by the blind chance of the Universe — to feel and learn these things means to win over them. That is why the past has such tragic appeal to us. The beautiful poised paintings bring the memories of the enchanted spell in the late aulumn before the first gusts of wind tear the leaves off the branches. The past can-

not change or even aspire to do so; it sleeps soundly after the convulsion and fever of life. Petty and transient things once desired and strived for have lost their appeal, whereas beautiful and eternal things have turned into stars shining from the distance. For the ignorant souls the beauty of the past may be unbearable; but for those taking control of their destiny it might be the source of spirituality."

(Bertrand Russell, Why I am not a Christian, 1927).

of the Cartier House in St. Petersburg

Arkady Izvekov the General Director



Morris lost his course to fate. While facilitating the integration into the artificial aesthetic environment of things made in the "single medieval style", from wallpaper and curtains to furniture and costume, he created his own theatre of life, erasing the line between art and reality. Performances on and

movement, which lost touch with ever-changing life, was overshadowed by other trends. Long before the decline of the "new style", the recognised genius of jewellery Louis Cartier tried to take the thriving style in a new direction. He had never been interested in the aesthetics of the transformed past. On the contrary, he looked forward to the future envisioning something that no one else could even imagine. Although the definition had not been coined vet, the style of his works could be called Art Deco.

off stage replaced life itself. Spiritual gave way to sympathetic, tragic gave

way to touching. Eventually, all of this was also abandoned. The aesthetic

The first sketches in the new style created by Cartier designers in 1902– 1904 were striking. Their patterns resembled the "garland" style created by Alfred Cartier at the end of the 19th-Century. The exquisite ornament outlined jewellery. The two now legendary brooches were ingenuous for the time.

CRAZY YEARS

An excerpt from an article in the catalogue of the exhibition at the State Hermitage Museum in 1994:

On the 11th of November, 1918 the First World War ended. A truce was signed in Rotunda. France won in the war. The price was terribly high! It amounted to 1.4 million dead, 600,000 disabled, seven percent of the territory ruined, the industry exhausted, huge public debts...

However, the euphoria of the victory helped forget the horrors of death and destruction. After adversity and hardship, there was a great desire to enjoy life. This strong thirst for life sought to find new ways of satisfaction. After all, everything had to change now. It was necessary to free the bodies and souls from the conventions of a hypocritical and limited society held responsible for the catastrophe. The bourgeois France took the lead. The new trends in literature and art — Dadaism and then surrealism — manifested the critical position spiced with irony and a wish to cross all the boundaries.

Those were crazy years! Like in the time of the Second Empire, all eyes were fixed on Paris with Josephine Baker, Maurice Chevalier, Paul Poiret, Kees van Dongen, and the Russian ballet of Diaghilev in the spotlight. Diaghilev was quite overwhelming! He invited all the great talents to collaborate: Picasso, Larionov, Derain, Goncharova, Matisse, Braque, Max Ernst, Stravinsky, Auric, Milhaud, Poulenc, Erik Satie, Cocteau... After being reformers of traditional aesthetics in 1905–1910 they became intellectual leaders in the aftermath of the war. The artistic avant-garde was flourishing thanks to the psychological and social upheavals caused by the world war. This helped France to recover from the historical crisis.

Fashion also marked a correlation between post-war societal development and the avant-garde movement.







They had nothing of the past, and resembled nothing that had been tried before. They became a sheer example of art projected into the future.

The most striking phenomenon was that innovations in jewellery, decorative in nature, laid a foundation for the great architectural and artistic style, as well as the age itself. This is a truly unique case. For example, both the exterior and interior of the United States-Chrysler building, one of the Art Deco landmarks built in 1930, is reminiscent of Cartier miniature works created almost 30 years earlier.

By the end of the 1920s, Art Deco had acquired a set of distinctive features, which included a cult of refinement, a synthesised approach, exotic motifs, ultra-new materials and techniques, and the latest trends in art. This fusion resulted in outstanding works of art. The works of Cartier masters rendered all these features. The motives of Ancient India, Egypt, and China's artistic heritage were combined with sophisticated animalistic themes. The most unexpected combination of materials — platinum, emeralds, diamonds, onyx, coral — was also a novelty. Meanwhile, all of this was finalised thanks to the perfection and artistry of jewellery making.

Another reason why Art Deco became the main achievement of 20th-Century art was that it combined classics and innovation, monumentality and sublime lightness, angular geometry and fluidity of lines, bright colours and steel brilliance, elegance and extravagance. At the same time, Art Deco could meet the bourgeois demand for luxury and exclusivity in a delicate way.

- 11 Pendant brooch
 Carlier, Paris. 1914
 14.7 × 8.7 cm
 Carlier Paris Archives
 © Carlier
- 21 Brooch
 Carlier, Paris. 1913
 Gold, plalinum,
 sapphire cabochons,
 white and green enamel
 5.5 × 2 × 0.5 cm
 Provenance:
 Counless of Hohenfelsen.
 Carlier collection
 © Carlier
- 3 | Pendant brooch Carlier, Paris. 1913 12 × 5.2 cm Carlier Paris Archives © Carlier

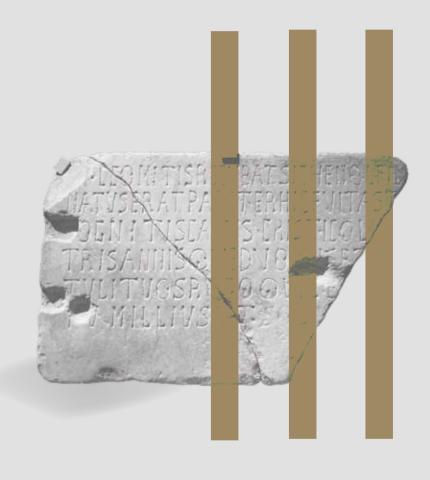
The women were taking on new roles. Having replaced men on the factory floor and in the office, widowed or doomed to loneliness, they learned to rely on themselves. Many of them appreciated the advantages of emancipation. Paul Poiret, the acclaimed head of Parisian designers of the pre-war period, recognised this trend and suggested further liberation in clothes to women who were already freed from the shackles of their own spirit. He helped them out of a tight corset and gave them simple straight dresses made of light fabrics, which emphasised mobility and swiftness, rather than femininity.

Coco Chanel, Patou and Lelong followed in his footsteps. The dress did not mean a mother of the family and the sustainable well-being of social status; it symbolised a new independent life full of joy. Hairstyles became shorter, and so did skirts. Her legs could move to the rhythm of Charleston. An emancipated woman, thin and flat-chested, became a companion of men in work and entertainment.

Women loved work, sport, driving and dancing. Fashion reflected this metamorphosis and contributed to it. The same was true for the art of jewellery.

Jewellers lost interest in both diamond garlands loved by the rich bourgeoisie and the intricate graphics of Art Nouveau favoured by demonic women. Vertical lines dominated: long chains with light dresses, long hanging earrings with short haircuts. Narrow or broad bracelets covered bare arms. Brooches were attached here and there: on the shoulder, on the chest or on the belt. The watch, the symbol of a business woman, was worn on the wrist. Women were wearing new make-up, such as white powder, bright red lipstick, and black eyeliner. The final touches to this new female image were a cigarette and an elegant handbag, where everything was stored.

OLD MASTERS



64/70 THE LEIDEN COLLECTION

72/80 REMBRANDT 82/89 THE LANGOBARDS

nbstone of Count Siconulf. Limestone. 57.0 vincial Museum of Campania, Capua

A FINE MANNER OF DIALOGUE

THE ERA OF REMBRANDT AND VERMEER EXHIBITION.

MASTERPIECES FROM THE LEIDEN COLLECTION,

PRESENTS 17TH-CENTURY MASTERPIECES

BY THE DUTCH OLD MASTERS FROM ONE

OF THE WORLD'S MOST CELEBRATED PRIVATE

COLLECTIONS *, NAMED AFTER REMBRANDT'S

HOMETOWN IN THE NETHERLANDS, ALONGSIDE

LEIDEN SCHOOL ARTWORKS FROM

THE STATE HERMITAGE COLLECTION.



THE EXHIBITION FEATURES 82 ARTWORKS FROM THE LEIDEN COLLECTION: 12 REMBRANDT PAINTINGS. A NUMBER OF PAINTINGS BY FRANS HALS AND JAN VERMEER. AND A FEW WORKS BY REMBRANDT'S PUPILS GERRIT DOU. FERDINAND BOL AND GOVERT FLINCK. THERE ARE ALSO TWO DRAWINGS ON SHOW: YOUNG LION RESTING BY REMBRANDT AND HEAD OF A BEAR BY LEONARDO DA VINCI

THERE ARE EIGHT HERMITAGE MASTERPIECES ON DISPLAY. THESE "FINE MANNER" LEIDEN SCHOOL PAINTINGS RESONATE WITH THE PAINTINGS FROM THE LEIDEN COLLECTION. SOME WORKS ARE DIFFERENT ITERATIONS OF THE SAME THEME. SUCH AS JACOB VREL'S PORTRAIT OF AN OLD WOMAN BY THE FIREPLACE OR GERRIT DOU'S HERRING SELLER. AND SOME PAINTINGS EVEN SUGGEST PAIRS: THE HERMITAGE PAINTING. THE BROKEN EGG BY FRANS VAN MIERIS THE ELDER. WHICH SHOWS A YOUNG PEASANT WOMAN. WAS POSSIBLY PAIRED UP WITH VAN MIERIS' THE TRAVELLER AT REST FROM THE LEIDEN COLLECTION AT SOME POINT IN TIME.

> Representing Rembrandt's early, "Leiden" period, the masterpieces on display include his series of allegories of the senses: Stone Operation a succession of kindred historical paintings cre-(Allegory of Touch), Three Singers (Allegory of aled by Rembrandl in the mid-1630s, which de-Hearing), and the most recent discovery, Unconscious Patient (Allegory of Smell), the latter being the earliest work bearing the artist's autograph. The mature period of Rembrandl's oeuvre, associated with his lengthy and highly prolific sojourn in Amsterdam, is exemplified by *Portrait of a Man* Wearing a Red Doublet, Portrait of a Girl Wearing a Gold-Trimmed Cloak, and Self-Portrait with



PIETER LASTMAN David and Uriah 1619. Oil on wood The Leiden Collection, New York

Shaded Eyes. The iconic Minerva, a signature painting from that period, signifies the apex of picted women-heroes of ancient times (his Flora, also in the Hermitage, also belongs in this series of monumental mythological female images).

This is a unique opportunity to admire one of the 36 known paintings of Johannes Vermeer van Delfl: Young Woman Seated at a Virginal. This late work by Vermeer is assumed to have been painted on a piece of canvas taken from the same roll that was used for one of his other works, *The* Lacemaker, on permanent display at the Louvre.

Other paintings at this exhibition include Portrait of Samuel Ampzing and Portrait of Conradus Vietor by Frans Hals, a painter from Haarlem, known primarily for his masterful portraits.

A special section of the show is devoted to the painters of the Leiden School of fijnschilders, or "fine manner painters." These small-size works, painted on wood or copper, distinguished by their exceptional virtuosity of technique and purity of colour, were always highly sought-after by collectors. The paintings on display cover a broad gamut of genres current in 17th-century Dutch art. Along with historical scenes, portraits and genre paintings, a few charming animalistic paintings are also present. All these chefs d'oeuvre are extremely well preserved, giving the viewer a chance to appreciate the perfection of technique, the miraculous brushwork of the Dutch masters.

Further on display are paintings by Gerrit Dou, Frans van Mieris the Elder, Gerard ter Borch and Gabriel Melsu. The unique painting, Hagar and the Angel by Carel Fabrilius, is one of only 16 works by this artist extant today.



IRINA SOKOLOVA AT THE STATE HERMITAGE'S LABORATORY FOR SCIENTIFIC RESTORATION of Easel Paintings introduces THE MEDIA TO THE HERMITAGE'S 4 ARTWORKS BY DUTCH OLD MASTERS, INCLUDED IN THE CURRENT EXPOSITION: JAN LIEVENS "PORTRAIT OF AN OLD MAN", JACOB VREL "AN OLD WOMAN BY A FIREPLACE", Adriaen van der Werff "Sarah Presenting HAGAR TO ABRAHAM", AND GERRIT DOU "HERRING SELLER". August 2018.

"Our idea was to show the two collections in dialogue. It is amazing that someone has put together such an exceptional collection in our time, and it connects so well with the Museum's collections of old. The choice of paintings in the Leiden Collection resembles our own art selection from the 18th-century for a reason: these masters were in high demand among collectors in the 18th-century (this is particularly true for Rembrandt and his circle, the Leiden School masters and the fine manner painters). Small-size paintings always had this special appeal. They netted the highest price on the antiques market, and art connoisseurs were mad about them. All these paintings ended up in most distinguished collections as early as the 18th-century.

Eight artworks from our stocks happen to be eligible for a 'dialogue' with their counterparts from the Leiden Collection. I believe that this modest and respectful method of presenting two collections at once, to highlight new aspects of both in order to gain new insights from the 21st-century collection, bespeaks the fact that the market is not yet exhausted, and that people endowed with good taste, the financial wherewithal and true passion for art are able to build a matchless collection even in this day and age.

The Hermitage paintings come in gold-trimmed frames to distinguish them from the 18th-century black frames of the Leiden Collection, deriving from the ebony frames that were widespread in the Netherlands at the

> Irina Sokolova, Chief Research Associate, Department of Western European Art, Dutch Art Custodian of the State Hermitage



Mikhail Piotrovsky

"The Leiden Collection connects with our own paintings from the Dutch Golden Age in a multitude of ways. The Hermitage collection began with the Frans Hals'. The two Frans Hals paintings, together with our own ones, give rise to a mesmerising symphony of the masterful stroke, the powerful brushwork, and the mysterious sheen of the paint. The exquisite 'fijnschilders' masterpieces of the Leiden Collection go so well with our own Gerrit Dous and Frans van Mieris that they seem to have always been here. But the Jan Steens of the Leiden Collection are very different. Ours are coarser, more reminiscent of the Holland of Peter the Great."

THOMAS KAPLAN 1

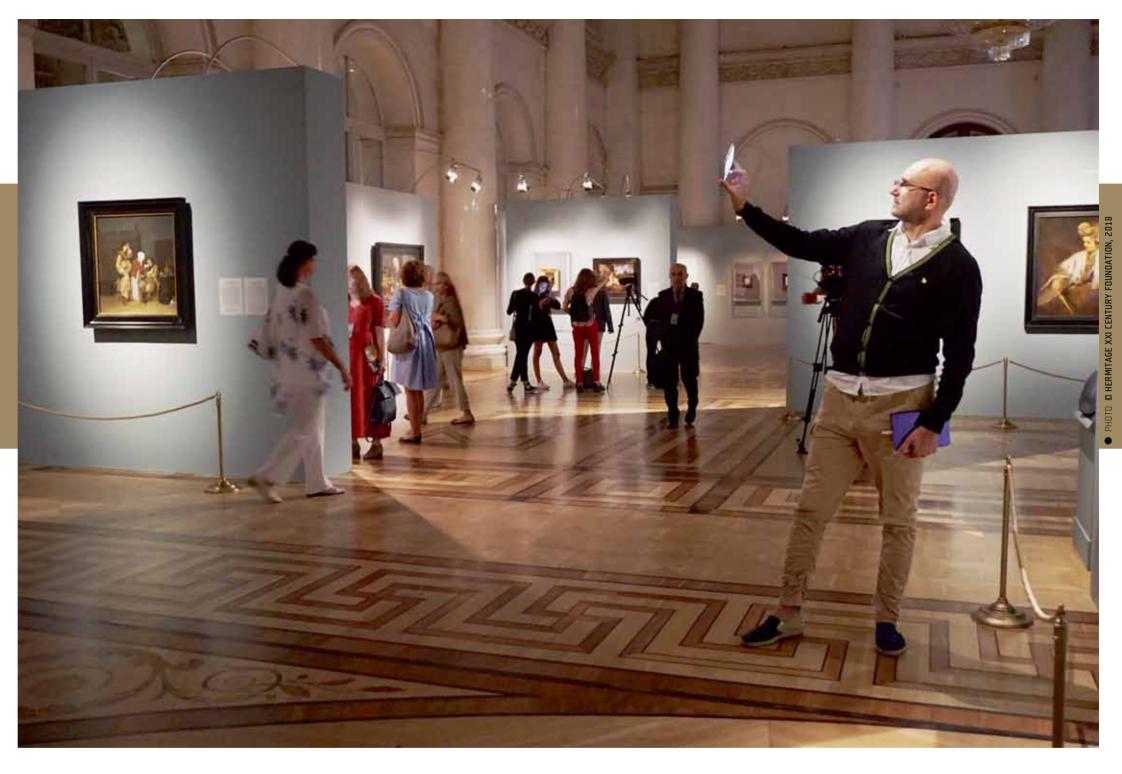
A MISSION TO SHARE

ABOUT THE EXHIBITION IN THE STATE HERMITAGE.

I brought my family to the Hermitage four years ago, which we called a pilgrimage. The joint exhibition of Leiden Collection together with the paintings of the Hermitage is on display for the first time since we showed the collection in the Louvre. And we are thrilled. We are extremely honoured. The elegant way in which Irina Sokolova has chosen paintings that are in many ways directly related to paintings that we are showing here, has been extremely gratifying. It is a unique honour to be exhibiting in the Hermitage. As I've said on many occasions, if Amsterdam is the Mecca for Rembrandt, then surely St Petersburg is Medina.

ABOUT COLLECTING AND CATHERINE THE GREAT

I've been in love with the art of Rembrandt for nearly 50 years, since I was six years old. Even when we began to collect 15 years ago, I truly did not believe that we would ever own one Rembrandt. For the first five years of our collecting we were able to acquire on average one painting per week. This could not be done again. Rembrandt or Gerard Dou, or Frans van Mieris, we have over 40% of the paintings by these artists in private hands. And of course we have unique pieces like Vermeer and Carel Fabritius. We were lucky, truly lucky, that what we loved was available and that the people who might have competed with us were focused in other places and so we were able to take advantage of that moment. We were so active that the comparison which the dealers made was with Catherine the Great. And they said: "You know, you collect like a Russian empress". And I said: "Well, thank you, that's very flattering". They asked me "When will we know to stop offering you paintings?", and I said "That's not a question for you to ask. I will tell you. We are still buying."



VISITORS AT THE EXHIBITION, THE ERA OR REMBRANDT AND VERMEER. MASTERPIECES FROM THE LEIDEN COLLECTION THE STATE HERMITAGE MUSEUM, St. Petersburg. October 2018

FROM THE VERY BEGINNING WE MADE A CONSCIOUS DECISION THAT WE WOULD NOT KEEP THE PAINTINGS AT HOME, AND NOT A SINGLE ONE OF OUR MORE THAN 200 PAINTINGS HAS BECOME AN EXCEPTION, OUR BELIEF WAS THAT THROUGH OUR PASSION WE HAD THE OPPORTUNITY TO CREATE A COLLECTION THAT WOULD BECOME A LENDING LIBRARY TO MUSEUMS.

AND INDEED, FOR THE FIRST 15 YEARS OF OUR COLLECTING WE WERE ANONYMOUS, BUT AT THE SAME TIME WE WERE ALREADY THE MOST PROLIFIC LENDER OF THE OLD MASTERS, TO 40 MUSEUMS AROUND THE WORLD.

Thomas Kaplan (born 1962) Businessman and Collector (USA). The owner of the biggest

private collection of Dutch Art of the 17th-Century – the Leiden Collection.

The Leiden Collection belongs to Thomas Kaplan and his wife Dafna Recanali Kaplan.

ABOUT THE COLLECTION

The collection is large. Each painting has a story about how it was acquired, or they have stories in their provenance of what happened to them, what they saw hanging from the wall. But when I look at the Minerva, for example, I am always astonished to believe that we can have such an important masterpiece in a private collection. I'm astonished that we have Vermeer, Carel Fabrizius, "The boy with a turban" by Lievens — these are iconic items. I could spend hours with you on that subject.

Clearly we have not been afraid to swim against the tide, either by collecting, or by lending to museums. It's not our business how other people form and use their collections. We are very respectful of free choice. Sharing art — this works for us, in fact it's the only way that we could have been collectors, I believe. It is unimaginable to me that the paintings shouldn't be seen by the public. I remember the reaction of a young girl and boy at the Getty museum — this inspired me to say to my wife: "What do you think about just committing to lending all of our paintings?". And she said "I couldn't agree more". It was obvious for both of us.

We have acquired several Rembrandts in the last year. As long as we can still take advantage of people's complacency, why not?



SPECIALLY FOR VISION-IMPAIRED VISITORS, SPECIALISTS OF THE STATE HERMITAGE CREATED PAINTING COPIES, WHICH YOU CAN "SEE WITH YOUR HANDS". The Slale Hermilage Museum, Sl. Pelersburg. 2018

ABOUT OBJECTIVES

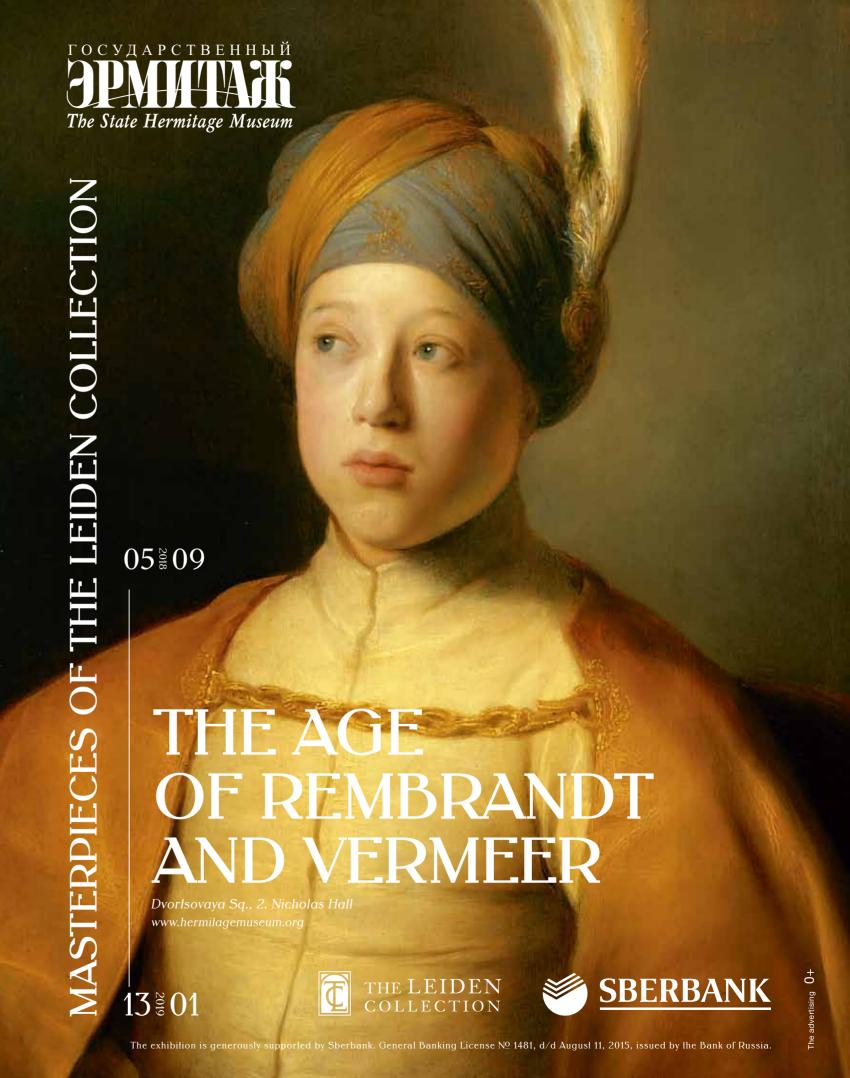
From the beginning, the mission was to share. It was inspired by a quotation by Tolstoy: "joy comes from having a purpose bigger than oneself and being of service and having a purpose beyond one's own self-interest". And so, when we lend, we do so because we think that this is a great opportunity to share the paintings.

What has changed is that we are no longer anonymous ². We can use the focus on Rembrandt to promote the values that we believe are desperately in need of propagating. We are not cynical people. We believe that at this moment any opportunity to create avenues of mutual respect and tolerance should be taken. We believe that this is the time to build bridges between people and not burn bridges. And we consider Rembrandt to be the most universal of artists because of the influence that he had on so many of the greatest artists that followed him. This is a wonderful tool that we have. So the attributes that we have are our passion and Rembrandt as a wonderful unique calling card.

The reception that we've had for this message during the display of our collection in France, China and now Russia has been absolutely extraordinary. And we look forward to continuing this mission next year in the heart of the Middle East in Abu Dhabi.

THE WAY FORWARD

I make no assumptions. I have some great passions in my life. Rembrandt is one of them. But you would be surprised to know that wild life conservation is at least as important to me. The protection of big cats — tigers, leopards, snow leopards — a lot of the cats that are also found in Russia. But I make no assumption that my children will follow my passions. I want them to follow their own. So what happens will happen. I don't know. Most likely whatever we decide to do with our collection will be decided during my lifetime.





MIKHAIL PIOTROVSKY 1

REMBRANDT. **BIBLE STORIES**

REMBRANDT AND THE OLD TESTAMENT IS A COMPLEX ISSUE THAT HAS BEEN THE FOCUS OF MANY BOOKS AND ART EXHIBITIONS. 2 THIS IS ONE OF THE ISSUES THAT BREATHES LIFE INTO MUSEUMS AND MUSEUM STUDIES, AND INSPIRES A DISCUSSION OF DIFFERENT ASPECTS OF MUSEUM LIFE AND MUSEUM ATTRIBUTIONS

ere we see an oriental nobleman from the Old Testament, adorned with jewels. He's walking away from another very important person with a crown over his turban: obviously, the king, the ruler. The man walking away presses his hand to this chest: this is clearly a sign of humility and submission. There's another figure is an eternal book relevant to all nations. Many as well — an old man who is judging the main character.

There are several interpretations of the painting. One explanation (from the second half of the 20th-century, originating from The Hermitage), is that the painting shows David and Uriah. David, the King of Israel, saw the beautiful woman Bathsheba, and lay with her. Bathsheba's husband, Uriah the Hittite, was a soldier. David sent Uriah with a letter to the army general, ordering Uriah to be sent to the front lines of the battle, and telling the general there was no need to spare Uriah. And indeed, Uriah was killed in battle. One of the theories is that Rembrandt's painting shows the scene when David sends Uriah to his death, and Uriah understands that this will be his end. In this interpretation, the third character in the painting is the prophet Nathan, who, as we know, called upon David to repent. That said, Nathan did this only later, after everything had already happened, so not everything in this interpretation fits with the painting. This is only one explanation.

There are other possible explanations of the painting as well. One of them is that the painting shows King Saul sending his son Jonathan away. Another explanation, which exists alongside the subject of David and Uriah, and which is accepted by many as even more reliable, is that the painting shows the moment when Haman recognizes his fate. This subject comes from the famous Book of Esther.³ The setting is the Persian capital of Susa, ruled by King Ahasuerus (Xerxes). A large number of Jews are living in Susa (Shushan), including Esther, the new young wife of King Xerxes. The King has a viceroy named Haman: a rude, angry, arrogant person. It happens that Mordechai — a Jewish sage who raised Esther — refuses to bow down to Haman. This infuriates Haman, who decides to destroy Mordechai and all other lews in the empire. Haman gets permission from Ahasuerus to do so. Once before this, Mordechai had seen a prophecy and discovered a plot to assassinate Ahasuerus, and Mordechai's service

to the King was recorded, but Xerxes has forgotten about this. Esther finds a way to remind the King about this past event, and turns the wheel of history completely around: instead of killing all Jews, Xerxes orders Haman to be hanged.

This story comes from the Bible. The Bible people, particularly in 17th-century Holland, perceived the Bible as relating to their country's history, as a symbol of Dutch patriotism. The new young nation of the Netherlands was inspired by the Bible. They had just fought and won liberation from Spain, and felt like a kind of chosen people: Dutch, Protestant, Calvinists. The story of Esther, distanced from her ethnic roots, was very popular. It demonstrated that a people favoured by God would be saved in the most difficult situations. The Dutch felt this way about themselves.⁴ Thus, women who were important to Dutch history were then called "new Esthers," and plays were staged based on this plot. In Holland of the golden age, in Rembrandi's era, Esther's story was a stereotype, a model story of the struggle for one's people.⁵

Here's another museum story: in 2006, when the whole world was celebrating the 400-year anniversary of Rembrandt's birth, the Musée d'Art et d'Histoire du Judaïsme in Paris asked us for Haman Recognizes His Fate. 6 We rarely lend works by Rembrandt, since these are our main treasures — the exhibitions must be very important. At first it seemed to me, as the Museum Director, that this exhibition was not exactly one to which we could send such an important painting, but highly reputable people in the French museum community began persuading me to lend the painting to Paris. These people were specialists with whom we work, who advise us frequently, and who are on our Advisory Board. They convinced me that this would be a very serious exhibition, and that's exactly how it was. We lent the painting, and a wonderful book was published that allows us to understand a great deal about this work. There were many mentions of the exhibition in the press as well.

All of this is part of the discussions "Rembrandt and the lews", and "Rembrandt and the Old Testament", which take part constantly in art history. We know that Rembrandt lived in the Jewish quarter of Amsterdam and painted many biblical subjects. In the 19th-century there was



PIETER LASTMAN Abraham on the Road to Canaan 1614. Oil on canvas, 72 × 122 cm Received in 1938. Purchased from a private seller The State Hermitage Museum, St. Petersburg Inv No Γ3 8306

a charming legend that Rembrandt was an extraordinary Judophile, that for him Jewish culture was the most important and the most interesting, that he mainly portraved lews, and used lews as his model when painting Christ. Recently, another theory has emerged that in fact the opposite was true, and that Rembrandt, as a proper Calvinist, didn't like Jews very much, but he met a lot of Jews in Amsterdam because he lived near them. In fact, there's a happy medium, and the French exhibition followed this route: it showed that Jews occupied an important part in the cultural life of Amsterdam of the golden age, but not the most important one. Rembrandt speaks first and foremost about the Old Testament, and about Jews as a source of knowledge about the Old Testament, which was extremely important for Protestant Holland (remember, the essence of Protestantism is an appeal to the Old Testament, with deep insight into its ethics and aesthetics).

Amsterdam of the 17th-century, where Jews from Portugal settled, was a place of great tolerance for others. There were a lot of Jewish migrants in Amsterdam, living in the Jewish quarter, and they built new synagogues (the Jewish community of Amsterdam is very large to this day). All Jews in Portugal (or Sephardi Jews in Spain) were converted to Christianity, and only began to return to Judaism in Holland. To do this, they had to invite rabbis and teachers from North Africa. from Muslim countries, to Holland, because unlike in Europe, Muslim countries did not force Jews to convert to Islam, and so there were still Judaic calculated the truth that God is one. Lastman

communities and teachers there. Thus the Dutch lews of the time had a great interest in the realities of ancient life, as reflected in the Old Testament, and in the details presented in the Old Testament. This knowledge was in demand by Calvinists as well. The Calvinists were tough, intolerant people (although even more intolerant of themselves than of others), but their movement to the Old Testament made them slightly more tolerant.

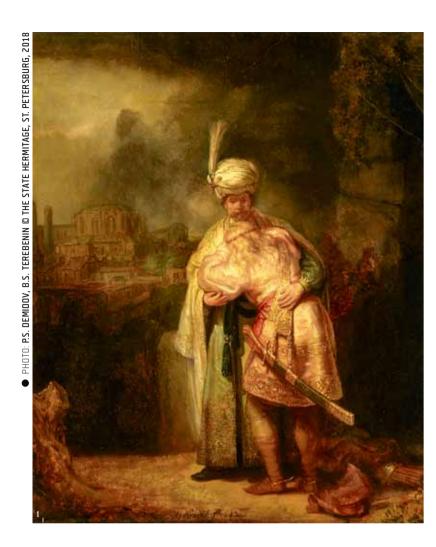
> REMBRANDT. AS AN ARTIST WHO MADE HISTORICAL PAINTINGS. WAS FASCINATED BY BOTH JEWISH AND OLD TESTAMENT SUBJECTS. HE OBVIOUSLY DREW AN ENORMOUS AMOUNT OF MATERIAL FROM THIS ENVIRONMENT, AND TALKED WITH THE JEWS FREQUENTLY, ASKING THEM QUESTIONS AND LEARNING FROM THEM.

It's important to understand that biblical stories came to Dutch artists not only from the Bible. Flavius Josephus' "Antiquities of the Jews" was very widespread in the Protestant environment.⁸ Biblical scenes were refold by Josephus in a slightly unique way.

The Hermitage has a painting by Pieter Lastman, Rembrandt's teacher, dedicated to Abraham entering the land of Canaan.

There are two conceptions about Abraham: one is the lewish view, where he is an ordinary person, with emotions and faith in one God. But there is also Josephus' conception, for whom Abraham is a scientist, a sage, who practically





11 REMBRANDT HARMENSZ VAN RIJN

David's Farewell to Jonathan 1642. Oil on canvas. 73 × 61.5 cm Entered in 1882 from the Monplaisir Palace at Peterhof. Purchased in 1716; Formerly in the collection of Jan van Beuningen The State Hermitage Museum, St. Petersburg Inv NO Γ.3 713

2 | REMBRANDT HARMENSZ VAN RIIN

Sacrifice of Isaac

1635, Oil on canvas, 193 × 132 cm Received in 1779. Purchased from the collection of Sir. Robert Walpole at Houghton Hall Castle, England The State Hermitage Museum, St. Petersburg Inv. № ГЭ 727

depicts just such a sage: in Abraham's basket, carried by a mule, there is an astrolabe and a book. Abraham is a scholar who came to Palestine, not a shepherd and trader from Mesopo-

Rembrandt also falls under the influence of Josephus' interpretation of Abraham.

Rembrandt's David and Jonathan is the most famous of the paintings that were bought for Peter the Great's art collection. The painting's subject was interpreted in different ways for many years. Modern scholars associate Rembrandt's idea for the painting with the biblical story from the First Book of Kings.

David, who killed Goliath, became a military commander under Saul, and, in essence, made Saul the ruler over all of Israel. He became very friendly with Saul's son, Jonathan. But Saul started envying David, and decided to kill him. David had amassed too much fame for Saul. Jonathan, at David's request, found out the truth, and came to David to tell him that his father wanted to kill him, and asked him to hide. They bid each other farewell: David clung to the breast of Jonathan, and he had a sword and a cloak that Jonathan gave him. According to the biblical story, David prostrated himself, and bowed at the feet of Jonathan, while Flavius Josephus says they had a discreef, brotherly farewell. Such small details are very important for art history studies, although perhaps they are not so significant to a person who simply looks at the painting and enjoys it.

Another subject concerning Rembrandt is the presence of Hebrew inscriptions in his paintings. Rembrandt fried very hard to follow the reality of the Old Testament: for example, nowhere else do we see such precise Oriental costumes as those painted by Rembrandt. Nowhere else do we see Rembrandi's Oriental admiration of precious stones. Look at Haman's turban, look at Abraham's dagger — all painted by Rembrandt at different times in his life (Abraham is a characfer in his early painting, while Hanan comes in a late work). Just look at the brilliance of the biblical gems in the painting David and Jonathan! And Flora also has many elements of Old Testament clothing in the old traditions. Rembrandt looked for all this, studied it, and became full of the ideas of Jewish mysticism, which were also very welldeveloped in Rembrandt's time.

Spinoza — one of the most important figures in Amsterdam life — was living in Amsterdam at the same time as Rembrandt. The mystical light of the perception of antiquity, and the mysterious letters, which were interesting not only

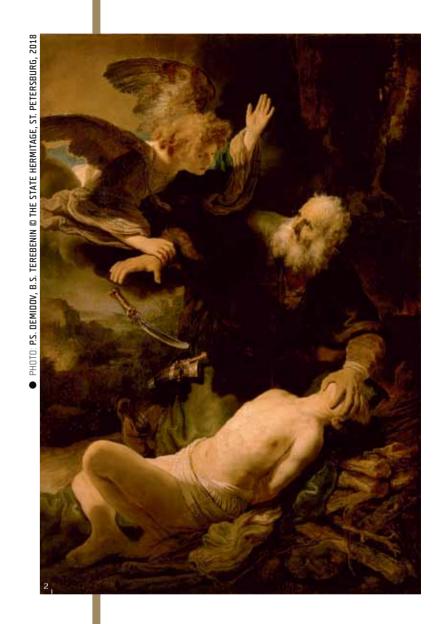
to Rembrandt, but to all Calvinists, was a part of their culture. This was not a borrowing, but the development of their own Protestant culture, for which the Old Testament was very, very important. Of course, the New Testament was important too, but the priority direction, if I may say so, was to go backwards: Profestantism at that time acted as a kind of fundamentalism in Christianity.

European artists often depicted inscriptions from ancient history in their paintings, and wrote them in Latin letters, and transcribed them. But Rembrandt tried to make them look like the original. We can see various examples of how Rembrandt imitated Jewish inscriptions at different times: sometimes they appeared in mirror-writing; there are inscriptions which can be recognised, and there is the inscription on the famous painting Belshazzar's Feast from the National Gallery in London.

The last Babylonian king, Belshazzar, is feasting in the palace, awaiting the arrival of the Persians, who will overthrow and destroy him. The guests are drinking from silver and gold vessels taken from the Temple of Jerusalem, and suddenly a hand appears on the wall, writing the mysterious words: "Mene, mene, lekel, upharsin" — ("numbered, numbered, weighed, divided"). Only the prophet Daniel was able to interpret these terrible words: that his kingdom had been numbered and weighed, and would be divided and destroyed.9

This ancient Hebrew inscription is depicted by Rembrandt in beautiful Hebrew letters. Rembrandt does not use lines from right to left, as Hebrew is written, but rather columns — the method used in wise old lewish books for magical purposes. We can recreate how this inscription appeared in the painting: apparently, Rembrandt first asked some expert to write the phrase. An X-ray of the painting shows the original form of the inscription. It's noticeable that Rembrandt changed it: he moved the hand a little and rewrote the last letter, creating an error: by moving the hand, Rembrandt slightly extended the letter for aesthetic purposes and changed it - a * (zayin) instead of a final 1 (nun).

> THE HERMITAGE HAS ANOTHER A PAINTING WITH A "REMBRANDT INSCRIPTION", WHICH IS NOT FULLY PROVEN: IN SACRIFICE OF ISAAC. THE WHITE CLOTH THAT ISAAC IS LYING ON HAS THE NAME YAHWEH (THE NAME OF GOD) AND THREE LETTERS — PART OF THE HEBREW PHRASE "YAHWEH THY GOD". THIS SAME INSCRIPTION IS FOUND IN OTHER WORKS BY REMBRANDT AS WELL.



God ordered Abraham to sacrifice his son Isaac as a test of his faith (Genesis, 22: 1-13). Rembrandt made this painting in the mid-1630s. The heightened dramatism, monumental form, turbulent movement, and sharp contrasts of light and shade are typical of Rembrandt's works of the 1630s and reflect the features of the Baroque style. Doomed Isaac, with his hands tied behind his back, lies on the place where the sacrificial fire will be lit at any moment. Abraham's hand covers his son's upturned face. With this gesture, Rembrandt conveys Abraham's desperate determination and his immense pity for his son, who isn't supposed to see the hand that kills him. The central figure of the painting is Abraham, who is turned towards the angel-redeemer. The angel stays Abraham's hand just as he is about to sink the knife into his son's body.

A study of the New Testament led Protestants to a new, critical approach to the Bible: it was the Profestants who first began to pick apart the biblical texts, to divide the biblical books into different parts, and into different authors. Such an Testament culture, the culture of Judaism, and analytical approach was the result of Protestants' admiration for the Bible. This was the normal life of Dulch society of the time, with its desire and the commandment "You Shall Not Make for Yourability to collect everything possible, in order self an Idol." They all reject sacred images. This to create a new culture — a golden culture.

Recognizes His Fate. There's another interesting hypothesis about this painting too: that what we see is not just a historical, biblical scene, but rather a play being performed. At that time plays became popular in the Netherlands, coming from the Jewish tradition in which the "Story of Esther" was staged on Purim. Following the Jews, the Dutch and later the French, started performing and lews collected paintings, and made paintplays about Esther's story. These plays were already more abstract, and were updated to suit the time they were performed in. Updating, in which ancient history, ancient traditions, and ancient books are transferred to a different, new time, people decorated their walls — this inherent need is an interesting topic.

subject of Rembrandt's work is that we don't lesson that we learn from the history of art, from need to look for special details in his late work. the study of things. People have a need, an urgent Late Rembrandt is philosophical paintings, with need, to draw, write, look at pictures, and create no direct division into good and evil, black and new worlds. In spite of everything, we all want white, victory and defeat. There is only melan- to be a little like God.

From the television show Rembrandt and the Old Testament from the My Hermitage series.

choly, which encompasses various ideas about how a person learns his fate, to which he must

Another essential aspect is the fact that Old the culture of Protestantism, are all permeated with iconoclasm. They all follow, and must follow, is a well-known aspect of Judaism. Islam also re-Let's go back to the painting Haman jects sacred images, and 16th-century Protestants are famous for destroying sculptures in churches. If we look at early paintings that depict Protestant churches, there are almost no crosses, and certainly no paintings in them.

But this iconoclasm could not be absolute, and never was absolute. This is particularly visible in Holland of the Golden Age: both protestants ings. Artists created their paintings within the environment of tough Protestant restrictions, out of a love for painting, and the need to have art in their lives. It wasn't just for social reasons that of artists and other people for art overcame all One more general consideration about the bans imposed by religion. This is an important

Some recent exhibitions of works by Rembrandt: "Rembrandt, His Predecessors and Followers" (2006, Pushkin State Museum of Fine Arls, Moscow), "From Rembrandl to Vermeer" (2009, Pinacolhèque de Paris), "Rembrandl: The Late Works" (2014-2015, London National Gallery), "Late Rembrandt" (2015, Rijksmuseum, Amsterdam), "Rembrandt" (2016–2017, Musée Jacquemart-André, Paris), "Maslerpieces of the Leiden Collection. The Age of Rembrandt" (2017, Louvre, Paris), "Dutch Masters from the Hermilage. Treasures of the Tsars" (2017, Hermitage Amsterdam) The Book of Esther is the 34th part of the Tanakh, the eighth book of Ketuvim, and one of the books of the Old Testament. As a result of the 40-year war for liberation from the Spanish Empire, after the proclamation of the Union of Ulrecht in 1579, people of any nationality were allowed to live in Holland, and respect for other traditions and religions, not just for Catholicism, was declared. Dulch arlists of the 17th-century repeatedly used images from the Book of Esther: Esther before Ahasuerus was a subject used by both P.P. Rubens and J. Sleen. The latter also painted The Wrath of Ahasuerus (1660); Rembrandt created the painting Ahasveros and Haman at the Feast of Esther (1660) The Musée d'Art et d'Histoire du Judaïsme opened in 1998. The exhibition was entitled "Rembrandt and the New Jerusalem: Jews and Christians in the Golden Age of Amsterdam" ("Rembrandt el la Nouvelle Jérusalem, Juis el Chréliens à Amslerdam au Siècle d'or") at lhe Musée d'Arl et d'Hisloire du Judaïsme. Paris, 2007). Flavius Josephus (circa 37 AD – circa 100 AD), Jewish Antiquities (on the history of the Jews from the creation of the world "This is the interpretation of the thing: MENE: God hath numbered thy kingdom, and finished it. TEKEL: Thou art weighed in the balances,

and found wanting. PERES: Thy kingdom is divided, and given to the Medes and Persians". (Daniel 5:26-28).

THE COLOURS OF REMBRANDT

THE COLOUR PALETTE REMBRANDT EMPLOYED WAS PERFECTLY IN KEEPING WITH THE CODE OF PRACTICE OF 17TH-CENTURY DUTCH ART, IT WAS COMPOSED OF THE COLOURING INGREDIENTS WIDELY AVAILABLE AT THE TIME, THE QUALITY AND THE FLAWS OF WHICH WERE WELL KNOWN HOLLAND WAS THE INDUSTRIAL HUB FOR THE PRODUCTION OF ART-GRADE PIGMENTS IN THE 17TH-CENTURY AND POSSESSED THE KNOWHOW TO PRODUCE STANDARDISED PRODUCTS



Lead white, cinnabar, smalt and lead-tin yellow, all of which frequently occur in Rembrandt's paintings, were produced on a mass scale, so artists in Holland and beyond could easily afford to use high, even exclusive quality paints. Where any raw materials were lacking for the production of paints in Holland, colouring ingredient suppliers from Italy or elsewhere would pick up the slack.

HOW TO MAKE YELLOW OCHRE

Use a dessert spoon of yellow ochre pigment

A teaspoon of linseed oil

The linseed to pigment ratio will vary. Some pigments require more oil than others. The natural (earth) pigments, for instance, need much more oil than their mineral counterparts.

Glass board sized approximately 30 × 40 cm, about 8 mm thick

Glass pestle (Rembrandt used stone pestles)

Art knife (and be serious about selecting your art knife!)

- 1. Place a small mound of pigment (about a spoonful) on the glass board and make a small pit in it.
- 2. Pour some 20 drops of linseed oil in the pit.
- 3. Mix up the oil and the pigment using your art knife (in Rembrandt's time, they would let the ochre or siena mixture sit for a day).
- 4. Using your glass pestle, grind the paint in circular movements, do not apply pressure.
- 5. The intended output is oily paint. To check if it is ready, pull some vertical 'stalagmites' up from the mass with your knife. The stalagmites should retain their shape.
- 6. Add a few drops of turpentine. Now your paint is ready to use.

UMBER

Dark-brown to black

- Natural pigment with an admixture of earthy minerals
- Anywhere in the world

SIENA

Yellow or red

- Natural pigment with an admixture of earthy minerals
- Italy

OCHRE

Yellow, orange, brown or red

- Natural pigment with an admixture of earthy minerals
- Mainly France and Italy

CASSEL EARTH (CASSEL BROWN) Dark-brown

- Natural mineral pigment with organic admixtures (e.g. peat)
- Different places, but mainly around Cassel and Cologne, Germany

Rembrandt uses the natural earth pigments ochre, siena, umber and cassel earth — for both the very bottom and the very top strata of his paintings. These pigments are different shades of red, yellow, orange and brown.

Natural pigments were ground in varnish-grinding machines. In his studio, the artist would use a mortar and stone pestle.



HISTORICAL
RECONSTRUCTION
OF THE STUDIO
IN THE REMBRANDT'S
HOUSE MUSEUM /
MUSEUM HET
REMBRANDTHUIS,
AMSTERDAM





LEAD WHITE

Rembrandt used the white pigment more than any other on account of its tight texture, which allowed for the brushstrokes to remain clearly visible. It fitted perfectly with Rembrandt's vibrant painting style. White was expensive, so artists often mixed it with other materials, such as chalk. The addition of chalk increased the volume of the paint. Rembrandt did use chalk, but not solely to save money. He also used this grainy mix deliberately, to depict the texture of fabrics.

The traditional Dutch method of lead white preparation was the following. Thin sheets of lead, rolled into a spiral, were placed inside an earthen pot, which was glazed on the inside. Then a small quantity of acetic acid was poured into the pot. The pots would be covered with sheets of lead, placed on top of each other in several tiers, and buried inside a heap of horse manure. The carbon dioxide produced by the rotting of the manure would mix with the acetic acid on the bottom of the pots, whereby the metallic lead would transform into subcarbonate, and the lead sheets would develop a thick coat of white residue. Then this residue would be scraped off, dried and ground.

There is one downside to this pigment: it is extremely toxic. The sale of lead white is currently prohibited in Europe and Russia.

SMALT

This blue pigment is made from glass ground into dust. Rembrandt used it not just for its colour: a paint that contains smalt will dry quicker. Rembrandt also used this pigment to make his paint thicker.

CARMINE RED

This red pigment is probably the most exotic of all the pigments Rembrandt used. It is produced from cochineal, the extract of the processed chitin of certain plant insects occurring in Central and South America. The bright red colour is obtained from carminic acid, which is produced by female plant lice for protection from other insects and birds. The production of carmine is hard work. The insects have to be picked off of plants manually. Then they are dried, ground and filtered. It takes a million and a half of these insects to produce a kilogram of pigment.

Carmine plays a particularly prominent role in Rembrandt's later works. The artist uses it to create a superb red glow in his paintings. Being transparent, carmine allows the red or reddish-brown base layers of the painting to shine through.

BONE CHAR

This intense, deep-black pigment is produced through a long process, where animal bones or ivory are heated without the access of oxygen. Rembrandt uses large quantities of this material in pure form, when he paints garments or makes sketches for a painting, but he also mixes bone black with other colours.

AZURITE (AZURE COPPER ORE) Light blue when ground finely, or dark blue when coarsely crushed

- Mineral
- Hungary was the main source before occupied by Turkey in the 17th-century

LEAD WHITE

White

- Made from lead
- Lead ore from different parts of Europe

LEAD TIN YELLOW

Dark to bright yellow

- Made from lead and tin
- Lead and tin ore from different parts of Europe

VERMILLION RED

Reddish-orange

- Metal (cinnabar), or made from mercury and sulphur
- Cinnabar from any part of the world, notably Almadena, Spain, and Idria, Slovenia

SMALT

Blue

- Glass containing cobalt and sand
- Silver mines in Saxony

CARMINE RED

Carmine red ('blue' red)

- Chitin of insects
- Central and South America, mainly the region of Daxaca, Mexico

MADDER LAKE (KRAPP)

Purple-blue

- Plant: root of madder (mallow, Rubia tinctorum)
- Originally from Asia, also cultivated in New Zealand

BONE CHAR

Black

- Made from animal bones
- Anywhere in the world



THE BEAUTIFUL SUNKEN ATLANTIS



Forum Ware-lype jugs
Crypla Balbi, Rome;
Basilica San Lorenzo Maggiore,
Naples
9TH-CENTURY. Glazed ceramics.
Crypla Balbi,
Nalional Museum of Rome;
Museum of lhe Basilica
San Lorenzo Maggiore, Naples

"THE LANGOBARDS. A PEOPLE WHO
CHANGED HISTORY" IS A NOTABLE
RESEARCH AND EXHIBITION PROJECT,
PREPARED AND CARRIED OUT BY ITALIAN
RESEARCHERS WITH CONTRIBUTIONS
FROM COLLEAGUES AND INSTITUTIONS
ACROSS EUROPE. THE PROJECT INCLUDES
A COLOURFUL AND INSTRUCTIVE
EXHIBITION, WHICH WAS ON DISPLAY
IN PAVIA, ITALY, FROM SEPTEMBER
THROUGH NOVEMBER 2017, AND THEN
IN NAPLES, FROM DECEMBER 2017
THROUGH MARCH 2018. THIS SAME SHOW
HAS BEEN ON DISPLAY AT THE STATE
HERMITAGE SINCE APRIL 2018.



THE LANGOBARDS: A RUSSIAN PREMIERE

THE SHOW FEATURES ANCIENT CULTURAL ARTEFACTS AND ARTWORKS, CULLED FROM DOZENS OF MUSEUMS INSTITUTIONS MONASTERIES AND LIBRARIES ACROSS ITALY THIS COLLEGIATE EFFORT COMES AS NO SURPRISE — THIS EXHIBITION IS DEVOTED TO THE LANGOBARDS, OR LOMBARDS, THE BELLIGERENT NATION THAT ENDED ITALY'S ANCIENT HISTORY

The beginning of Italian medieval culture, and its integration into the broader context of the European civilisation of the Dark Ages, are closely fied to the Langobards' migration to the Apennine Peninsula (in 568) and their conquest of Italy, which previously belonged entirely to the Eastern Roman Empire. The numerous archaeological landmarks left behind by the Langobards practically in every corner of the peninsula strikingly illustrate the collapse of the Roman imperial heritage, the decay of a once highly advanced economy and of the most formidable artistic cultures of the ancient world. But on the ruins of imperial grandeur, slowly and subtly a new historical phenomenon germinated. This new cultural sapling which centuries later would give the world the gift of the Italian Renaissance had its roots in the time of Langobardic rule over Italy.









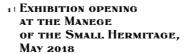
"The Langobardic legacy is firmly integrated into the culture of Lombardy. The very name of this Italian region, along with numerous place-names and many colloquial expressions, retains the memory of the Langobards. But more substantial evidence of the Langobards' sojourn in Lombardy also abounds. Some towns and localities evoking the memories of that ancient people are included on the UNESCO World Heritage List, and they are all among the finest, most memorable places in Italy, such as Castelseprio, Brescia, Monza and Pavia. To recreate the history of Langobardic rule means gaining a highly detailed insight into a large stratum of Lombardy's culture as we know it today."

Cristina Cappellini Minister for Culture, Identity and Autonomy, Region of Lombardy



Vincenzo De Luca President, Region of Campania

"This is a cultural highlight of international significance. Italy's northern and southern regions have joined forces to put together this exhibition, the biggest ever devoted to this topic."



^{2 |} FRAGMENT OF CERAMICS DISPLAY San Vincenzo al Volturno 9TH-CENTURY, National Archaeological Museum of Venafro, Isernia

^{4 |} Sword Tomb 1, Nocera Umbra, Perugia LATE 6TH- EARLY 7TH-CENTURIES Iron, gold, almandines, paste Length 91.0 cm, blade width 5.0 cm The National Museum of the Early Middle Ages, Rome



^{3 |} GENERAL VIEW AT THE EXPOSITION AT THE MANEGE OF THE SMALL HERMITAGE, 2018



Paolo Giulierini Director, National Archaeological Museum of Naples

"This is the first time that the National Archaeological Museum of Naples has staged a show shedding light on the period that followed the disintegration of the Roman Empire. Until recently, the pull of Pompeii and Herculaneum was simply too strong to try and delve deeply into an era which was perceived as a time of a clean break with the classical period. I feel truly indebted to Maurizio Cecconi and Federico Marazzi, who inspired me to consider taking a broader view of these events from our distant past. Indeed, the Langobards left an indelible mark on the history of Campania. It is sufficient to mention Capua and Benevento, formerly the two major capital cities of Langobardia Minor. It is also interesting to explore the relationship between the inner peninsular regions and the traditionally 'Byzantine' Naples.

The meticulous studies that accompanied the ongoing drilling operations for a new Metro line, covering several parts of town including the centre, have yielded certain evidence that appears to erode cultural boundaries even further. But most importantly, this is a great opportunity to resume our comprehensive study of silver items, epigraphic landmarks and artefacts from the early Middle Ages, which have remained in our vaults since 'time immemorial'. When the temporary exhibition phase is over, the findings of our in-depth study will inform a permanent exposition of these artefacts, now given a new lease of life, and will fully illuminate everything that took place in and around this town for many centuries after the watershed year 476. With this exhibition, the National Archaeological Museum of Naples becomes the starting point of an exciting cultural journey, which is set to take in a number of towns in Campania that are linked to the Langobardic legacy, and so cover the entire region."



FRAGMENTS OF THE EXHIBITION
"THE LANGOBARDS.
A PEOPLE WHO CHANGED HISTORY"
AT THE MANEGE
OF THE SMALL HERMITAGE, 2018



Two plales with the images of Pegasus and winged horses Marble. 11TH-CENTURY Correale di Terranova Museum, Sorrento



FRAGMENTS OF THE EXHIBITION
"THE LANGOBARDS.
A PEOPLE WHO CHANGED HISTORY"
AT THE MANEGE
OF THE SMALL HERMITAGE, 2018



SUSANNA ZATTI

THE KINGDOM'S **CAPITAL***



Tombstone of Count Siconulf

SECOND HALF OF THE 10TH-CENTURY Limestone, $57.0 \times 92.0 \times 13.0$ cm Provincial Museum of Campania, Capua Previously, the Ostrogoths had made Pavia their second capital (Ravenna was their first), enriching its skyline with the majestic architectural complexes of their public buildings. Pavia would remain the political, economic and administrative centre of gravity in the Lombard Kingdom for another two centuries.

Apart from the writings of Paul the Deacon, there is little substantive evidence to remind us of that distant chapter of our history. However, it is important to bear in mind that all this evidence, from the promulgation of the Edict of Rothari to the recovery of the relics of St. Augustine, and from the Saracens to the founding of large monasteries with cenotaphs of kings and gueens, has left its trace in the customs, legends, local lore and place names.

It is to be regretted that the brilliant image of Pavia, the capital of the Lombard Kingdom, fits in poorly with the current state of its landmarks. Their condition is so poor that UNESCO declined to add the town to its World Heritage List along with Italy's other Langobardic landmarks. I believe there is good reason to treat Pavia, like Romanini, as a "beautiful sunken Atlantis." Who knows what art treasures lie hidden in its subterranean crypts, underneath the more recent strata, or immured in building walls and foundations, waiting to be unearthed and discovered...

Not only wars and fires were the chief contributing factors to the annihilation of material evidence from the Langobards' era. Much of it fell prey to the thriving Romance art at the beginning of the new millennium, as people sought to clear more space and extract valuable building materials for new construction. This was followed by a protracted period when "barbaric" manifestations in art were despised as aesthetically offensive, lasting at least until the advent of Romanticism. In the meantime, the local nobility and intellectuals, observing the waning splendour of the former capital, took to mythologising its image, yielding a series of incorrect and disconnected reminiscences that survive to this day. It was only owing to the ad-hoc rare finds from the foregoing centuries, combined with the finds of more recent, off-and-on excavations, that the architectural and sculptural elements, decorations, tombstones and epitaphs currently on display at Pavia's Castello Visconti saw the light of day. These incredibly exquisite and original artefacts of a material culture long gone may at least partially make up for the loss of more substantial monuments of that epoch. These items, dedicated to the affirmation and



Saverio Lomartire. "The Irretrievable Past. Pavia in the Epoch of Langobard Rule and After the Kingdom's Dissolution.

"When you look at the history of Pavia (Ticinum, Papia) during the Langobardic period, it is difficult to tell fact from fantasy even today. The researcher wanders in a maze of documentary accounts and myth, scattered material evidence and local lore — all the things that constitute a town's historical memory."

glorification of the power of the kings, as well as the fragments of church and palace interiors on display, have either found their way into museums from private antique collections, or were accidentally discovered during construction or home improvement operations. The only reason they have survived is that they were put to use as doorjambs, thresholds or well lids.

Pavia owes what evidence of its past royal grandeur that has been salvaged from ruin and oblivion to Marquis Luigi Malaspina di Sannazzaro, an enlightened collector of Italian art from the Middle Ages to Neoclassicism, discerning connoisseur of local art landmarks, and generous patron of Pavia's museums. It was Malaspina who saved and preserved the headstones of Lombard kings and gueens from the churches that were destroyed in the late 1700s.

In addition to the elegant epigraphic material and magnificent carved bas-reliefs from Malaspina's collection, which were added to the local Museum of Italian History in 1896, the Museum continued to receive various items accidentally unearthed during construction or repair projects. These exhibits included finds from the women's burial site near St. Eusebio, bas-relief tombstones from St. Tommaso, fragments of some inscriptions, an epitaph and a baluster from Basilica di San Pietro in Ciel d'Oro, a small column with a foundation and a cap from Borgo San Giovanni, and others.

When the old temples were destroyed, which bore elements of ancient art in their décor, many people realised how important it is to conserve a valuable historical and cultural legacy. As scholars developed a system of scientific criteria to assess the value of archaeological finds, private collectors realised it was time to open their collections to the general public. By the mid-20th-century, the town's private collections had been consolidated at the Castello, with a special section dedicated to Lombardera arlefacts, which had plenty of room to admit and display new exhibits. When an ancient tower collapsed in Pavia in 1989,

some artefacts, mostly epigraphic fragments and sculptural elements of décor, were found inside its masonry. The other major addition to the Museum came when 16 Langobardic tombstones were purchased from the Agnelli family in the late 1970s. The stones, originating from the Sant'Agata at Monte cloister, founded by the Langobard king Perklarit, had been repeatedly recycled in the many re-buildings of the church in the Romance style. The sizeable increase in volume (the collection currently contains 271 exhibits), coupled with the desire to restore Pavia to its erstwhile glory as the Lombard capital, at least in the museum dimension, promoted a reorganisation and updating of the exposition, which was completed in 2003.

Today the exhibition, "The Langobards. A Nation that Changed the Course of History," offers an opportunity to take a fresh look at the Langobardic exhibits and appreciate the true worth of this museum legacy.

"The region of the north, in proportion as it is removed from the heat of the sun and is chilled with snow and frost, is so much the more healthful to the bodies of men and fitted for the propagation of nations, just as, on the other hand, every southern region, the nearer it is to the heat of the sun, the more it abounds in diseases and is less fitted for the bringing up of the human race. From this it happens that such great multitudes of peoples spring up in the north, and that that entire region from the Tanais (Don) to the west (although single places in it are designated by their own names) yet the whole is not improperly called by the general name of Germany. The Romans, however, when they occupied those parts, called the two provinces beyond the Rhine, Upper and Lower Germany. From this teeming Germany then, innumerable troops of captives are often led away and sold for gain to the people of the South. And for the reason that it brings forth so many human beings that it can scarcely nourish them, there have frequently emigrated from it many nations that have indeed become the scourge of portions of Asia, but especially of the parts of Europe which lie next to it. Everywhere ruined cities throughout all Illyria and Gaul testify to this, but most of all in unhappy Italy which has felt the cruel rage of nearly all these nations. The Goths indeed, and the Wandals, the Rugii, Heroli, and Turcilingi, and also other fierce and barbarous nations have come from Germany. In like manner also the race of Winnili, that is, of Langobards, which afterwards ruled prosperously in Italy, deducing its origin from the German peoples, came from the island which is called Scandinavia, although other causes of their emigration are also alleged."

Paulus Diaconus.

CULTUR PRODU CALLED ERPRI THING THE ONLY ENT EPHEMERAL E 빙 N PRODUCE 브 WHAT <u>MAINSTAY</u> WORK AND G SEEMS TO V LOCAL NOTHING IG IS THE P 뾘 NI **HERMITAGE** BECAUSE ANYTHIN

I BELONG HERE

THE HERMITAGE

I had a long childhood. I must have been about four when I first set foot inside the Hermitage. My mother practically lived there. You have no idea how many art exhibitions I went to at the Hermitage as a child. I was there for the debut show of the French Impressionists, no less. As students, we went to the Hermitage for free with our student IDs. Instead of hiding out in the back alleys drinking booze, like many of our peers, we went to the Hermitage, it was the cool thing to do. Some of the best parties in my life were at the Hermitage in the early 1990s. The Hermitage's female security guards welcomed us as friends.

BENVENUTO CELLINI WOULD TAKE CENTRE-STAGE ON INSTAGRAM

The 2007 production of the Hector Berlioz opera Benvenuto Cellini, directed by Vasily Barkhatov, was revived on the Mariinsky Concert Stage in October 2017. Sergey Shnurov plays the old man, Benvenuto Cellini himself. It is a speaking role.

Cellini, ¹ a forerunner of some very modern art, made a myth out of his own biography. Salvador Dali would do something like this centuries later. It is not advisable to take Cellini's memoirs at face value: the memoirs per se are genius, but the myth is contrived.

We have much in common. I too tend to mythologise myself. I make up tanker-loads of alcohol that I allegedly consume. No living person could drink that much, not even an artist. What is it about Cellini that resonates so much with us today? He was a media man. He was constantly present in the public domain, creating or fabricating news. He was a news-maker, he would take centre-stage on Instagram. He was pitching hype, not catching it. He abandoned his "coins' 2 for grand-size sculptures. Let's view him as a big company. A big company strives to get bigger, further expanding its market. Like The Coca-Cola Company, which had started out with 30 cratefuls of Coke, Cellini had started with small things.

Any actor, first and foremost, plays himself. Cellini comes naturally to me. In my rendition, his memoirs sound like my own. I'm so glad I got the role. Now I get to wear all these weird clothes

on a regular basis — but no transformation occurs, only a little bit of elation. And this sword... I really miss it in modern life!

The 1838 Paris premiere of Berlioz's opera Benvenuto Cellini was a flop. Many years later, in 1852, the opera was staged again in Weimar, revived by Franz Liszt, and this time was a success. This edition of the opera came to be known as the "Weimar Edition". In Russia, the opera was first staged at the Modest Mussorgsky Opera and Ballet Theatre (formerly Maly Opera and Ballet Theatre) in 1969. The opera Benvenuto Cellini played — for the first time since 1838 — in its original edition (with dialogues) at Covent Garden in 1966 (directed by John Dexter, conducted by John Pritchard).

BRAND REALISM, THE DOMAIN OF SIMULATION

As happenstance would have it, I set up a show with the provocative name of Brand Realism, a Retrospective.³ As if Brand Realism has existed for a thousand years and merits a retrospective. Essentially, they are my reflections on Pop Art, and even an altempt to go beyond it and generalise the whole thing. I try to couch the brand as something bigger than a symbol — a universal concept. Being is a brand. Everything is a brand.

I do not know how well I have made my point. The show is currently on lour. We plan to take it to Germany. But I think my show needs an update. By definition, Brand Realism, as befits Pop Art, requires a seasonal restocking. The past season is out. About 20 years from now, the exhibits will be good to go on display, like Valentino dresses. This is akin to "fashion" (in quotation marks) and fashion shows ("luxury" and "VIPs" in quotation marks). All this simulation of aristocratism is fun. I am trying to make my mark in the domain of simulation.

"The central idea of Brand Realism is that people in the 21st-century live in an environment of artificially generated product-brands, naively assuming that all these manifestations, these products of human labour and progress, constitute real life.

Not only basic consumer goods are perceived as

Not only basic consumer goods are perceived as brands. So are politicians and diplomats, higher education institutions and corporations, popular restaurants and travel destinations."

Exhibition: "Sergey Shnurov. Brand Realism, a Retrospective" // Культура.ru

Sergey Shnurov discusses his performance in the role of Benvenuto Cellini in the Hector Berlioz opera Benvenuto Cellini (Mariinsky Theatre, 2017–2018; libretto by Léon de Wailly and Henri Auguste Barbier, based on Benvenuto Cellini's autobiography).

"...I will say that Benvenuto Cellini, a Florentine citizen, now a sculptor, even when he was a young man who applied himself to jewellery making, had no rival in this vocation, and he would have not one rival in the long years that he would pursue this craft thereafter creating superb spherical images and bas-reliefs and such other artefacts as are proper to the craft' (Giorgio Vasari, Le vite de' più eccellenti pittori, scultori e architettori: nelle redazioni del 1550 et 1568. Benvenuto Cellini)

Moscow Museum of Modern Art (Moscow); Erarta Museum (St. Pelersburg). 2017. Curator: Daria Parkhomenko

Artists: Memo Akten (UK), Dmitry Kavarga (Russia), Egor Kraft (Russia), Where Dogs Run (Russia), Jon McCormack (Australia), Lena Nikonole (Russia), Thomas Feuerstein (Austria), Justine Emard (France),

5 OCTOBER — 11 NOVEMBER 2018 MMOMA (MOSCOW MUSEUM OF MODERN ART)

DAEMONS IN THE MACHINE



Thomas Feuerstein (Austria)
Dark Room

2018. Animated objects
Part of the installation, Tea for Kirillov
Art project created exclusively for
LABORATORIA Art&Science Foundation
with the support of Kaspersky Lab

The exhibit revolves around so-called new "daemonology", the artistic interpretation of artificial intelligence, the myths and ghosts of the era of autonomous machines. Are neural networks inaugurating novel yet unknown ways of existence? Are they capable of thinking, and what does thinking mean in their case? Most of the works created for the project by Russian, British, Austrian and Australian artists jointly with researchers from iPavlov, Moscow Institute of Physics and Technology (MIPT) and the Kurchatov Institute are being shown to the public for the first time.

Daemons in the Machine explores cutting-edge information technologies whose potential is still little understood by developers and scientists, including artificial intelligence, blockchain or computer viruses. Seeking to unravel the ethical and futuristic aspects of modern technologies, the artists work with emerging art forms such as robotic installations, self-developing objects, digital interventions and neural installations.

Exhibition visitors are met at the entrance by an artificial neural network which attempts to make sense of everything it sees travelling in front of it through surveillance cameras. Created by Memo Akten, (UK) the neural installation "Learning to See" is trained on pre-existing datasets including images from the Hubble Telescope and carries on learning in real time from each viewer it encounters.

The interactive installation *The Day After Tomorrow* by art studio Where Dogs Run hails blockchain as a new religion, a quest for the Perfect Number. The number is generated by an electronic circuit which converts the chirping of incubator chickens into a digital format. The viewers contribute to this process by receiving warnings or revelations from a live sculpture which continuously translates into the language of electronic circuits Dante's *Divine Comedy* — a literary work preoccupied by life beyond human experience.

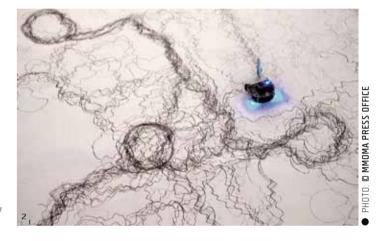


The Day Afler Tomorrow

2018. Interactive installation,
metal, wood, plastic, synthetic resin
bonded paper, electronic components,
electromechanical components,
cassette slide projectors, computer,
brooder, chickens
The project was made possible
by the support from "Garage"
Modern Art Museum, NCO AO "National
Settlement Depository" and LABORATORIA

Art&Science Foundation





The three-part interactive installation *Tea for Kirillov* created specially for the exhibition by Thomas Feuerstein, (Austria) is the exhibition's real centrepiece. The first part brings the audience face to (invisible) face with the ghost of engineer Kirillov from Dostoevsky's novel "The Devils", who puts his theories about free will to the test. The ghost can be felt but remains unseen until the viewer discovers his image on the CCTV camera. The second part literally exposes the public to the inner life of the network. The viewers find themselves in a maze composed of hundreds of wires which link abstract objects made up of control panels, regulators and monitors. The monitoring systems designed by Kaspersky Laboratory (partner of Daemons in the Machine) track cyberattacks, botnets and virus activities and breathe life into objects, which start to vibrate making deep bass noises. The third part of the installation transports the viewers into the future, where they will be met by the sinister Borgy & Bes - two robotised antique surgery lamps which are engaged in a meaningful

dialogue, discussing the latest news from the Internet in the language of the 19th-century. The characters' "brains" are neural networks trained by iPavlov (MIPT) on the basis of Dostoevsky's books.

The Art&Science Incubator immerses the viewers into collaboration between a scientist and an artist. The exhibits include documentation pertaining to the development of the artworks and the recording of a conference held in the runup to the project. The Incubator will feature drawings by robots designed by Jon McCormack (Australia), and hybrid sculptures by Egor Kraft of Content Aware Studies. Neural networks trained on the basis of digitised masterpieces of classical antiquity selected by the artist recreate lost fragments of ancient Greek sculptures of daemons.

Daemons in the Machine is held in celebration of the 10th anniversary of the Laboratoria Art&Science Foundation, a centre aiming to provide platforms for interdisciplinary dialogue between contemporary art and scientific research.



NOSFERATU

The concept of Nosferatu, with which the recently, the album "Amour chien fou" by probably borrowed by Stoker from Emily with the title "Nosferatu". Gerard. The English wife of an Austrian-Hungarian cavalry officer Miecials de Las- brilliant "Symphony of Horror" in 1922 was zwoski stationed in Temesvar wrote books first introduced to a wider audience? Albin and essays, which are unjustly forgotten Grau, who produced the film with Enrico today, about Transylvanian folk life. In a Dieckmann and was able to secure Murnau text that was widely read at the time, she as director, was a colourful personality. Bedistinguishes the general concept of a re- sides his work as film producer, he worked turning dead person in the form of a ghost as a graphic artist, and in WWII was a techwith the concept of Nosferatu... "These nical artist for the German army. But first restless spirits, called Strigoi, are not mali- and foremost, he was an active occultist cious, but their appearance bodes no good, who knew Aleister Crowley, and was the and may be regarded as omens of sickness head of the Berlin lodge of "Pansophia" or misfortune. More decidedly evil, however, He personally took on artistic direction in is the vampire, or Nosferatu, in whom every "Nosferatu" and designed most of the cos-Romanian peasant believes as firmly as he tumes and scenery. During WWI he was a does in heaven or hell." The reason why the soldier, and it was during this time that he producers of the film chose the name Nos- was inspired to produce the film. He said feratu was that they had no license from that in the winter of 1916 a Serbian farmer Bram Stoker's widow to film the novel.

Nosferatu or the Vampire, the figure of the us into a region where 200 years earlier blood-sucking Transylvanian count created a similar event led to one of the greatest by Bram Stoker is the closing point of a medical and literary debates of the 18thliterary tradition that began around 1800, century. and left traces in almost the entire literature of Europe. At any rate, it was not the a note from the imperial civil servant Frombook but the film of 1922 that made the bald, who reported an unknown epidemic concept of Nosferatu popular, and we can in the village of Kisolova in occupied North find it again in the remake of the original Bosnia (present-day Serbia). A subject by film by Werner Herzog and in the opera of the name of Peter Plogojowiz appeared the same name by Dmitri Kourliandski. Most to many villagers in their dreams after his

vampire in this novel is also indicated, was the French singer Arthur H. featured a song

But who is this Nosferatu, who in the told him that his father had been a vampire Whether we now call him Dracula, and "undead". This remarkable story leads

In 1725, a Viennese official received

THE NAME OF NOSFERATU WILL PROBABLY ALWAYS BE CONNECTED WITH THE FILM OF THE SAME NAME BY THE DIRECTOR F.W. MURNAU, IT WAS PREMIERED IN 1922 AND IS AN ADAPTATION OF THE BRAM STOKER'S NOVEL "DRACULA", PUBLISHED IN 1897.



SPREAD OF THE BOOK "NEWLY OPENED WORLD AND STATE THEATRUM" Frfurt, 1732

FRIEDRICH WILHELM Murnau



death, at their own admission, and had lain on them, strangled them and killed them. When these people "they call them Vampires" were buried, their bodies did not rot in their coffins, and their hair, beards and nails continued to grow. Frombald had gone to the village, viewed the exhumed body of Peter Plogojowiz and established that the body was fresh, the hair and beard has grown, and that fresh blood was seen in the mouth of the deceased. The enraged villagers had driven a wooden stake through the heart of the "undead", and then burnt the body to ashes. This incident did not, however, have any consequences besides an article in a Viennese newspaper. Seven years later, in 1732, a similar case took place, again on the military border of occupied North Serbia, in the village of Medwegya. This case, in which 13 people were killed, launched the most intensive period of discussions about vampires in the 18th-century. The imperial court in Vienna learned of the strange disease and demanded reports from various German universities about these cases. A flood of publications from the scholarly world swamped the book market. This discourse continued until the 1760s. Also worthy of mention is the treatise by the French clergyman Calmet published in 1749, which summarised the entire discussion and played a significant role in the subsequent literary reception of the phenomenon. Vampirism in this context was a confrontation with an unknown disease, with its description taken from the protocols of the military bureaucracy. Vampirism was the symptom of a peculiar epidemic. but the belief in vampires itself was not admitted into scholarly investigations. In the second half of the 18th-century, the disease of vampirism disappears, and the article written by Jaucourt for the Encyclopaedia in 1765 classifies the vampire in the

The parallels of these initiations are obvious. Serbian farmers reported that relatives had returned as undead. For Grau, this happens in no man's land on the frontlines

history of superstition.

Laios Gulácsy The magician's garden (Magic) 1906-1907. Oil on canvas Szépművészeli Múzeum / Museum of Fine Arts, Budapest



The Viennese Secession was founded in 1897 by Viennese artists who broke with conservatism and traditional concepts in art, oriented towards historicism, which prevailed at the House of Artists in Vienna. The Secession is characterised by whimsical compositions, bright colours and stylised forms, and also the concept of "art for art's sake." Members of the Secession used all forms of decorative and graphic art, from painting and sculpture to ceramics and interior design. Their achievements are wonderfully shown by the paintings in the Hungarian National Gallery, the ceramic items of the Zsolnay Factory and Budapest architecture of the late 19th-early 20th-century.

VIENNA AND BUDAPEST AT THE TURN OF THE CENTURY, 1870-1920s. WORKS FROM AUSTRIAN. HUNGARIAN AND RUSSIAN COLLECTIONS

In the autumn of 2005, an exhibition of over 500 works opened at the State Hermitage, devoted to the most striking period in the history of the joint existence of two peoples, the Hungarians and the Austrians, which began with the establishment of the Austro-Hungarian monarchy in 1867.

The exhibition was organized by the State Hermitage together with the Art and History Museum (Vienna), the Hungarian National Gallery (Budapest), with the participation of the Museum of Vienna, the Austrian Theatre Museum, the Austrian Belvedere Gallery (Vienna), the Budapest History Museum, and the Museum of Applied Art (Budapest).

The exhibition was opened by art works from the era of Historicism: paintings, items of decorative and applied art and architectural plans, sketches of frescoes. The industrial design that arose in the late 19th-century was represented by items of glass and metal in the modern style, specimens of furniture and the world-famous ceramics from the Zsolnay Factory. The trends of European painting of the turn of the century were reflected in the work of Austrian and Hungarian masters of plein air landscape, and artists of the Secession. Applied art of this time was represented by posters, ceramics, costumes, fabric rugs from famous Viennese workshops, and referring to folk motifs, items by Hungarians from weaving workshops from the colony in Gödöllő. A separate section of the exhibition was devoted to the world of theatre, music and literature.

> of WWI in the Balkans, for the Austrian of- cruel warfare, in which prisoners of war ficials and soldiers it takes place in the no were impaled as a means of terrifying the man's land of the Austrian military border of enemy. This practice was publicised during the Ottoman Empire of the 18th-century. In his lifetime and later in early printed books both cases, this involves ex-territorial spac- of the 16th-century, giving rise to the bies which permanently changed their rulers. zarre popularity of this ruler. The Esterhazy A region in which Orthodoxy, Catholicism family, after its meteoric rise to the ruling and Islam enter into rivalry and intimacy. magnate family in Hungary in the 17th-The figure of Nosferatu or the vampire is a century, was presented a full-figure portrait product of cultural and psychological com- of Vlad III as one of their forbears in the ponents. This was noticed by the renowned fantastic ancestral gallery at Forchtenstein Czech scholar J.J. Hanus in his essay on Castle. One remarkable detail is that the "The Vampire" of 1859. As a linguist, he portrait had both of his eyes scratched out could not classify the name vampire in any in the 19th-century. specific language class. Wilhelm Mannhardt widespread that people who were excom- fears and desires.

municated could not decay after death, and that the devil had access to their bodies. The so-called "burkolakken" were driven out on to the streets by the devil at night, and called out the names of the living. Anyone who replied died immediately. If a "New Greek" deviated from the devout way to the church, then these fiends would meet him and seek to do him harm. The only remedy against them was a priest, who with the help of an "alaphostratos" i.e. a person with knowledge, could see the spirits, identify the grave of the cursed, to bring him to rest through prayers and "Solomon's seal".

The figure of Nosferatu, as it was conceived by Stoker and Grau, is an amalgam of all of these different concepts. It also has a historical dimension. Vlad III, ruler of Walachei, was the central source of inspiration for Bram Stoker. Vlad III, with his nickname Dracul knew how to manoeuvre as territorial ruler of his dukedom between the hostile forces of the Hungarian crown and the expanding Ottoman empire, and to maintain his independence. He owed his success not least of all to the extremely

The figure of Nosferatu or the vamrefers in his essay "On Vampirism" to an or- pire strangely mingles elements from the thodox source of a significant quality of the depths of human psychology and anthropolvampire. In the Greek Church, the belief was ogy, constantly appealing to our repressed

Boris Manner is a curator and lecturer at the Viennese University of Applied Arts.

___Present-day Timişoara (Romania).

DBJECTS



98/104 FURNITURE 106/107 CLOCKS 110/116 TRUNKS



FURNITURE FOR A BODY'S EVERY WHIM

THE AGE OF HISTORICISM IN RUSSIA

IN AUGUST 2018 THE STATE HERMITAGE OPENED AN EXHIBITION ON THE EVOLUTION OF THE ART OF FURNITURE MAKING IN THE 1820-1890s, When Russia, Following EUROPE'S LEAD EXPERIENCED THE TRANSITION FROM THE SINGLE ALL-EMBRACING STYLE THAT WAS CLASSICISM TO THE AGE OF HISTORICISM. WITH ITS ENTHUSIASM FOR THE ART OF DIFFERENT COUNTRIES AND PEOPLES FROM THE PAST, 300 EXHIBITS, MOST OF WHICH HAVE NEVER BEEN ON DISPLAY BEFORE - FURNITURE DESIGN SKETCHES ENGRAVED DEPICTIONS OF FURNITURE FROM THE SHOWROOMS OF ST. PETERSBURG SHOPS AND WORKSHOPS: WATERCOLOURS WITH PALACE INTERIORS AND WORKS OF DECORATIVE AND APPLIED ARTS — REPRESENT THE MOST DISTINCTIVE PHENOMENA OF THE PERIOD BOTH FROM AN ARTISTIC POINT OF VIEW AND THAT OF DAILY LIFE

Jules Mayblum
Boudoir in the house
of Count P. Stroganov in St. Petersburg
1865. Watercolour
The State Hermitage Museum, St. Petersburg



11 Chair

Russia, St. Petersburg. 1820-1840

Mahogany, fabrik: carving

Russia, St. Petersburg, 1828

Armchair with the stairs

Imperial Court Workshops

Russia, St. Petersburg, 1840–1850

Mahogany, metal, woollen cloth; lath work.

The State Hermitage Museum, St. Petersburg

Transferred to the Hermitage from the Winter Palace.

Mahogany, leather, woollen cloth, metal; carving.

The State Hermitage Museum, St. Petersburg

Transferred to the Hermitage from the Winter Palace.

Workshop of H. D. Gambs

Inv. № ЭРМб-366/1

Inv. № ЭРМб-1734

Inv. № 3PM6-1692

Writing desk

Entered the Hermitage in 1941;

Fireplace Screen Workshop of the Gambs Brothers handed over from the Russian Museum Wood, heavy silk, metal, fringe: of Ethnography; before — Sheremetev palace The State Hermitage Museum, St. Petersburg

Russia, St. Petersburg. CIRCA 1880 Oak, leather; carving Transferred to the Hermitage from the Winter Dalace The State Hermitage Museum, St. Petersburg Inv. No 3DM6-2180

Russia, St. Petersburg. CIRCA 1880

21 Armchair, bedside cabinet, Russia, St. Petersburg. 1840. Designed by A. Bryulov. painting in boulle technique, carving, gilding Transferred to the Hermitage from the Winter Dalace The State Hermitage Museum, St. Petersburg Inv. Nº 3PM6-492/1, 3PM6-2262, 3PM6-810

Armchair

Walnut, velvet; carving Entered the Hermitage in 1946; handed over from the former Department of History of the Museum of Ethnography The State Hermitage Museum, St. Petersburg Inv. № 3PM6-416/1



IN RUSSIA, THE AGE OF HISTORICISM SPANNED

THE REIGNS OF THREE EMPERORS: NICHOLAS I.

WHO HAD THE STRONGEST INFLUENCE ON THIS

ALEXANDER II AND ALEXANDER III. OF THESE

THREE, IT WAS UNDOUBTEDLY NICHOLAS I

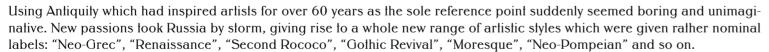
NEW ROMANTIC VIEW OF HISTORY





During the Historicism period, which from the point of view of modern historians, was a single, large-scale and all-embracing phenomenon which lasted for decades, several styles or branches evolved simultaneously. Of these, "Gothic", "Pompeian", "Neo-Grec", "Rococo", "Renaissance", "Oriental" and "Russo-Byzantine" were particularly popular. These terms, coined by 19th-century artists and critics themselves were largely nominal. They implied a certain number of decorative means and techniques, dominated by recognisable references (or even direct quotes) from a particular period of the past. By 1850, when earlier romantic fashion had already crystallised into relatively customary "stylistic" forms, this terminology ("a-la", "in a certain fashion") became almost colloquial, which facilitated communication and interaction between clients and contractors, buyers and vendors.

While masters increasingly tried, as Bestuzhev-Marlinsky said in 1830, to "make paths between the ruins in the darkness of the Middle Ages which brought Romanticism into Europe where it finally settled", objects that were made "like in the olden days", became part of everyday life even for middle-class people.



This infatuation with the past, which in high society manifested itself in 'historical' masquerade balls, arguably influenced decorative and applied arts most of all. Furniture, as the key element of the universe of "things" surrounding an individual, played a leading role here. As one of the characters of Dostoyevsky's "The Brothers Karamazov" said, "There were many sofas and couches, seltees, tables, large and small. There were pictures on the walls, vases and lamps on the tables, masses of flowers..."

A variety of shapes and decorative ornaments were in fashion during the age of Historicism. This also concerned materials used to decorate furniture: in addition to the usual mahogany and "natural look" poplar, craftsmen started using ebonised poplar, amaranth (purpleheart), walnut, lemonwood or curly grey maple, complimented now and then with silvered and gilded elements. They studied the legacy of the past and simultaneously strived to surpass their predecessors, inventing new techniques

The vast range of construction and decorative techniques developed during this period is hard to describe in plain words. Certain terms for pieces of furniture are no longer in use or have come to mean something completely different. Meanwhile, when we read our favourite literary works of the time we often fail to realise that the mere mention of a "bergère" or "Gambs armchairs" revealed a great deal about the characters' socio-economic status, their laste and level of income to contemporary readers.

A considerable part of 19th-century daily life is now hidden behind a veil of oblivion. And this exhibition strives to lift this veil, to tell and most importantly to show the setting in which the stories told by Tolstoy, Dostoevsky, Goncharov and Turgenev

unravelled. The title of the exhibition, "Furniture of a Body's Every Whim", is a quote from "Masquerade Ball", an 1839 novella by N. Pavlov, who was rather well-known at the time. The words "whimsical", "quaint" and "exquisite" were in fashion during the age of Historicism and were applied to all sorts of ideas and objects, which were always special, intricate and refined.

Exhibits which were part of the original interiors of the Winter Palace are of exceptional significance, since they were silent witnesses of the Tsars' daily life for several decades. Pieces of furniture from the chambers of the Winter Palace, many of which are depicted in watercolour paintings of the interiors, form a leitmotif running through every section of the exhibition on particular movements of the 1820–1890s. Judging by these watercolours, in addition to traditional sofas, armchairs and chairs, there were quite a few secretary desks, writing desks, or chest of drawers, tables, and especially standing desks in the Winter Palace. One could find them not only in the Emperor's studies but in practically all drawing rooms, libraries and even bedrooms of the Palace. The interiors of the principal imperial residence, designed by leading architects of the time, was seen by contemporaries as a fashion reference, as a demonstration of the latest trends in the world of art and design. Drawings and sketches of talented architects and designers who created the palace interiors were used for the production of furniture in the workshops of the leading studios of the capital – Gambs brothers, Vasily Babkoy, Konrad Gut, Adolf Emsen and others — who then included them with minor changes in their own ranges, delighting their customers with items derived from the furnishing of the palatial halls of "His Majesty the Emperor". If was always prestigious to have your home decorated in a similar fashion to the royal residence, although exact copies were generally avoided.





ALEXANDER KOLB
Interiors of the Small Hermitage
MID-19TH CENTURY. Watercolour
The State Hermitage Museum, St. Petersburg
Inv. Nº OP-14397

FURNITURE, EMPEROR AND RUSSIAN LITERATURE

ONE OF THE MISSIONS OF THE HERMITAGE IS TO REFINE
SOCIETY'S HABITUAL VIEWS AND SOMETIMES CORRECT
ALREADY ESTABLISHED, BUT HIGHLY SIMPLISTIC REPUTATIONS.
THE NEW VAST EXHIBITION HAS TWO THEMES OF THIS
CATEGORY: ECLECTICISM AS A STYLE AND EMPEROR NICHOLAS I

MIKHAIL PIOTROVSKY

"Ekleklika" in Russian, meaning the use and combination of various historical styles, has long been a pejorative term in journalism. The variant "elektizm" — eclecticism — seems more dignified and respectful. The Hermitage has long been using the serious term Historicism and holds frequent exhibitions under this banner. The latest exhibition presents Russian furniture whose styles are associated not only chronologically but also aesthetically with Emperor Nicholas I, with his tastes and artistic predilections. His name can be attached not only to a particular variety of the Empire style, but also to the Nicholas Gothic, and to Romanticism, and to the Russian Rococo. The celebrated "Russian style" also has its origins in Nicholas I's lastes. The Emperor deliberately attempted to determine the direction of cultural development, to specify particular patterns and to bring them into general use. One can criticize such efforts and policies as much as one likes, but it is this policy that led to the transformation of the Hermitage into a public museum and the construction of an architectural masterpiece for if (the New Hermitage). In other spheres, the standardization of high aesthetics had both positive and negative aspects. The negative ones, including the infamous "Orthodoxy, Autocracy and Nationality", are widely known. People need to be reminded about the positive ones, which the Hermitage does regularly.

11 Armchair

Russia, Sl. Pelersburg. 1830. Designed by A. de Montferrand Workshop of the Gambs Brothers. Wood, silk; carving, gilding Transferred to the Hermitage from the Winter Palace The State Hermitage Museum, St. Pelersburg Inv. Nº 3PM6-370/1

Banquette

Russia, St. Petersburg. 1832. Designed by A. de Montferrand Workshop of the Gambs Brothers Wood, silk; carving, gilding

Transferred to the Hermitage from the Winter Palace
The State Hermitage Museum, St. Petersburg. Inv. № ЭРМб-705

Footstool

Designed by A. Słackenschneider (?) Wood, silk; carving, gilding Transferred to the Hermilage from the Winter Palace The Slate Hermilage Museum, St. Petersburghy. Nº 3PM6-2174

2 | Tabouret, Chair, Box for firewood

Russia, St. Petersburg. 1830-1840s

Russia, St. Pelersburg. 1836–1839
Designed by A. Bryulov. Workshop of the Gambs Brothers
Wood, straw, fabric; painled in enamel, finled and carved
Transferred to the Hermitage from the Winter Palace
The State Hermitage Museum, Saint-Pelersburg
Inv. Nº 3PM6-732, 3PM6-738







Armchair (pholo on lhe lefl)
Russia, Sl. Pelersburg. 1820–18305
Workshop of the Gambs Brothers
Mahogany, paste, leather;
carving, gilding
Entered the Hermitage in 1941;
before — Sheremelev palace
The State Hermitage Museum,
St. Pelersburg. Inv. № ЭРМб-350/2

Armchair (photo on the right)
Russia, Sl. Petersburg. 1820–18308
Workshop of the Gambs Brothers
Walnut; carving, gilding
Entered the Hermitage in 1941;
before — Sheremetev palace
The State Hermitage Museum,
St. Petersburg. Inv. Nº 3PM6-327

Armchair

(pholo in the middle slightly behind)
Russia, St. Pelersburg. 1820–1830s
Workshop of the Gambs Brothers
Mahogany, leather; carving
Transferred to the Hermitage
from the Winter Palace
The State Hermitage Museum,
St. Pelersburg. Inv. № ЭРМ6-1486

The Emperor, and consequently society as a whole, was guided by Historicism, a love for different historical styles, and included their elements and archetypes in the 19th century Russia's day-to-day life. This passion for history in general, but most importantly western world history, made the ruling and middle classes of Russia more connected with the centurieslong aesthetic tradition. It is as though through Historicism we had embraced the Middle Ages, the Gothic style, the Renaissance, the age of Louis XVI, Rococo, Turkish and Chinese styles. Of course, all of this was secondary and inauthentic and probably quite rightly evoked ridicule from the following generations, and sometimes even among contemporaries. Still, it did enrich life and it was this very process that by way of a reaction evoked an interest in our own, Russian traditions and the introduction of them into the realm of artistic creation and production. Historicism is akin to the Post-Modernism that we ourselves lived through quite recently. It also engaged in stylised imitations of past eras and styles, but did so already with emphatic irony, replacing delight and admiration with ridicule and poking fun.

In both cases, however, we are dealing with the important process of assimilating cultural heritage in forms appropriate not only to palaces, but also to private homes. Our exhibition, to a large extent connected with the traditions of the Winter Palace, shows these two worlds — the court and society — well. The new rituals and traditions affected both major and minor things. Palatial style is grand, ceremonial and not very convenient; home living clearly leaned towards cosiness. It is no coincidence that the most popular and diverse objects of this period are various types of sofas, couches, oftomans and pouffes... The title of the exhibition is a quotation, somewhat ingenuous, but reflecting the essence. Style changes. Sometimes for Alexandrine Classicism to become the cosiness of Nicholas's time it was enough to embellish austere mahogany furniture with "gold" ornaments made of bronze or even papier-mâché.

Another popular object was the standing desk. Bureaucracy fried to appear elegant.

When, many years ago, an exhibition about European Historicism was held in the Nicholas Hall, the idea came to mind as one looked at the exhibits that these were also the surroundings in which the Impressionists lived! Such was the daily existence of the people who revolutionized our view of the world. Furniture like that which is now on display in the Manege of the Small Hermitage surrounded Turgenev, Dostoyevsky, Tolstoy, Gogol, Leskov and the characters in their works. The words and the objects each make it possible to understand the other, and also the peculiarities of the Russian mentality and the spirit of Russian classical literature.

The symbols of that time are St Isaac's Cathedral, the Alexander Column and the Cotlage Palace in Peterhof, as well as the following names: Montferrand, Stakenschneider, Thon, Gambs. It is a new interpretation of Antiquity, the Middle Ages, the Gothic style, French courtliness, Chinese self-assurance, Ottoman and Persian luxury. It is a search for Russian roots.

All this and more is captured not only in the items on display during this exhibition, but also in the halls and in the architecture of the Winter Palace and the Hermitage. Our museum, which was born out of the ashes of the 1837 fire, is the most sublime monument from the age of Historicism.

It is not surprising that it is the Hermitage that is once again reminding people today of the charm of things that were forgotten and considered unnecessary for further development.

'PERSPEKTIVY' ART STUDIO



The Art Studio of the charity 'Perspektivy' is an artistic space, situated in the state psycho-neurological residential care institution Nº3 in Peterhof, Russia. The Studio has an archive with more than 3000 works created between 2001 and 2018. This archive could be understood as a significant value in itself that contains the potential to question normative definitions of aesthetic production and appreciation.

The Studio has exhibited widely, both in Russia and internationally. Over the past 17 years, it has organized more than 50 exhibitions, including at the Anna Akhmatova Museum (2005, 2017, 2018), Loft Project ETAGI (2008, 2013), the 'Mitki' apartment museum (2009), the Moscow's Gorky Park (2016) and Die Schlumper gallery in Hambourg (2015), St. Petersburg Street-Art Museum (2017, 2018), International Media Art Festival Cyfest (2018).

In 2014, the 'Perspektivy' Art Studio took part in the European Biennial of Contemporary Art MANIFESTA 10 with the project 'Art for the Cats'.

The artworks are represented, among others, in the collections of the Museum of Everything (London) as well as in private collections worldwide.

Olenev, 'Time phantoms', 2004

support the project

DONATE.PERSPEKTIVY.RU



A LONGCASE CLOCK BY JEAN-PIERRE LATZ MARKING THE END OF THE RESTORATION

THE FXHIBITION WHICH OPENED AT THE MENSHIKOV PALACE ON 25 MAY 2018 - "A LONGCASE CLOCK BY JEAN-PIERRE LATZ. MARKING THE END OF THE RESTORATION" - SHOWCASED THE MOVEMENT AND THE HOUSING OF THE CLOCK SEPARATELY. THIS IS NOT SOMETHING YOU CAN OBSERVE WHEN THE CLOCK IS IN ONE PIECE.



This regulateur longcase clock was crafted in France in the middle of the 18th-century. The stand and housing of the clock, with their fanciful Rococo silhouettes are at-

furniture and clock housings, which he crafted from a mix of valuable timbers or using the Boulle marguetry technique, encrusted with tortoiseshell, brass and mother-ofpearl, adding sumptuous gilt-bronze décor. Some of these as an allegoric depiction of Day and Night. features characterise the Latz clock in the Hermitage Collection.

The Hermitage boasts the largest collection of historical watches and clocks in Russia, and one of the best in the world. It numbers close to three thousand mechanical watches and clocks of all kinds: from pocket watches to tower clocks. A watch is a complex object, a technical and artistic cultural memento at the same time. The greatest artists and sculptors of their epoch contributed to the making of clock housings, while the movements incorporated the latest achievements in science and technology. Interior decoration clocks — longcase clocks, wall clocks, mantelpiece clocks, and other varieties — were always regarded as status symbols, attesting to the affluence and education of their owners.

Latz (1691-1754).

Veneered with Hungarian ash-wood, the clock's housing is densely covered with raised bronze plates. The top of the housing is rimmed with Rococo scroll flowers, in tributed to the eminent French cabinet-maker Jean-Pierre the midst of which two small dragon images are laced in. The crowning figure atop the clock is the lustrous Phoe-Latz, an ébéniste of distinction, specialised in fine bus, god of sunlight, an alias of Apollo. Reclining on the clouds underneath the dial is Diana, the hunting goddess, personification of the Moon in the ancient Greek pantheon. In Latz's conception, the bronze décor on the clock is meant

> The Hermitage obtained this clock in the aftermath of the 1917 Revolution. It comes from the house of IIlarion Ivanovich Vorontsov-Dashkov (1837–1916) on the English Embankment (Angliyskaya Naberezhnaya 10; Galernaya Ulitsa 9). As the clock was nationalised and sent to the Hermitage, its original 18th-century movement and dial went missing. In the early 1930s, all items arriving at the Museum were sorted and passed on according to appearance alone. For example, the housing of a longcase clock would go to the furniture stocks, while the innards of the clock — its movement, weights and ticker — would be classified as "metal" and allocated accordingly. This resulted in numerous "orphaned" parts wandering around: housings with no mechanism inside, mechanisms without housings, sundry weights and tickers. Whenever an effort was made to put clocks back together again, a situation they called a "mismatched

WATCHCASE AFTER THE RESTORATION

Jean-Pierre Latz MIDDLE OF THE 18TH CENTURY The State Hermitage Museum, St. Petersburg

THE DISPLAY OF THE EXHIBITION "A LONGCASE CLOCK BY IEAN-PIERRE LATZ. MARKING THE END OF THE RESTORATION". The State Hermitage Museum,

St. Petersburg



marriage" would arise — the pairing-up of housings and mechanisms from different clocks. And that was exactly what, in due time, happened to this French longcase clock: it ended up with a solid, but patently English early 1800s clock movement inside its luxurious housina.

In a bid to redress the injustice, the Scientific Restoration Laboratory for Clocks and Musical Mechanisms searched around and found a movement from a French longcase clock. Judging by the autograph on the clockface — Barbier Lejeune / Paris — the clock was crafted by a well-known French clock-maker, who was awarded the rank of "master" in 1770. The curious nuance about this movement is that the ticker is suspended not behind, but in front — between the movement and the dial. An "orphaned" ticker was not hard to find, which had the right aperture for the clock hands' axis. The bulky and heavy ticker lens was a perfect match for the massive, solidly reliable movement while its polished face suggested a large aperture on the clock façade. The movement fit right in, and the whole clock machinery clicked into place like a puzzle neatly solved. The cold, white enamelled dial looked fairly modest. Composite enamelled dials had gone out of fashion by the mid-1700s, while large, solid ones were still a tall order to make. Clock dials painted to look like enamel filled in the gap for a while.

The delicate job of dial restoration was entrusted to the staff of the Scientific Restoration Laboratory for Easel Paintings. Having examined the clock housing and researched similar historical specimens, they decided to manufacture a mount for the clock housing, reconstruct the missing top part of the back wall of the housing, and make an oak bench, on which the selected clock movement would stand. Furthermore, they planned to remove the door hinge and reconstruct the original fastener, and to fully restore the frame, veneer and varnish of the housing. The latter job was carried out by the Scientific Restoration Laboratory for Furniture. It is noteworthy that, in the restoration of this clock, as in the original making thereof, masters of different crafts collaborated.

No clock is a complete work of art without its movement. for it is the movement — the mechanical life within — that distinguishes a clock from the common run of museum exhibits. Manifestations of life from the clock's movement — the progress of the hands, the measured oscillation of the ticker, the ringing of the bell - contribute to the shaping of a full-blown image of the clock, along with its appearance. Thus the museum space, customarily focused on visual perception, gets an additional, acoustic



THE INTERNATIONAL HERMITAGE FRIENDS' CLUB

ESTABLISHED OVER 20 YEARS AGO, THE INTERNATIONAL HERMITAGE FRIENDS' CLUB BRINGS TOGETHER HERMITAGE FRIENDS FROM ALL AROUND THE WORLD

Foundation Hermitage Friends in the Netherlands

P.O. box 11675, 1001 GR Amsterdam The Netherlands Tel. (+31 20) 530 87 55 www.hermitage.nl

Hermitage Museum Foundation (USA)

57 West 57th Street, 4th Floor New York, NY 10019 USA Tel. (+1 646) 416 7887 www.hermitagemuseumfoundation.org

The State Hermitage Museum Foundation of Canada Inc.

900 Greenbank Road, Suit # 616 Ottawa, Ontario, Canada K2J 4P6 Tel. (+1 613) 489 0794 Fax (+1 613) 489 0835 www.hermitagemuseum.ca

Hermitage Foundation (UK)

Pushkin House, 5a Bloomsbury Sq. London WC1A 2TA Tel. (+44 20) 7404 7780 www.hermitagefoundation.co.uk

Association of the Friends of the Hermitage Museum (Italy)

Palazzo Guicciardini, Via dè Guicciardini, 15 50125 Firenze. Italia Tel. (+39 055) 5387819 www.amiciermitage.it

Hermitage Museum Foundation Israel

65 Derech Menachem Begin St., 4th Floor Tel Aviv 67138, Israel Tel. +972 (0) 3 6526557 www.hermitagefoundation.com

Hermitage Friends' Club in Finland ry

Koukkuniementie 21 I, 02230 Espoo, Finland Tel. +358 (0) 468119811



- Interested in art?
- Love the Hermitage?
- Would like to visit the museum more often, but have no time to queue?

JOIN THE HERMITAGE FRIENDS' CLUB!

By joining the International Hermitage Friends' Club today, you will be contributing to the preservation and development of one of the most unique museums in the world. You will take an active part in preserving the priceless treasures which form the Hermitage's legacy for future generations, becoming involved in more than two centuries-long history of the Museum.

YOU CAN ALWAYS FIND US IN THE FRIENDS' OFFICE AT THE KOMENDANTSKY ENTRANCE TO THE WINTER PALACE (from Palace square) Tel. +7 (812) 710 9005 / www.hermitagemuseum.org

Office hours:

Tuesday - Friday 10.30 - 17.00On Monday the Museum is closed Please call for appointment

ONE OF THE MANY EXHIBITS OF THE HERMITAGE RESTORED WITH THE SUPPORT of the Friends of the Hermitage

"Negroes carrying the Turk" dressing table Paris. 1710s Wood, bronze, ivory, gold, rubies, emeralds, diamonds, pearls, glass, molding, carving, chasing





ALEXEY TARKHANOV

AMONG MANY PRE-1917 OBJECTS, THE STATE HERMITAGE MUSEUM'S COLLECTION BOASTS SEVERAL TRUNKS BY LOUIS VUITTON. AT PRESENT, THE FRENCH FASHION HOUSE NOT ONLY MANUFACTURES A STUNNING VARIETY OF LUXURY PRODUCTS RANGING FROM SUITCASES, BACKPACKS AND CLOTHES TO WATCHES AND PERFUMES, BUT ALSO PUBLISHES BOOKS, SUPPORTS CONTEMPORARY ART, OPENS MUSEUMS, AND HOSTS EXHIBITIONS OF GLOBAL SIGNIFICANCE. INITIALLY, HOWEVER, ITS BUSINESS WAS LIMITED TO THE PRODUCTION OF HARD-SIDED TRUNKS — A STAPLE OF EARLY 20TH-CENTURY TRAVEL.















t was a truly momentous invention. Two centuries ago, luggage used to be packed by specialised servants and carried by porters. The number of the trunks was unlimited. When actress Sarah Bernhardt went on tour, her luggage consisted of 75 crates of clothes. Luggage sizes started to dwindle with the development of car and air traffic, when travellers were expected to carry their paraphernalia at least as far as the gangway. The advent of wheeled suitcases catalysed a further revolution in packing solutions as well as social relations. The porter disappeared as an occupation.

A son of a Franche-Comté farmer, Louis Vuitton arrived in Paris on foot at the age of 14. In 1854, he opened his first Paris shop; from 1885 onwards, Vuitton's trunks became almost de rigeur with celebrities wishing to protect their valuable belongings. It was luggage which reinvented travel.

Travel trunks by Vuillon were "soft inside and hard outside". The body, covered in leather or canvas, had wooden slats to protect the trunk surface from scratches and help the trunks slide more smoothly on to luggage racks. The metal corners shielded the most vulnerable elements of the wooden structure from damage. The thick embossed vachetta cowhide was marked with a monogram designed by Louis Vuilton's son Georges in 1896, when competitors started counterfeiting Vuilton luggage. Inside, the light wood was upholstered in silk, salin or velvet. The impregnable monolith of a shell hid a complex architectural structure of wood and textile.

The House of Louis Vuilton still remains faithful to its manufacturing practices that originated at the turn of the 20th-century. This is particularly true of the special orders atelier in Asnières-sur-Seine, a town near Paris where the Vuilton factory has operated since 1859 in an Eiffel-style building. I have visited the facility several times to observe the working



THE TRUNKS BY LOIUS VUITTON IN THE COSTUME GALLERY

(The Staraya Derevnya Restoration and Storage Centre)

Travel Trunk Louis Vuillon (on the left)
EARLY 20TH-CENTURY

Wood, lealher, silk fabric, collon fabric, Irimming, metal; hand and machine work The State Hermitage Museum, St. Petersburg

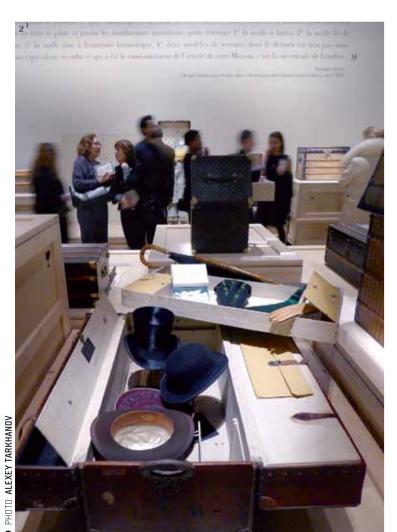
Travel Trunk Louis Vuitton (on the right)
EARLY 20TH-CENTURY

Wood, lealher, silk fabric, cotlon fabric, trimming, metal; hand and machine work The State Hermitage Museum, Saint-Petersburg









11 THE LIBRARY TRUNK DESIGNED BY GASTON-LOUIS VUITTON IN 1936 -

as the advertisement said "with a very limited amount of space, it can not only fit a few books from your library, but also a typewriter, dossier and card register in special retractable drawers".

(Exhibition Volez, Voguez, Voyagez — Louis Vuitton, Grand Palais, Paris, 2015)

21 For Iransallanlic journeys, the Vuitlons invented not only Wardrobe Trunks for men and women, which became real wardrobes in the cabin, but also special leather laundry bags. (Exhibition Volez, Voguez, Voyagez — Louis Vuitlon, Grand Palais, Paris, 2015)

3 | GENTLEMAN TRUNKS

could save cylinders, gloves, spals and canes during the journey (Exhibition Volez, Voguez, Voyagez — Louis Vuitlon, Grand Palais, Paris, 2015) procedures. The frame of the trunks is assembled from wooden parts fixed with glue using the traditional technique. The thin frame-ribs and fine light wood plates resemble the longerons of early aircraft. The wood generally comes from Africa; the leather, however, is imported from Germany or Northern Italy. Each hide must be flawless, and free from even the smallest defects such as scratches or insect bites which would downgrade the leather quality.

The leather workshop is as impeccably clean as a watchmaker's, with the temperature maintained at exactly +23 Celsius, and humidity at 70 per cent. This is where the wooden frames are sheathed in leather, canvas or a selection of contemporary materials. The craftspeople attach wooden slats, install locks and work on the upholstery. The leather is reinforced with 700 to 1,000 brass nails — a standard religiously adhered to by the company. Each of the artisans has their own hammering pace and style: nails can be driven in consecutively or at intervals, and then filled in with more studs.

In the early 20th-century, handmade Vuitton trunks were tailor-made, yet manufactured by the hundreds of thousands. Each of the items and locks was assigned an individual number to make it easier to replicate the key in case the original was lost. The locks were believed to be so reliable that Harry Houdini, whose most famous act involved escaping from a locked trunk secured with chains and placed under water, did not risk performing this trick with Vuitton locks. Each trunk had its own separate key, unless the customer requested a master key to all their luggage.

The Irunks currently stored in the State Hermitage Museum, which appear to have belonged to the same owner, carry the initials D.C. in the Didot typeface stencilled at the Vuitton atelier during the sale. The neoclassical serif font, named after the Didot printing family, enjoyed popularity in France and was frequently used by the House of Louis Vuitton. According to Vuitton's customer records, one of the trunks (No. 158562) was made in 1908, and the other (No. 189518) in 1914.

The 1914 trunk can be classified as women's luggage. This 80 centimetre piece is among the smallest of ladies' trunks manufactured by Vuitton and was intended for shirts and lingerie; dresses normally travelled

in larger boxes measuring 110–130 centimetres. The locks installed on the frunk were of the type common before the 1910s; later, the label started manufacturing trunks with slide latches, somewhat similar to those used on plywood suitcases in the USSR. The locks are branded with the name of the manufacturer and shop address (1 Rue Scribe, Opera District). The inside belts have patented buckles, introduced by the House of Vuitton to replace the traditional safety pins. The outer leather strips which provided additional reinforcement carry the "LV" monogram.

The Hermilage trunk dating from 1908 was intended for millinery. Its interior consisted of a textile-covered cage known as Paradis to which hats used to be fastened with ribbons; the cage kept the delicate accessories from crushing.

Ladies' hats were notoriously difficult to transport. Their shapes could be so unpredictable that conventional round hat boxes (which were also manufactured by Louis Vuitton) did not always serve the purpose. Whereas gentlemen's hats were compact and much less varied in style and design See Léonforlé P., Pujalet-Plaà É. *Louis Vuitton, 100 malles de légende.* Paris, 2010 on the artistic aspects of Louis Vuitton luggage.

See Kamenskaia E.N. *Aleksandre lakovleff* — *khudozhnik-pulesheslvennik. Rozhdenie obraza* // Aklualnye problemy leorii i islorii iskusslva: sb. nauch. sl. Vol. 4. Sl. Petersburg., 2014.

THE LADY'S WARDROBE TRUNK CONTAINED ALL THE ITEMS NECESSARY FOR A SHORT TRIP (Exhibition Volez, Voguez, Voyagez — Louis Vuillon, Grand Palais, Paris, 2015)



(the only available options being the top hat, the bowler and the boaler), the number, dimensions and outlines of women's headpieces knew virtually no limits apart from the customers' budget and the milliners' creative imagination. "Your hals are precious!" the ads cried, inviting ladies to cage their bird-of-paradise headwear in Vuitton luggage. The hat trunks were available in eight sizes, the smallest of which could hold four hals and the largest accommodated sixteen.

Unfortunately, the owner of the trunks held by the Hermitage remains unknown, unlike the possessors of personalized trunks, some of which graced the high-profile exhibition "Volez, Voguez, Voyagez" — Louis Vuitton held at the Grand Palais in Paris on 4 December 2015 — 21 February 2016. The items that took centre stage included a trunk crafted for artist Henri Malisse, who kept his art equipment and canvases there, and one made for fashion designer Paul Poiret, who used it to transport clothes. Another celebrity client of the Vuitton label was musician Ignacy Jan Paderewski (1860–1941), who was born in the Russian Empire and became the Prime Minister of Poland. Nicknamed "the Lion" because of his ebullient hair, Paderewski ordered himself a Vuitton trunk to accommodate his collection of combs and makeup.

Some of the most famous Vuitton articles crafted in Paris included trunks for geographical expeditions. The trunks were carefully protected against being stolen by natives — or destroyed by termites; they were also water-tight, had a secure locking system and were covered in zinc instead of leather. The interior was made from camphor wood which served as a natural insect repellent. This type of trunk was used by travellers who embarked on car journeys across Africa (*Croisière Noir*) and Asia (*Croisière Jaune*) in the 1930s. The expeditions were vividly captured by the Russian artist Alexandre Iakovleff, whose African works were presented at the 2017 art show curated by Elena Kamenskaya at the Kournikova Gallery, Moscow.²

Count Pierre Savorgnan de Brazza (1852–1905), a famous explorer of Congo, used a custom-made Vuillon camp bed trunk during his African expeditions. This model, which came to be known as the Belgian bed, remained popular with customers for many years. Another luggage item commissioned by de Brazza was a copper-sheathed trunk desk which had a secret compartment for documents. De Brazza died in Dakar on a special inspection mission he undertook on request of the French government. After de Brazza's belongings were delivered to Paris, officials at the Foreign Affairs Ministry had to contact Georges Vuillon to help them find and unlock the concealed drawer with the explorer's reports.

Yes, Louis Vuillon can certainly keep a secrel. However, we hope that the original owner of the trunks from the Hermitage Museum will be identified someday. The company is no stranger to such amazing discoveries.

In 1956 Charles Ritz informed Ernest Hemingway that the author's library trunk made by Vuitton had been stored among other non-reclaimed luggage items in the basement of The Ritz hotel in Paris since 1929. The leather-covered time capsule contained Hemingway's notepads and his long-lost manuscript of the novel "A Moveable Feast", which was published in 1964 after the writer's death.

GEOGRAPHY OF ART, BOOKS



118/126 "OLD MASTERS" IN PRIVATE COLLECTIONS OF ENGLAND

128/135 "DYNASTIC RULE: MIKHAIL PIOTROVSKY AND THE HERMITAGE"

140/143 THE DUBROVICH FAMILY ISLAND

Anatoly Belkin. *A Lady Holding a Glass of Wine (The Queen of Solnisedar)* The State Hermitage Museum, St. Petersburg. Inv. N^o 3P.Ж 3366



ALINA DAVEY *

Alina Davey — Senior Director Private Client Group, Sotheby's, London.

PRIVATE COLLECTIONS OF OLD MASTERS: A NEW LIFE IN ENGLAND

Historically, the great museums of the future started as private projects or private initiatives by passionate collectors, such as the Neue Galerie in New York and Tate Britain. For decades, art collectors globally have donated their collections to state museums which devoted time in preserving and doing further research of their art works, curating exhibitions and continuing the legacy of private collectors.

In recent years, discourse on the approach to understanding Art History has been broadened to include Museology and Heritage, and concerns itself with the meanings of objects and their function in the context of a museum. The research into art collecting, and an understanding of the social practice through which there is the creation of a self-identity in the form of a private museum, is a crucial facet in the contemporary development of museum practice globally.

The availability of funds and an increasing interest in the arts have fuelled an interest in private collecting in the last decade. 53% of all private museums globally were founded between 2000 and 2010. Nearly one fifth of these private spaces were built during the period 2010–2015. Just two private museums were established before 1960. 12% of all private museums globally were founded between 1970 and 1990, 16% — in the 1990s. The statistics indicate a large trend of private exhibition space opening after the millennium. Nevertheless, the UK is not among the top 10 countries with the greatest number of new private art museums. The leaders are South Korea, the US, Germany in the first three places with 45 new art museums each, compared to only 4 new private art museums founded in the UK since 2000.

The director of the Blenheim Art Foundation, Michael Frahm, has suggested that people in the UK tend to be a bit more traditional and reserved in terms of supporting the arts. He compares the British model with a situation in the US, where a lot of the large museums are funded by private donations. His opinion seems to indicate that the readiness of private individuals to donate funding remains a question of societal outlook on the arts. Crucially, Frahm believes the UK's more conservative outlook is one that should change for the greater good of the arts.

For example, in England it is worth noting some examples of privately-owned houses which have been inherited through the generations, namely Chatsworth and Blenheim Palace. Lord Edward Spencer-Churchill, the brother of the current 12th Duke of Marlborough, decided to exhibit a contemporary art programme and in 2016 he founded the Blenheim Palace Heritage Foundation. It is a charity, which safeguards the historic site which has also been an UNESCO World Heritage site since 1987, and focuses on exposing new audiences to contemporary art by showcasing the most important artists





working today. Since the charity's foundation in 2016, Jenny Holzer is the fourth contemporary artist to exhibit at Blenheim Palace, following exhibitions by Ai Weiwei, Lawrence Weiner and Michelangelo Pistoletto. These new art initiatives encourage a wider communication with new audiences and bring more visitors. The palace attracts almost one million visitors a year.

A significant national private museum and Old Masters Collection which is owned and managed by a private family, is Chalsworth, the house and park, of the Dukes of Devonshire, and offers an extensive programme of exhibitions and visitor engagement. The house was built in 1550 by Sir William Cavendish, and was later re-built, with the addition of the grand gardens designed by Joseph Paxlon in the 1830s. The 6th Duke of Devonshire, a liberal man, was known for permitting visitors to his residence all year round, and Chalsworth was one of the first houses to admit the public and remained the most visited house in England throughout the nineteenth century. Its art collection included works by contemporary artists of every generation of the family.

In the introduction to his book about the greatest British collectors, James Stourton also noted that until 1939 collectors were unenthusiastic about exhibiting works from their private collections in public museums, with private collections remaining strictly private. Collecting works of art for these people was rather "la douceur de vivre". This confirms that the case of Chatsworth House was one of the early examples of a strategic approach to the management of a private house and a museum. The progressive thinking shown by the nineteenth century owners of Chalsworth House, in acknowledging the increasing public interest in the Chalsworth estate, can be viewed as the foundation upon which the estate's success in managing their current art collection and attracting a stable number of visitors of 625,000 in 2015 and 622,000 in 2016 is based. The House offers many opportunities to engage with the public. Chalsworth has one of the largest country house archives that is publicly accessible and regularly consulted and is a its resources are that is of great value to historians and students. The Devonshire art collection is further made accessible to a wider audience through an extensive programme of loans to other institutions, — Valentine de Boulogne's, Three Musicians, for example, was loaned to the National Gallery, London for their "Beyond Caravaggio" exhibition in October 2016 to January 2017. In 2017 Sotheby's celebrated its 10th year of "Beyond Limits" — a monumental sculpture exhibition installed across the grounds of the Chatsworth estate.

The role of private museums is much debated because of the influence a museum owner and his/her personal funds have on the curatorial programme with scholars arguing that money should not interfere with the arts or contaminate it. Arjo Klamer, professor in Cultural Economics at Erasmus University in Rotterdam, and leading French Sociologist Pierre Bourdieu, have proposed an opposing theory, claiming that although money plays a significant role within the arts, the involved parties should not pay much attention to it and focus should be shifted instead to how the money is spent and its original source.

The availability of funds and an increasing interest in the arts have fuelled an interest in private collecting in the last decade. New institutions have appeared in Los Angeles, Venice, Moscow, Beijing and London. The BMW 2013 art guide confirms that 167 private museums were founded between 2000–2013 in comparison to 25 in 1990–2000. Private museums are the most popular museum model within the current international museum landscape, as shown by recent additions to the category of private museum: The Broad Museum in LA which opened in 2014; the Mexican Soumaya Museum, owned by Carlos Slim opened in 2011, and the Garage Museum of Contemporary Art was opened in Moscow in 2008. This development can also be seen in the Middle East and Asia, with the Budi Tek Yuz Foundation being a notable example.

As a cultural phenomenon, the museums have had to evolve over time; shaped by the political, economic and cultural contexts, its societal role has also had to shift. In the last few decades, with the rise of the internet and the introduction of new methods for researching and presenting information, our understanding of the museum's mission and practices has been transformed. The museum movement has now touched almost every part of the world and new museum initiatives, appropriate for the digital age, are being developed. Increasingly, it is private museums that are setting the standards and trends, with public museums having to adapt to this new tendency. New approaches and private



initialives are becoming an indispensable element of museum life and this allows museums the freedom to visualise and implement the creation of new experiences.

Another project in England of particular interest is the Auckland Project. Compared to other recent private institutions focusing on Contemporary Art, the exhibitions at Auckland Castle, in Durham in the North of England, are devoted to Old Masters. The collection of Spanish paintings, with their religious context, is at the core of the Auckland Project, whose dominating religious topic allows an exploration into Britain's history through "objects of faith and religion". In 2010, estate commissioners for the Church of England decided that Auckland Castle in Durham, one of Europe's grand palaces, and the primary residence of the Bishop of Durham, a historically significant seat of English power, was too expensive to maintain and preserve. They concluded that it should be sold, along with its series of 13 canvases by Spanish artist Francisco de Zurbarán depicting Jacob and his sons. The Auckland Castle possesses today twelve out of thirteen original paintings and one exact copy by the prominent artist Arthur Pond, which was commissioned by the Bishop of Durham after he was outbid in 1756 for the original of the 13th painting.

The captivating history of the Castle's heritage and the story of the acquisition of the Zurbarán paintings by Bishop Trevor may well have been known to Jonathan Ruffer, a highly successful banker and enthusiastic collector, who, in 2011, was moved to save the heritage site and its art collection for the nation. In numerous interviews following his acquisition of the Castle and the Zurbarán paintings, Mr Ruffer, a collector of Spanish Old Master works for 15 years, commented: "I said to the Church Commissioners, Francisco de Zurbarán's works are rare in British galleries but visitors familiar with his paintings at the Prado in Madrid will have been knocked sideways by this baroque 17th-century Spanish artist, one of the greatest painters in the world."

The case of the Auckland Project is an example of the changes taking place in the 21st-century in the museum environment: the increase of new museums worldwide, the globalization of museum practice, new communication technologies (in particular, social media and mobile technologies), political and economic changes globally and locally, the use of private donations and funds in museum development, the growth of international tourism and a rise in professional museum training at all levels. Each year the number of museum visitors increases, thus fuelling an interest in museum work, and, in turn, encouraging the opening of new museums around the world.

For example, according to a report by AMMA (Art Market Monitor of Artron) in 2016 there were 317 privately founded contemporary art museums in the world with over 70% of private museums founded after 2000. In professional circles specialists argue about issues concerning quality versus quantity, museum sustainability, private funding and the influence of individuals on the museum practice. Indeed, museums internationally share common needs and face challenges of limited financial resources.

However, according to the same report by AMMA only three new private art museums were founded in England after 2000: Initial Access, an exhibition space opened in 2017 by Frank Cohen at an industrial park near Wolverhampton, DRAF founded by David Roberts in 2007, and The Zabludowicz Collection which was created also in 2007. The Saatchi Gallery is a private art institution which opened in 1985, and is therefore not included.

Compared to other new museum institutions, The Auckland Project is a unique development since the core of the collection is focused on exhibiting and preserving Old Masters. In addition, Mr Ruffer and The Auckland Trust are working on developing other activities, including the Spanish Gallery, Mining Art Gallery, and the Auckland Tower with a viewing platform, which they hope will bring more than 400,000 visitors a year to the north-east region of the UK, and create full-time employment, directly or indirectly, for 1,000 people. Mr Ruffer mentioned that the prospect of the sale of Zurbarán's work was perceived as deeply disuniting and of great discouragement to local people. The acquisition of these paintings and the creation of a new identity to the heritage site in the north of England was a symbol of his dedication to his native region.

According to Rd. Guy Clausse, the vice-president Nostra Europa, the European organisation on protecting the cultural heritage, there is a need to find new approaches of private funding for heritage



sites, such as through funding by private owners' resources. The approach is even more persuasive when one looks into a situation whereby ancient or even modern monuments slowly become neglected and at risk of getting lost. If something is not done from the funding provided to preserve and restore them, it implies that communities risk losing their art history and part of their heritage. This means that private funding has a direct impact on the economic and cultural benefits of a country, both at local and regional levels

For Mr Ruffer, who was already a famous collector of Spanish Art by the time of the creation of Auckland Project, the acquisition seemed to bring together his wish to boost the North East region of England, where he grew up, with the conviction that he should be using his fortune for the benefit of others.

Jonathan Ruffer hopes that the acquisition of the paintings and the Auckland Castle would offer people in the North of England a new inspirational cultural activity. Dr Richard Charlres, acting Chair of the Church commissioners said: "Jonathan Ruffer's generosity has made that rarest of scenarios possible. There is now an opportunity to create a leading arts and heritage centre in the North East". The former bishop's palace is now being transformed into a world-class mu-

seum heritage centre. The temporary closing of the castle or renovation has made possible the presentations of the Zurbarán series at the Meadows Museum, Dallas and The Frick Collection in New York. The paintings underwent deep lechnical analysis at the Kimbell Art Museum, Fort Worth (Texas). Zurbarán's works are rarely exhibited in British galleries and are mainly housed at the Museo del Prado in Madrid. Scholars José Pedro Pérez-Llorca, Chairman of the Royal Board of Trustees of the Museo del Prado, and Miguel Zugaza, Director of the Museo del Prado, have described the series of thirteen canvases of life size figures depicting Jacob and his sons in Spanish farm-worker dress as being the highest quality artworks by the artist found in Britain today.

Moreover, National Trust authorities and leading international museums like the Prado in Madrid and the National Gallery of London have acknowledged the importance of a private patron like Mr Ruffer in illuminating the need for the support and rescue of national heritage sites like castles and stately homes.

Among the artworks due to feature in the inaugural exhibition is El Greco's remarkable depiction of "Christ on the Cross", recently purchased with the aid of a grant from the Art Fund. Further details of the full display will be announced closer to the Spanish Gallery's opening which is scheduled for 2019, but pieces by the most significant 17th-century Spanish artists, including Giuseppe de Ribera, are already confirmed.

The history of Auckland Castle is the former private palace of the Prince Bishops of Durham with a history dating back 900 years. The Bishop of Durham, England's only Prince-Bishop, was granted unique authorities by Norman Kings in 1075 and remained the practical ruler in the district right up to the 19th-century.

Private museums have been actively reinterpreting themselves in the last few decades. During this time, a lot of experience relating to the creation and development of collections



11 THE DUKE AND DUCHESS
OF DEVONSHIRE
IN THE GARDEN
OF CHATSWORTH HOUSE
(ON THE LEFT - FRAGMENT
OF A SCULPTURE
BY ROBERT INDIANA)

21 THE GRAND STAIRCASE CHATSWORTH HOUSE



The story of the series by Spanish artist Francisco de Zurbarán of Jacob and his twelve sons is unusual. It includes the paintings of old Jacob, grey-bearded and bent over his staff, Joseph in his stupendous coat, and Levi the priest with a quizzical sideways glance over his shoulder. The story of the creation of this series is also astonishing. Specialists say that Zurbarán was commissioned to create the works possibly by Latin American commissioners, and the paintings were sent to Mexico in the mid-seventeenth century to promote Catholicism among the native population. This interest in promoting Christianity in Mexico could be linked to a wider belief that the Aztecs were one of the lost tribes of Israel. The paintings were seized by English pirates and later found in the collection of a London merchant, James Mendez, a Portuguese Jew. In 1756, Mendez sold them for £124 to Bishop Trevor of Durham, one of the prince-bishops. Trevor had supported the 1753 "Jew Bill", and was also a forceful campaigner for the recognition of Judaism's role in the history of Christianity. "God's dispersal of the Jews", he declared, "demands our most awful and religious Regard [...] in Earnest of His future greater Dispensations towards them".

For Bishop Trevor, the acquisition of Zurbarán's paintings became a symbol of his campaign for tolerance and better understanding between religions. It was the Bishop's intention for the quests to be overlooked by the sons of Israel. Bishop Trevor displayed the paintings in the Long Dining Room at Auckland Castle, which the architect, James Wyatt, had redesigned in the late-seventeenth century for the purpose of hosting dinners in a room which surrounded quests with these images of Jacob and his sons. Thus, the history of Auckland Castle, rich in its complexity, is bound up with the history of Zurbarán's paintings.

has been accumulated, but it is only in recent years that special demands have been made of museums relating to their performance, attractiveness to financial supporters and engagement with their audiences. The demands have not been merely lists of guidelines for the proper functioning of museums as cultural institutions in today's world, but also, significantly, requests made by the museum management, professional museum audiences and visitors themselves.

Private museums experience the challenge of providing quality content, audience engagement and effective forms of presentation of collections, while taking into account all historically approved standards and expectations from the visitors and the professional community, as well as modern technological trends.

At Sotheby's our job is to facilitate art collecting and the research process. An increased interest in art collecting has led to private collectors expressing an ambition in exhibiting their collections publicly, and in some cases lending their works to open public museums. It is necessary to note today's key global museums, such as The Tate, the Metropolitan Museum, the Guggenheim and the National Gallery in London all started on the basis of private collections. For example, Solomon Guggenheim introduced the public to the art of new contemporary artists, like Kandinsky, through his private collection. In the past ten years private art museums have been set up globally.

Solheby's supports the development of museum initiatives by offering participation in the Solheby's Museum Network platform and through the Solheby's Prize, set up in 2017 to help fund ground-breaking museum exhibitions and cultural initiatives. These initiatives at Solheby's also confirm increasing attention being directed towards a private individual's contribution to the social change through art collecting. Indeed, the current cultural landscape is experiencing a renewed interest in the future development of new economic and cultural centres through private art institutions.

Bibliography

```
Phillippe L., 2011, A Demonstration of Riches Landscape Narratives at Chalsworth, University of Illinois
_Wilson A., "Man on a Mission: Jonathan Ruffer and the Auckland Castle Trust", 7.11 (2014), Financial Times
_Chalsworth House Report 2016 (London: The Duncan Print Group, 2017)
_Privale Art Museum Report, 2016, Larry's List Report, Modern Art Publishing AMMA
_Herilage Counts 2016, 2017, Historic England on Behalf of the Historic Environment Forum
Abfaller D. and Pechlaner H., "Strategic Management and Cultural Heritage Sites: New Entrepreneurial Challenges
for Privale Owners of Caslles and Slalely Homes", International Journal of Arls Management, Vol. 4, No. 3 (spring 2002)
Ambrose T. and Paine C., Museum Basics (New York: Roulledge, 1993; 3rd edition, 2012)
Beavan E., "£15-million Donation Means That Zurbaráns Can Stay", 30.3 (2011), The Church Times
_Cavendish C., Chalsworth: The House (London: Frances Lincoln, 2002)
lenkins S., "London Should Keep Its Hands Off the Treasures of the North", The Guardian, 7.10 (2005)
Kennedy M., "Ai Weiwei Prepares for Blenheim Palace Show bul Musl Keep His Dislance", 28.8 (2014), The Guardian
MacKenna K., "El Greco and Co Put Bishop Auckland Back in the Frame", 22.11 (2015), The Guardian
 "'Money is Emply': Why Philanthropist Bought Painlings Worth £15m from the Church of England
and Then Promptly Gave Them Back", 31.3 (2011), Daily Mail
Smith M.K. and Robinson M., Cultural Tourism in a Changing World: Politics, Participation, and (Re)presentation
(Clevendon: Channel View, 2006)
Rabin D., "Jew Bill of 1753: Masculinily, Virilily, and the Nation", Eighteenth-Century Studies, Vol. 39, No. 2 (winter 2006)
Saving Art for the Nation", The Burlington Magazine, Vol. 145, No. 1209, Sculpture (December 2003)
Tighe C., "North of England's Drive to Cultivate Foreign Direct Investment", 15.3 (2016), Financial Times
Thomas N., "Herilage Tourism Generales £26.4bn lowards UK Economy", 10.7 (2013), The Telegraph
```

Sotheby's EST



Old Masters
AUCTIONS LONDON JULY 2019
NOW ACCEPTING CONSIGNMENTS

SIR PETER PAUL RUBENS

Portrait of a Venetian nobleman

Sold for £5,400,000

Old Masters Evening Sale 4 July 2018



34-35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 6205 ANDREW.FLETCHER@SOTHEBYS.COM
SOTHEBYS.COM/OLDMASTERS #SOTHEBYSMASTERS

TURNING THE CORNER

FRAGMENT FROM THE ROOK BY GERALDINE NORMAN "DYNASTIC RULE: MIKHAIL PIOTROVSKY AND THE HERMITAGE"

It is difficult to pinpoint when Mikhail's struggle ager, Analoly Chubais, who was also in charge with the many acute problems that arose from the of his privatisation programme, and by the time perestroika era began to be resolved, giving way of the election on 16 June, he was a nose ahead. to the far happier challenge of building a world. In a run-off on 3 July he won 53.8% of the vote to museum. The first signals of light at the end of the Zyuganov's 40.3%. tunnel came in 1996. They were also an indication of how the Hermitage would find its way in the future — through state support rather than reliance out to his campaign managers that the visit, an on sponsorship. And how Mikhail himself would choose to operate, becoming involved in politics lovers and the cultured section of the population though never becoming a "politician".

had paid an official visit to the museum since the the President. hurried departure of the last Tsar, Nicholas II, running a campaign for re-election as President after a series of heart attacks, and there were

Yellsin visited the Hermitage on 12 June, just extraordinary first, would swing the vote of art behind him. "I know some people in St. Peters-The highlight of 1996 was a much pubburg who went to vote just because they had seen licised, pre-election visit to the Hermitage by that he visited the Hermitage", he says. And there President Yellsin in search of the culture vote. must have been many more who were encour-It was the first time that a leader of the country aged by this sign of civilised taste on the part of

Mikhail and George were not content with and it took the combined efforts of Mikhail and a mere visit. They wanted a concrete commitment George Vilinbakhov to get him there. Yeltsin was to the museum's cause. The Presidential Decree of 12 June 1996 provided this in spades.

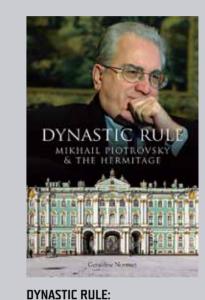
The museum was taken under the direct suspicions of an addiction to the vodka bottle... protection of the President and allotted a sepa-He started out an obvious loser in a battle with rate line in the state budget. This meant that the the Communist Party leader Gennady Zyuganov. Ministry of Culture could not remove the mu-But he had appointed a canny campaign man-seum's grant and spend it on something else.

I AM VERY HONOURED TO HAVE A FRAGMENT OF MY BOOK REPRODUCED IN THE HERMITAGE MAGAZINE. TITLED 'DYNASTIC RULE' IN ENGLISH AND 'PIOTROVSKIE: KHRANITELI KOVCHEGA' IN RUSSIAN. IT WAS CONCEIVED AS A BIOGRAPHY OF MIKHAIL BORISOVICH PIOTROVSKY BUT QUICKLY BECAME A JOINT BIOGRAPHY OF MIKHAIL BORISOVICH AND HIS FATHER, BORIS BORISOVICH PIOTROVSKY. YOU CAN'T HAVE ONE WITHOUT THE OTHER!

IT IS UNIQUE IN THE HISTORY OF MUSEUMS FOR HAVING ONE LONG-RUNNING DIRECTOR — BORIS BORISOVICH HELD THE POST FROM 1964 UNTIL HIS DEATH IN 1990 AT THE AGE OF 82 — TO BE FOLLOWED BY HIS SON. MIKHAIL BORISOVICH HAS ALREADY NOTCHED UP 26 YEARS IN CHARGE AND LOOKS SET FOR MANY MORE! HIS PROUDEST BOAST IS THAT BY 2014 HE HAD FULFILLED IS FATHER'S PLANS FOR THE MUSEUM, DRAWN UP WITH THE BACKING OF THE GOVERNOR OF ST PETERSBURG, IN 1985.

IT WAS DIFFICULT TO CHOOSE WHICH SECTION OF THE BOOK SHOULD BE REPRODUCED HERE. BUT I THINK THAT THE STRUGGLES OF 1996-1998 AND THE MANNER IN WHICH THEY WERE SOLVED MAKES A STRIKING CONTRAST WITH THE SMOOTH RUNNING OF THE MUSEUM TODAY. NOT EVERYTHING IS GOING PERFECTLY, OF COURSE, AND THERE IS ALWAYS A SHORTFALL OF FUNDS, BUT MIKHAIL BORISOVICH IS THE MASTER OF A SPECTACULARLY SUCCESSFUL AND INTERNATIONALLY RESPECTED MUSEUM.

GERALDINE NORMAN



MIKHAIL PIOTROVSKY & THE HERMITAGE Geraldine Norman © Publisher: Unicorn Publishing Group, London, 2016 ISBN 978-1-910787-30-4

facility and 10 billion (£2.5m) per month was to slightly at the end of 1998. be made available to continue the construction. maintenance of the museum promised in the Federal Budget for the second half of the year.

but it came as no surprise that Yeltsin's promises were only partly realised — the Ministry of Culture helped itself to part of the money. As for the funding of acquisitions, it was for the following year and depended on Yellsin's re-election. No-one really believed that the money would be forthcoming, but when Putin took charge of the was issued in 1996, but has not been made." President's Property Management Department two years later and was responsible for seeing that the President's promises were realised, he saw to it that the money for acquisitions was paid.

pleasure of spending £5m on art. They bought ums of Russia. And it got the museum a separate 19th- and 20th-century art to fill gaps in the colline in the budget. It also marked Mikhail's emerlection — a good Boudin seascape, a Soutine, a Maillol sculpture and works by Utrillo, Rouault and Dufy. They also bought the museum its first also a player. examples of Chinese ritual bronze vessels, a ku of the 5th to 4th-century BC and a van of the 11th By the time of his appointment in 1992, at the to 10th. These handsome vessels with moulded decoration were only just starting to be unearthed in 1917 and had thus escaped the museum so far. There was also a 17th-century Chinese kesi tapestry panel in dazzling colours which had belonged appointed, Yeltsin made it customary. I was not to Peter the Great and a miscellany of other paintings and artefacts. However, acquisitions apart, the museum was left with a large funding shortfall. In a coruscating challenge to the government, Mikhail drew the public's attention to this in his introduction to the museum's annual report for 1998:

(The Ministry has frequently sought to cancel this already been approved was reduced. This resultcommitment, so far without success.) The muse- ed in the accumulation of multiple debts. The Muum was promised 20 billion roubles (£5m) for seum was on the verge of closing several times as acquisitions. In addition, money was to be made it was unable to pay for basic utilities, fire safety available to cancel part of the museum's debts to services and security. Payments from the federal the Finnish contractors building the new storage budget for maintenance of the Museum stabilised

'However, federal shortfalls remain disas-Finally, the government was to pay the grant for trous to the Museum's major reconstruction project, the building of the Centre for Restoration and Conservation in the Staraya Derevnya area The museum was in dire straits at the time, of St Petersburg. Now that the first phase of work (a depository for art holdings and an engineering block) is nearly complete, it is especially disappointing that, as many times before, construction will likely be suspended again. The Decree of the President of the Russian Federation ordering the payment of the budget debt for the depository

Yellsin's visit to the Hermitage was nevertheless a turning point. It placed the Hermitage under the direct protection of the President — not just Yeltsin, any subsequent President — thus rais-Mikhail and his curators then had the great ing it head and shoulders above the other musegence onto the political stage. He was no longer just a scholar and a museum director, he was

This had, of course, taken place gradually. start of the Yeltsin period, the post of Director of the Hermitage was already being recognised as important. "My father was never invited to the highest level receptions in Moscow. After I was only invited, I was put on the first or second table with the judges of the highest court and representatives of the President from the Regions. And then it became more a tradition to invite the man of 'culture', the man from the Hermitage."

In 1995 the Prime Minister, Viktor Chernomyrdin, founded a political party, "Our Home "The Museum's financial standing remained - Russia" to rally young men of a liberal, techdesperate. Even government funding that had no ratic inclination. The idea at the time was to



Eugène Boudin Beach at Trouville France, 1893 Oil on canvas. 56×91 cm The State Hermitage Museum. St. Petersburg Inv. № ГЭ 10597





PILE CARPET DEDICTING HORSEMEN **FALLOW DEERS AND GRIFFINS.**

PAZYRYK CULTURI 5TH — 4TH CENTURY BC Wool. 200 × 185 cm The State Hermitage Museum, St. Petersburg Inv. № 1687-93

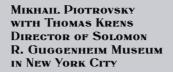


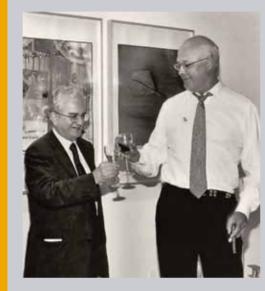


OPENING OF THE HERMITAGE-Vyborg EXHIBITION CENTRE. 2010



PRESIDENT BORIS YELTSIN DURING HIS VISIT TO THE HERMITAGE







The queen of Bahrain Sabika bint Ibrahim Al Khalifa AT THE OPENING OF THE EXHIBITION "Tylos. The Journey beyond Life. RITUALS AND FUNERARY TRADITIONS IN BAHRAIN". 2012

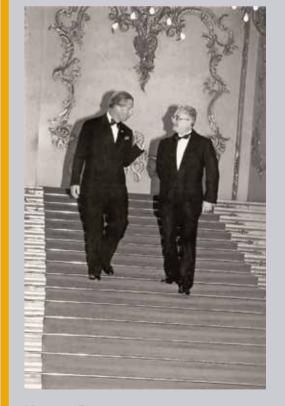




VIEW OF THE EXHIBITION CENTRE HERMITAGE AMSTERDAM FROM THE AMSTEL RIVER



Mikhail Piotrovsky, Vladimir Putin and Tony Blair DURING HIS VISIT TO RUSSIA. 2000



MIKHAIL PIOTROVSKY AND PRINCE CHARLES GO DOWN THE JORDAN STAIRCASE OF THE HERMITAGE AFTER THE GALA RECEPTION. 2008



THE KAZAN KREMLIN Söyembikä Tower and Kul Sharif Mosque AT THE CONFLUENCE of the rivers Volga and Kazanka, Tatarstan

have a two-party system, like the United States, was particularly well-placed to do. By the year and this was to be one of them. They had some 2000 he was planning satellite Hermitage exhitrouble recruiting a cultural figure — those in- bition spaces in the Netherlands, the UK and the volved in the arts tended to guard jealously what USA. As a result, he had met many leading politithey saw as their independence and freedom and cians and citizens in all these countries and in were not interested in politics. The young men numerous others through travelling exhibitions. who were running the Ministry of Culture turned the founders of the party. It was quite a nice politiment changed and it had nothing to do, except have meetings from time to time."

exposed Mikhail to the world of power poliout. After a poor showing in the 1999 election, it merged with the United Russia party and Mikhail resigned.

In 1996 he had been offered the post of Min- get special support for particular projects. ister of Culture but turned it down. The job held no altractions for him. It would have meant serving lune 2001 by a consortium of specialist firms ing for a year or two, and then being left out in the cold. As Director of the Hermitage he could, with luck, go on for ever. So far he has proved to another branch of the Hermitage. Archaeologists be immune to the changes and swapping around and architectural historians from the Hermitage that affect ordinary politicians, but he frequently went to work, studying the building and the park makes the point that, if the Minister of Culture so and advising on how it could be most faithfully wished, he could be out of a job in five minutes.

In 2000 Yellsin finally resigned as President was to spread the word internationally. This he fire. It took its final shape in 1847 when Nicholas

The first sign of Putin's favour — or maybe to Mikhail to ask for his help, "so I became one of the first task for which Mikhail could be useful was the reconstruction of the Constantine Palace cal organisation. The idea was that it would be at Strelna on the outskirts of St Petersburg. It had the party of the government, but then the govern- to be completed in eighteen months so that President Putin could entertain 45 heads of state there for the celebrations in 2003 of St Petersburg's Involvement in "Our Home - Russia" 300th anniversary. The charitable trust established to fund the reconstruction was run by the lics. Chernomyrdin had been the chairman of head of the President's Office, Vladimir Kozhin, Gazprom and his party attracted members of the who set out to find sponsors in the business comruling elite, together with bankers and oligarchs. munity: "The hearts and minds of many people In March 1998, when the country was effectively were stirred by the idea that the reconstruction bankrupt, Chernomyrdin was dismissed from and conservation of the Constantine Palace office, and thereafter the party began to peter would facilitate the process of reform which is so vital for our country and our people", Kozhin explained. However, it's more likely that this was an ideal means to suck up to the President and

A lender for the reconstruction was won brought together by the Architectural Department of the Hermitage and for a while it operated like reconstructed.

The Constantine Palace was the very esand nominated Vladimir Pulin, his Prime Minis- sence of the picturesque in the mid-1990s ter, to succeed him. Putin and Mikhail were old a ruined palace with a park stretching down to the acquainlances — Mikhail's wife had worked for sea, inhabited only by cats and wild birds. It had Putin – and he asked Mikhail to act as a dover- a long and complicated history. Begun by Peter ennoe lilso ("trusted person"), one of his 500 or the Great, it was left unfinished at his death. His so agents or representatives during the election daughter, Empress Elizabeth, took a brief interest campaign. The role of such representatives is to but it was in 1797 that it really came to life when speak for the candidate in all circumstances, on Paul I gave it to his third son Constantine. Then, huslings and off. Mikhail's special responsibility after a brief period of glory, it was destroyed by

continued in imperial hands until the Revolution in 1917. If was occupied by the Germans during the Second World War, then in the 1980s, it was destroyed by fire and abandoned.

The reconstruction was completed, as specified, in eighteen months with builders working night and day to get it ready on time. In a series of museum spaces, the Hermitage mounted a heraldry display — flags, uniforms, medals. Peterhof Palace and Park Museum Reserve provided a reconstruction of the family's private living guarters, and the Naval Museum mounted a special display commemorating Peter the Great's love rational role. The plan pleased all parties and in of the sea. Eventually, however, a museum collection of its own was formed for the Palace by the purchase of art works from the collection of the cellist and conductor Mstislav Rostropovich and others. After that, they had no need of the Hermitage and the umbilical cord was cut.

Another, more lasting task also fell to Mikhail and the Hermitage at this time — the preservation of the porcelain museum at the Imperial Porcelain Factory. Initiated by Nicholas I, the idea of the museum was to provide the factory's designers with examples of excellence to copy from, adapt or be inspired by. He bought examples from all the great European factories, Meissen, Sèvres, Chelsea, and so on; thereafter particularly good examples of the factory's own work were added to the collection.

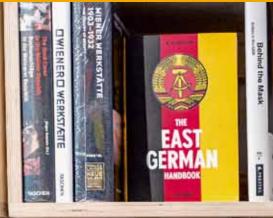
When its operation was privatised, vouchers were issued to all 3,000 of the workforce, giving them control. It was an admirable, idealistic idea, repeated in factories all over Russia, but the employees quickly discovered the market value of the vouchers. They were first snapped up by canny Russian investors who then sold them on to foreigners. The American company KKR (Kohlberg, Kravis, Roberts) gradually built up a controlling interest. On discovering this, the management and staff were outraged and quite literally locked them out. They then turned to the courts arguing that KKR were only after the museum which they would sell off to the highest

I gave it to his son, another Constantine, and it bidder. The arbitration court ruled that the privatisation was invalid, but in January 2000 that decision was reversed. The government meanwhile had ruled that the museum collection constituted a "national treasure". It must remain state properly and could not be sold with the factory.

> That left the question of where the collection should be housed and who should look after it. Mikhail came up with a simple proposition which saved the day. He suggested that the collection should belong to the Hermitage and be looked after by them but that it should remain at the factory — thus continuing to perform its traditional inspi-February 2001 the Ministry of Culture announced that the Hermitage would manage the collection while the new owners agreed that they would continue to house it at the factory. By this time KKR had sold its controlling interest to Nikolay Tsvetkov, President of Uralsib, one of the largest financial corporations in Russia. In November 2002 he gave it to his wife, Galina, who loved Russian porcelain and the battles over foreign ownership were no more. The museum galleries were refurbished by the new company in return for permission to make replicas of the museum items. All was sweetness and light.

























THE HERMITAGE SHOPS — HERMITAGE.BERLIN — BIKINI BERLIN — CHARLOTTENBURG



Bikini Berlin is the city's perfect venue for a startup pop-up before further transformation into its next business model. Having benefited from the six months granted by the Concept Mall management for original projects, the Hermitage shops have now moved from the Bikini Center to the stylish Charlottenburg.

This relocation to the district of theaters, museums, fine restaurants, well-groomed parks as well as street art, vintage, music shops and cozy cafes inspired the Project's founders to capitalise on the cultural potential of both Charlottenburg and the Hermitage.

This has initiated a new concept for Open Space hermitage.berlin., which sees the combination of the book and museum shops with an open cultural and educational platform.

Light modern design, plenty of air and the aroma of coffee — there is a small coffee shop where you can read a book while you enjoy a delicious hot drink; or sit outside in the warm weather observing the charismatic and cultured Windscheidstrasse with your friends.

This venue not only features typical activities, such as selling books, canvases and high-quality museum products, but also hosts lectures and seminars, exhibitions of photographs or modern painting, as well as film screenings for residents and visitors.

The founders of the *Hermitage shops* — hermitage.berlin. project are seeking opportunities for further growth, future projects, and a new vision

You are all welcome to visit 16 Windscheidstrasse, 10627 Berlin, Germany.









ST. PETERSBURG IMPERIAL TAPESTRY FACTORY. ON THE OCCASION OF ITS 300th ANNIVERSARY T.T. Korshunova

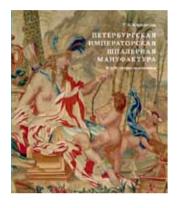
State Hermitage — SPb: State Hermitage Publishing, 2018. — 168 pages: illustrated

GLASS THAT WAS ADMIRED. 16th—20th-CENTURY GLASS MASTERPIECES AT THE STATE HERMITAGE Exhibition Catalogue

State Hermitage. — SPb: State Hermitage Publishing, 2018 — 228 pages: illustrated

FIRST CATALOGUE OF THE HERMITAGE ART GALLERY

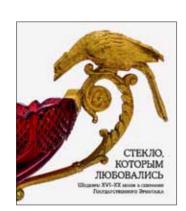
State Hermitage — SPb: State Hermitage Publishing, 2018. — 472 pages: illustrated



It is impossible to discuss the art of tapestry weaving in Russia separately from the history of the St. Petersburg Imperial Tapestry Factory. And yet this business, which continued for a century and a half, remains under-researched in the history of Russian arts and crafts. Our study of museum exhibits, print sources and archives has informed a more comprehensive presentation of the factory's history.

There is ample documentary evidence of the factory's business from the early 1700s. Evidence pertaining to the second half of that century, when the business thrived, is much scarcer. However, in different stock categories of the Museum, we have located a substantial amount of material, which is sufficient to form a general idea of how the factory fared in the nearly 150 years that it remained in business.

Russian tapestries appeared in palace inventories, museum catalogues and catalogues of private collections in the late 1800s through early 1900s. Despite their occasional inaccuracies and false attributions, these publications are valuable sources of data. No serious publication on the St. Petersburg Imperial Tapestry Factory appeared until 1903.



This book introduces the reader to specimens of glass art from Western Europe and Russia. The 90 plus exhibits on display — Venetian glass, massive German wine-bowls, artfully engraved goblets and chalices crafted in Europe and Russia, vases, items with glass inlays, inlaid pictures — exemplify the successive stages of evolution of the glass-making industry in Europe and Russia

These fragile, delicate vessels demonstrate the supreme craftsmanship of the glass-blowers, engravers and painters who created them. Not only are they the silent witnesses of technological progress in the industry; to the inquisitive eye, they will reveal volumes about the changing aesthetic tastes and etiquette of their epoch. Tableware items make up the bulk of this exhibition. In Europe's dining etiquette, glass tableware became compulsory from the late 15th century on. During the Renaissance, elegant glass artefacts were admired on a par with vessels of gold and silver, except for just one considerable drawback: fragility



The history of the Hermitage art gallery abounds in curious episodes and tragic coincidences, fascinating mysteries and inadvertent discoveries, funny stories and amazing transformations. Much has been written about all this, but books and articles are not the primary source of information; but rather the Museum's internal accounting documents such as inventories, lists, catalogues, memos, certificates and condition descriptions. As pieces of historical evidence in their own right, they require research and cataloguing as well as caring custody, but most of all they need to be treated with respect. At the very top of this list of historical documents we find the early handwritten "Catalogue", compiled by Count Ernst Johann von Munich (1707–1788) on the instructions of Catherine II in 1773-1785. The Catalogue lists upwards of 2,650 paintings, representing the sum total of the collection at the end of Catherine Il's reign. Munich included information about the artist and subject-matter of each painting, as well as a brief description and indication of the painting's size (in historical Russian measures: arshin and vershok). In some cases he would append his own opinion as to the merits or demerits of the painting, or the likelihand of a false attribution.



THE DUBROVICH FAMILY ISLAND



Anatoly Belkin, Vladlen Gavrilchik IN ANATOLY BELKIN'S STUDIO IN YAKUBOVICH STREET, LENINGRAD, 1979 PHOTO FROM ANATOLY BELKIN'S ARCHIVE

I SLEPT POORLY THAT NIGHT, THE DAY BEFORE A STRANGE COUPLE HAD COME TO MY STUDIO IN YAKUBOVICH STREET AND ANNOUNCED FROM THE DOORWAY THAT THEY WANTED TO PURCHASE MY PAINTING: A PORTRAIT OF A YOUNG WOMAN HOLDING A GLASS OF RED WINE, THE COUPLE HAD SEEN THE PIECE AT AN EXHIBITION IN THE GAZ PALACE OF CULTURE, IT WAS DECEMBER 1974. AND SEVERAL DAYS HAD PASSED SINCE OUR FIRST OFFICIALLY PERMITTED EXHIBITION (WHICH LASTED JUST FOUR DAYS! HAD ENDED.

he couple was interested in a work. The door was opened by a red cocker spaniel, I had painted with oil paints on fiberboard. Sasha Arefiev called the painting "The Queen of Solntsedar" in honor of the cheap and extremely disgusting wine of the same name that was popular among the most marginal drunkards in the mid-1970s. At the same time, I wasn't yet spoiled with attention from any art collectors, and these kinds of people, who wanted to pay money for a piece of cardboard on which an unknown artist had portrayed an unknown woman, seemed to me like exotic characters from some Hemingway novel, and anything but people from the Leningrad of the Grigory Romanov era.

The couple was very striking. The tall man with dark, burning eyes and chestnut-colored wavy hair was Nikita. The miniature blond who kept batting her mascara-covered eyelashes, in an unthinkably stylish plaid cardigan and heels in December, was Irina — Nikita's wife.

Irina (Ira) was in charge of the negotiations. She cut right to the point, foregoing any politesses or wordy introductions.

— "We like your piece very much, and would like to buy it... How much?"

I had not even thought of how much my painting could have cost, and I was so embarrassed that I blurted out a huge sum:

- "400 rubles!"

As soon as I said it, I was terrified by such an enormous figure. An engineer at the time received 110 rubles a month! Irina batted her eyelashes, and Nikita chimed in immediately:

- "We're buying it."
- "Yes," added Irina, "we have space for it... Can we take it with us right now? The taxi is already outside waiting for us. Come to our place tomorrow evening at 7:00. The address is 12, Plekhanov Street, apartment 36."

They grabbed the painting and disappeared, leaving behind them the light aroma of some kind of foreign perfume or skin cream. I was left standing alone in shock in my studio.

At exactly seven the next evening I rang the doorbell to a typical Leningrad building entryway, buzzing the only bell there was (so it's not a communal apartment, I thought), to apartment 36.

back into the aparlment. Nikita appeared behind the spaniel and gave me a jovial handshake. The incredible smell of roasted meat and some other delicacies told me I had come to the right place. The apartment stunned me right off. The coat closet was made of fire-red cherry, and had clearly been built before the Revolution. There was an incredible assortment of all kinds of vases made of glass and porcelain. There were figurines made of bone, wood, and bronze, and dishes with light blue pastoral scenes and windmills, and cloisonné enamel dragons, and cachepols with irises and lilies (in perfect Art Nouveau style), and console tables made in strict Empire style with marble tops, lacquered jewelry boxes with mother of pearl, and a silver refrigerator for champagne with a nymph for a handle... And all of this looked so harmonious together, all of the items lived in symbiosis, there were live flowers on the windowsills, and a large monstera plant in a wooden planter hanging over the offoman, which was covered in something very colorful and beautiful. And there were paintings all over the walls... paintings of all different sorts, and all very well done (I noticed that immediately). But the largest item in the room was the table covered in a white tablecloth set with six or seven covers, a row of bottles in the center, and cloth napkins in rings. My artwork was already hanging on the main wall, above an oak desk with a green felt writing mat. The desk was covered in books written in English, and various letters, and all kinds of strange charts and tables. I felt like a real artist for the first time! Only one guest had arrived before me. He was a golden-haired young man, who seemed very shy to me. His name was Sergey Rytkheu, son of the famous writer Yuri Rytkheu. Furthermore, he wasn't a guest, but rather lived in the same apartment (I was wrong, and the apartment really was a communal apartment, formally speaking!). His room was across from the kitchen, where Irina was taking the roasted leg of lamb out of the oven. The doorbell rang, and two more couples came in. That's how I got to meet Valery Popov and his wife Nona, as well as Nikodim Gippius and his wife Tanya that evening.

and the dog guickly turned around and rushed



142/14

I was the newcomer, both in this group of friends, and at the dinner table. Also, everyone else was much older than I was. They all spoke to me very politely, but kept their distance. They were feeling me out...

The Soviet Union. She went on trips abroad with official delegations quite frequently. This was the main privilege of her profession. Not many people had such luxury! She knew Italy like her own apartment, and that's where she got all of the in-

We drank only red wine, and this was another particularity of the house. Anyone who wanted to drink vodka had to bring it themselves. We hadn't even taken our first sip when there was a sudden bealing of wings, and a small lemon-colored parrot with pink cheeks landed right on Nikita's shoulder. The bird began pecking at Nikita's ear gently. Everybody at the table just kept talking like nothing had happened. Then the parrot, shuffling its claws, started descending Nikita's arm down to the table. When the bird reached the dinner table, it climbed up Nikita's fingers holding the glass of wine, jumped quite elegantly onto the rim of the wine glass, looked up at Nikita, and, upon receiving silent approval, bent over and sipped some wine with his beak. I saw myself how the parrot took two or three sips and, spreading its wings, dropped dead onto the tablecloth, hitting the salad bowl on his way down. I was terrified! The dead bird, hooking its legs, laid on its back, which was now covered in mayonnaise. Its eyes rolled up into its head... Nikita carefully pushed the bird away from the dish holding the leg of lamb, as Irina was already working with a big knife cutting off pieces of meat.

- "I wish we could do the same! Two gulps and we're already in Nirvana!" pronounced Nikodim Gippius.
- "Yes..." replied Nikila, "what can you do about him, the little boozer!"

Then the conversation shifted to modern art, and the names of new artists from Moscow and Leningrad started flying across the table. Everything was so tasty and marvelous! And that's when I remembered my money!

Right at this moment the bird got convulsions, tried twice to get up on its legs, and managed to do so on the second try, teelering over to the edge of the table and looking down. Apparently, the parrot got dizzy from such heights, and decided to go back to its owner's firm shoulder. The parrot climbed onto Nikita again, this time ascending its owner's arm, rubbing its head against Nikita's cheek along the way, then sat down, pushed off, and flew across the room towards the huge leaves of the monstera plant... The parrot was named Vovka, in honor of Vladimir Lenin's nickname, but unlike Lenin, the bird drank like a typical proletariat.

I found out only much later what Ira and Nikita did for a living. Ira was one of the best simultaneous interpreters from Italian to Russian in all of Leningrad. There wasn't a single important meeting or high-level function that could get by without her. But the most important thing was that her work gave her the opportunity to travel outside

the Soviet Union. She went on trips abroad with official delegations quite frequently. This was the main privilege of her profession. Not many people had such luxury! She knew Italy like her own apartment, and that's where she got all of the incredible vases, and plates, and marvelous silver knick-knacks. She also flew to Japan, France, and other places too. And when she came home, she would have yet another new piece to add to her art collection. The only criteria she used to choose the items was: "I just love the way it looks!" The artistic, historic, or money value of the piece were not at all the most important thing to her!

Nikita turned out to be a well-known scientist. He was a hydrometeorologist. He did his research on the structures of some kind of special clouds, or maybe it was on special forms of ordinary clouds... Whatever the case, he had already published many research articles, and was now working on his doctorate. He could write and speak fluently in English and French, and yet he absolutely did not fit the stereotypical image of an academic. Moreover, together with Valery Popov, he wrote the screenplays to a never-ending, highly successful children's TV show, the name of which I've forgotten (something like "Turn of the Sun", or "The Turn from the Gates"). Apart from personal satisfaction, this writing gave Nikita and Valery guite a generous income as well. During the Soviet period, an artist who published illustrations in a children's book by Delgiz Publishing House could easily live on that income for half a year. But for artists like me, the "outsiders", it was almost impossible to get such work. Only Misha Belomlinsky, the editorin-chief of "Campfire" children's magazine, gave me the opportunity to create two or three pictures once every three months, keeping me afloat.

Nikita was an art collector too. Amazingly, he and Ira never fought about anything. They both had a very good eye and an excellent feeling for art. But it was Nikita who made the transition from decorative art to paintings in the Dubrovich family. Thanks to him, they started to accumulate works by Gavrilchik, Sacharow-Ross, Rukhin, Goryunov, and other artists, as well as my own paintings. In just a few years, the walls in their apartment became completely covered in new Soviet works, and they would have bought my large watercolor as well, which they really liked, but they didn't have any place left to hang it. The Dubrovich family didn't have any portfolio cases stashed away in the closet holding excess art works. They didn't have any reserve pieces with which to rotate their art displays on a regular basis. They wanted to see the pieces they loved every day, and to live in and among these treasures!

meeting or high-level function that could get by without her. But the most important thing was that her work gave her the opportunity to travel outside the Dubroviches were. Irina and Nikita were truly





- A Lady Holding a Glass of Wine (The Queen of Solntsedar)

 1974. Oil on orgalile. 99.5 × 59.4 cm
 The State Hermitage Museum, St. Petersburg
 Inv. Nº ЭРЖ 3366
- 21 Anatoly Belkin in his studio in Yakubovich Street, Leningrad, 1979. Photo from Anatoly Belkin's archive

one of a kind. Their home was a total miracle contrasted with the backdrop of very grey Leningrad of the beginning of the end of Brezhnev's rule.

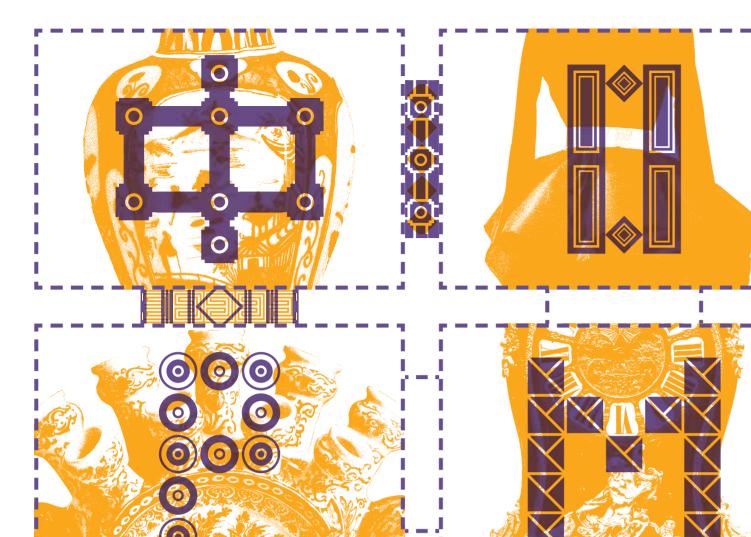
On that very first evening I spent at their place, after we finished tea, they brought me an incredibly beautiful, black, soft leather wallet. I had a hunch that my money was inside, but I wasn't sure if it was acceptable to open the wallet and take a peek inside or not. No one ever before, or since, for that matter, gave me my royalties in a porte monnaie! The alcohol and delicious food numbed my apprehension for a while. Then, when I went outside at the end of the night, I took the wallet out immediately and... Oh horror! There was no money inside! I can remember to this day how completely bewildered I felt. They had lost the money, or forget to put it inside, or tricked me, or gave me a wallet instead of money... Should I go back and ask? Should I take the painting back? No, it was impossible... I was as poor as a church mouse. I could have lived half a year on the money they owed me! Of course, I found the money later, sitting in a hidden pocket inside that incredible wallet. This was yet another piece of Dubrovich trickery.

We were friends for a long lime. Their collection kept growing in size, and their apartment had less and less bare wall space. At the same time, the rooms seemed to get larger in size, to get more full of air than less. I've seen this strange effect of art many times since in other art collectors' homes. The Dubrovich apartment was a very special, completely unique home, with its own unwritten rules, with its own guests, with whom the Dubroviches passed years of friendship. These people had an incredible passion for everything creative and non-conformist, for everything made with talent. The artist was forgiven practically everything, while dweebs and conformists weren't forgiven a thing! But the latter almost never got into this home anyway, and then disappeared from it forever after.

The first to pass away, in a tragic and absurd way, was Nikita. Ira just couldn't recover from this shock. She started drinking... About a year or two later they found her in her own bathtub — with a fractured skull. Apparently, she slipped and lost consciousness...

That's how this wondrous world on Plekhanov Street ceased to be — in the Leningrad of the period of decrepit general secretaries. But our memories of such unique people help us understand that a completely different counter-life existed even at that time, too. And it was an incredible stroke of luck that I got the privilege of knowing these people. Of course, serendipity often plays the most important role in an artist's life.

P.S. The Nikita and Irina Dubrovich art collection is currently held in the State Hermitage Museum.

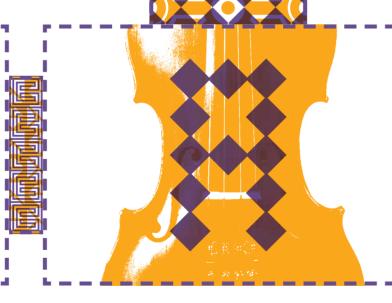


St Petersburg

Biennale of Museum Design³

09/11-19/12/2018

www.spbmuseumdesign.ru



Organizers:



ГОСУДАРСТВЕННЫЙ **PAMILAS**The State Hermitage Musaum

Supported by:



Partners:



Barnbrook



RAA Planning Design Media

IN THE 18 MONTHS THAT FOLLOWED ITS EXTENSIVE RENOVATION, MANEGE CENTRAL EXHIBITION HALL HAS HOSTED 40 EXHIBITION PROJECTS, SIX OF WHICH HAVE RESULTED FROM MAJOR INTERNATIONAL COLLABORATIONS.

An additional programme designed for adults and children encompassed over 120 events, among them 20 concerts, 7 film screenings, and 12 large-scale outdoor exhibitions. We have been actively exploring the capacities of our venue, improving teamwork, searching for new points of contact with the audience, reaching beyond conventional exhibition spaces and shaping Manege as a new cultural institution.

Our current goal is to integrate into a global art context, while remaining part of St. Petersburg culture. We are equally interested in high-profile shows and in projects by aspiring artists. The Manege of today is multidimensional and can serve as an exhibition space, a cinema, an educational centre and a music and theatre venue. We keep developing innovative event formats and new ways of engaging our audiences.

Manege has no art director; every project is a statement made by an individual curator, and no two projects are the same. The recent history of the Manege has been shaped by the Board of Trustees where Mikhail Piotrovsky holds membership. We are infinitely grateful to him and all the other members of the Board for their commitment to the Manege and for their invaluable contribution to the development of our project.

PAVEL PRIGARA, Director of Manege Central Exhibition Hall



