



ISSUE NO28
HERMITAGE MAGAZINE

"The Netherlands is a conglomeration of culture. Its spatial and temporal components are tightly fitted together with each other and with the land — these low (neder) lands. The overall picture of this culture is perceived as a complex texture rather than as a composition with dominant elements and hierarchical relations. So when you investigate any specific Dutch topic, it is hard not to veer off into general 'country studies', or at least not to discuss the design of this man-made country.

A Universal Communication Symbol

Within the size range of printed products, the postage stamp is at the small end. But miniaturization is not an end in itself for stamps. Its tiny format is sufficient to display the price and the name of the country legibly, and is necessary to avoid cluttering the envelope. The small size is also dictated by the enormous print runs, reaching tens of millions of copies. This explains why the postage stamp has evolved into a changeable form endowed with changeable supra-content. By the end of the 20th century, the postage stamp had already consolidated its role as its country's signature, a powerful method of disseminating ideas and knowledge, and a composite micro-mirror of the surrounding world.

Every time you go through the routine procedure of paying your postage you are launching a vital message, a document of your time and your country, on a journey around the world. An intimate message gains an face seen by everyone, containing the romantic spirit of postal communication, which knows no borders. An official marker grows into a symbol of worldwide communication. Through the efforts of its creators and devotees, the postage stamp has become a vastly popular collector's item, an object of potential artistic value and, last but not least, a special form of creative self-expression. In the 1970s, artists began to create 'their own theatre, their own music, their own books, LP records, toys, houses, and even their own postage stamps'."

Vladimir Krichevsky. A Postage Stamp from The Netherlands (excerpt from an article published in the 1992 compilation *Design in the West*, by the All-Union Scientific Research Institute of Industrial Design, Moscow)



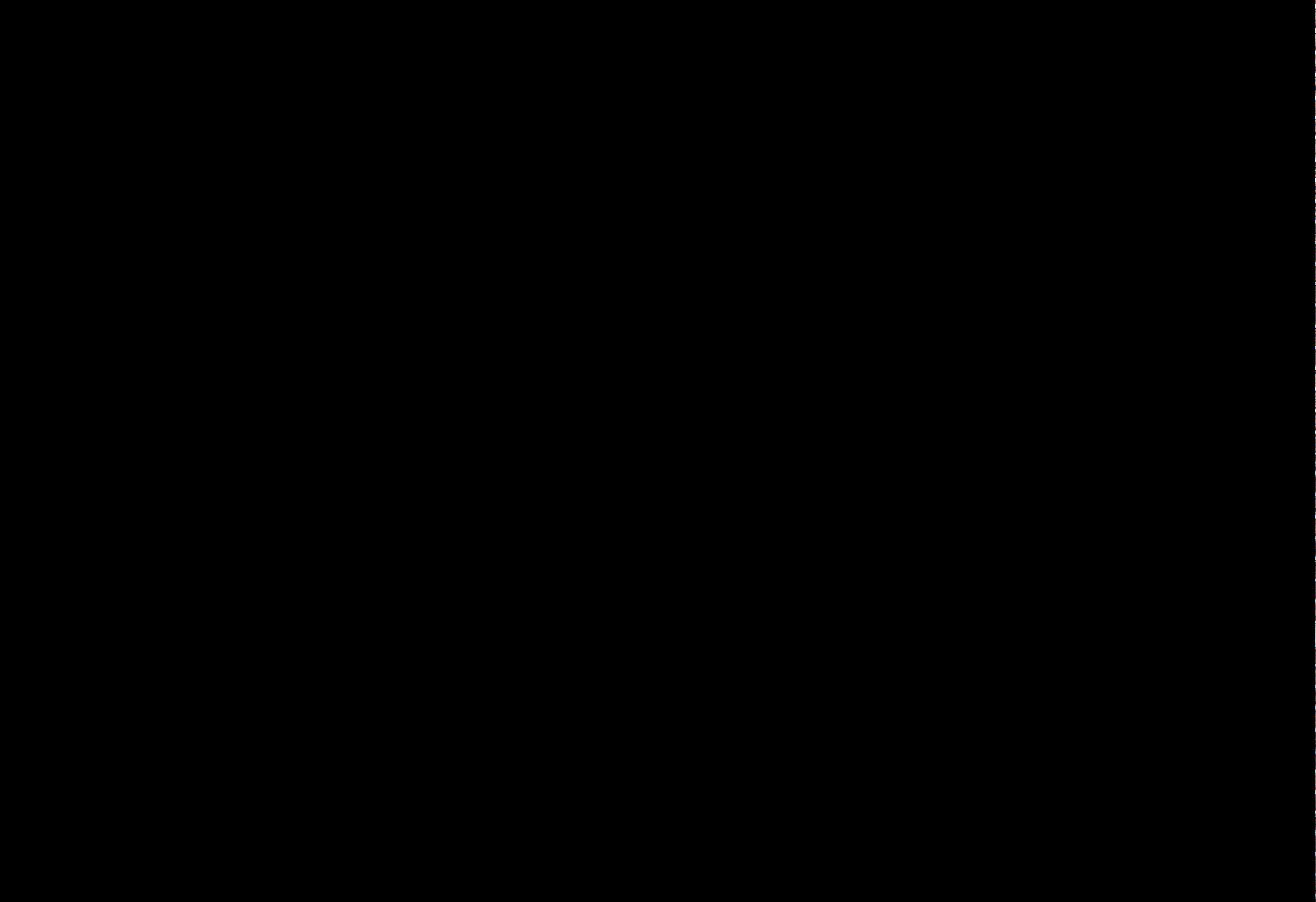
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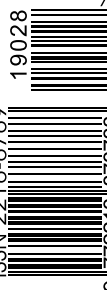
HERMITAGE AMSTERDAM



HERMITAGE AMSTERDAM • A HAVEN. MUSEUM 15/24 • TREASURY! MASTERPIECES FROM
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THE DUTCH DOCTOR. MEDICINE, ART AND BOTANY • OUTSIDER ART • A ROTTERDAM APART

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COVER

Jan Provoost
Donor with St. Nicholas and his Wife with St. Godelina. Diptych (fragment)
Flanders, 1515-1521
Oil on wood
Groeningemuseum



Antony Gormley
Sculpture Exposure
Lelystad, The Netherlands, 2010
Pholo: Yuri Molodkovels
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BEQUEST OF PETER THE GREAT



MIKHAIL B. PIOTROVSKY
GENERAL DIRECTOR, THE STATE HERMITAGE MUSEUM

IT IS IMPOSSIBLE TO FALSIFY HISTORY, BUT A DOCUMENT IS EASY TO FORGE. ONE OF THE MORE FAMOUS FORGERIES IS THE SO-CALLED “LAST WILL AND TESTAMENT OF PETER THE GREAT”, ALLEGEDLY CONTAINING HIS NEFARIOUS PLOT TO TAKE OVER THE WORLD. A TYPICAL HOAX, IT GAINED NOTORIETY AND EXISTS TO THIS DAY.

But Peter did leave us his genuine last will and testament, a spiritual one. Although he never wrote it down, this will and testament would define Russia's life for many years to come. Peter's behest was for Russia to create a common space with the Europe of the Enlightenment, to embrace its cultural heritage, its enlightened and rationalistic ways. This Europe still exists, but the preservation of Peter's traditions in dealings with this Europe is the object of heated debates and struggles both in Russia and outside it. The real will and testament proved to be no less powerful than the false one. Russia did merge with Europe in a common cultural space, and Holland, which our monarch loved so dearly, remained a crucial actor in this process for centuries. What Peter left behind for posterity was like a recipe for interaction guided by mutual rapport, which is practically built into our national DNA. This rings especially true for the relationship between St. Petersburg and Amsterdam. One of the cities had forever imprinted its image onto the conscious and subconscious mind of the great reformer, while the other objectified his innermost vision, which sometimes took whimsical forms.

The embodiment of this interaction bequeathed by the emperor and ordained by destiny, Hermitage Amsterdam is a stunning exemplar of mutual affinity and concerted endeavour, and even more importantly, of the ability to merge space and spirit within a common domain. Hermitage Amsterdam was love at first sight, a love both requited and mutual, underpinned by a mechanism of interaction harkening back to Peter's own ideas. A combination of Dutch rational thinking and Russian impulsiveness never fails to produce excellent results. Our colleagues recall the numerous rules and regulations which were drawn up originally, and while they still apply, every exhibition and every project is a unique creation that never completely fits into its own preset framework.

The mentality of each of our nations has its freedoms and limitations. When the two mentalities combine, limitations increase, but freedoms increase as well. The audiences are different in St. Petersburg and Amsterdam, and so are their interests and preferences. The exhibitions we stage in Amsterdam and St. Petersburg are not only about world culture and Hermitage ideology; they are also a reflection of



PHOTO © MIKHAIL VILCHUK, 2019

the mentalities of our two nations. We end up with a fascinating dialogue of cultures that brings forth a sublime museum symphony. We show what we have and want to show, but we describe it differently.

A shining example of our collaboration, the exhibition on the Russian Revolution used Dutch design features that had nothing in common with the Hermitage tradition. On the other hand, the Hermitage's exhibitions in Amsterdam always bear the hallmarks of the Hermitage style. Two different types of aesthetic approach, two different kinds of perception and analysis blend together, giving birth to something new, something European in a broader sense. Peter acted in a similar vein, collecting his herbaria and scientific recipes, delving deeply into anatomy and medicine, setting up the Kunstkamera, inviting Dutch masters to work for him, and speaking his own brand of Dutch to his close friends.

The Dutch and Russian languages are spoken at our opening ceremonies, Dutch and Russian audiences closely follow what we do, and thus follow the evolution of the European project we represent.

Working together, we have successfully put in place a unique mechanism of interaction, procedures and logistics of mutual consultation, exhibition building and management, and ground rules of how we present our projects and talk to the media. We have devised a legal framework to suit the needs of the day, which ensures that no party is ever labelled a "foreign agent." We continually work to broaden our own horizon and that of our audiences. The Outsider Art Museum at the Hermitage Amsterdam Centre has launched a new programme for people with special needs at the Hermitage, which has long experience in working with these people. With the Museum 15/24 project, we have embarked on a new joint effort to involve young people in the museum atmosphere. We hope it will become another element of European cultural interaction by Hermitage Amsterdam, its founders and current staff, which has already displayed its efficacy in preserving a spirit of mutual understanding in the face of all conflicts and phobias. We hope that our example will continue to blaze the trail for new museum initiatives. This unique phenomenon, born of the memory of Peter, could become a universal model.



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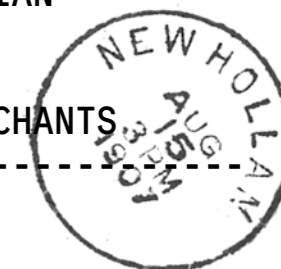




PHOTO: © HERMAN VAN HEUSDEN

CATHELIJNE BROERS,
DIRECTOR OF THE HERMITAGE AMSTERDAM
EXHIBITION CENTRE

PEOPLE OFTEN ASK ME “CAN YOU PICK WHATEVER YOU LIKE FOR THE EXHIBITIONS IN AMSTERDAM?”. IT SEEMS TO ME THAT THIS QUESTION COMPLETELY ELIMINATES ANY ROMANTIC NOTIONS OF MUSEUM COOPERATION. WHEN ANSWERING IT, I AM LOATH TO EXPLAIN HOW WE IN AMSTERDAM COOPERATE WITH OUR COLLEAGUES IN ST PETERSBURG – OR RATHER HOW THEY COOPERATE WITH US. WHAT I’D REALLY LIKE TO DO IS ASK A QUESTION IN RETURN: “HAVE YOU EVER HEARD OF A BUSINESS RELATIONSHIP BASED ON FRIENDSHIP?” OR, BETTER STILL, “ARE YOU IN A RELATIONSHIP?”. BUT WHY DESTROY THEIR ILLUSIONS? ESPECIALLY AS THERE IS SOME TRUTH TO THEM.

Wandering around the State Hermitage Museum is a treat for any art lover. So imagine what it’s like for an exhibition organizer. Especially when your colleagues, people on your wavelength, are continually introducing you to amazing rarities or forgotten masterpieces. Then it’s not just a treat, but a full-scale feast. Despite the vast size of the museum, only a tiny proportion of its renowned collection of over three million items is on display at any given time. A lifetime is not enough to see everything. Without our innumerable friends in St Petersburg, the relatively small team in Amsterdam would undoubtedly have gotten lost among its riches long ago. I have an excellent team of art historians, exhibition organizers, and storytellers who do the real work for me – and always recruit the right experts to help. But without our State Hermitage colleagues the task would be impossible.

Professor Kasper König¹ – a legendary German museum director and the curator of *Manifesta 10*² in St Petersburg – has called the State Hermitage “the last non-whitewashed museum”. He considers it one of the last places where research and scholarship are still intimately linked to a passion for collecting, and where the same general idea of time and eternity exists, as in Vatican City or Buckingham Palace. Trends and hype are keenly observed but never necessarily followed. The result is an extraordinary stability in the institution’s friendships and working relations. Today, ten years after the opening of our own building, we enjoy a stable, enduring relationship with our St Petersburg colleagues. There are marriages with less staying power!

Francis Alys was among the artists whose work was part of *Manifesta 10*. The rock-solid nature of the State Hermitage, which has survived revolution, war, and political upheavals, inspired him to create a poetic “car crash” in the courtyard of the Winter Palace. The Hermitage Amsterdam has yet to demonstrate such tenacity. But it is, at any rate, built on a firm foundation.

¹ Kasper König – curator of *Manifesta 10*, and director of the Ludwig Museum in Cologne for 12 years.

² *Manifesta* – a roving European Biennial of Contemporary Art. *Manifesta 10* (2014) took place in St Petersburg in the State Hermitage Museum. For more information, see issue No 21 of *Hermitage* magazine (2014)

WE STAND ON A FIRM FOUNDATION



PHOTO: NATALIA CHASOVITINA, 2019

"WE ARE NOT EXPERTS. WE'RE ART LOVERS"

**A CONVERSATION ABOUT HISTORY, MUSEUM PRACTICES,
AND LOVE OF ART IN ST PETERSBURG OVER A CUP OF COFFEE**

PAUL MOSTERD
DEPUTY DIRECTOR
OF THE HERMITAGE
AMSTERDAM, HEAD OF
THE COMMUNICATION,
EDUCATION, AND
MARKETING DEPARTMENT

SWETLANA DATSENKO
REPRESENTATIVE OF THE
HERMITAGE AMSTERDAM
IN ST PETERSBURG

MARLIES KLEITERP
HEAD OF THE EXHIBITION
DEPARTMENT,
HERMITAGE AMSTERDAM

BIRGIT BOELEN
CURATOR,
HERMITAGE AMSTERDAM

Swetlana: So, what will be the topics of our exhibitions in the next few years?

Birgit: I think that the first thing we should do is what is appealing to our public – topics popular in and around Amsterdam. We try to keep in touch with our public. We do a lot of research with them and talk to them. And we also of course have our knowledge of the collections of the Hermitage in St. Petersburg. So with all this information on hand we are able to come up with appropriate topics.

Swetlana: But how exactly do we choose? Well, the collection of the Hermitage in St. Petersburg is enormous. We try to choose topics or works that are not very well known in the Netherlands, right?

Birgit: Yes, unique topics or topics that are particularly appealing. We’ve gained a lot of experience. After 10 years of operation we know that topics related to Russian history are very popular, so we start thinking in that direction. Then, of course, we share our ideas with our colleagues in St Petersburg and we make a mutual decision based on that.

Swetlana: Actually we work like the Soviet Union – in five year plans. The Russian Federation has abandoned this timetable, but we seem to still be moving towards socialism.

Everyone expresses their agreement.

Birgit: But I think there’s a practical reason behind this. We work on 2-4 exhibitions at the same time, each of which are in different stages of preparedness, and we need to make sure that the collections will be available to us when we need them and not travelling around the world.

Swetlana: We currently have an exhibition plan to take us up to 2024. This is our second five year plan.

Paul: To add to what Birgit said, the collection of the State Hermitage Museum is amazing, magnificent, and encyclopaedic, and therefore so are all the options we have. One of the great benefits of our team is that we are not experts. We’re art lovers.

Marlies: We’re not experts on a particular topic, which makes us art lovers who still remain close to our ordinary audience. And that’s our greatest advantage, I think. At the same time, Holland is a country with lots of museums, but most museums in Holland are filled with Dutch art and the Dutch Masters.

Paul: Yes, Holland is very happy with its own Golden Age, museum-wise. And we think this is wonderful as well. But most Dutch museums have no Italian art, no Spanish art, no German art, no French art. And that gives us an enormous opportunity to hold all different kinds of exhibitions in the Hermitage Amsterdam.

Swetlana: All of you have a museum background and experience in Dutch museums. And all of you have worked for years at the Hermitage Amsterdam. What is the main challenge in your work?

Marlies: Our goal is to convey to the audience the knowledge of our colleagues from the State Hermitage in a way that will fascinate and teach people. We present them with the knowledge in a form that we believe would be interesting to a wide audience. And we do not specialize in historical collections or contemporary art.

Birgit: We’re universal.

Marlies: There is a metamorphosis that occurs from one exhibition topic to another. They are connected, and so we have more and more people visiting the Hermitage Amsterdam every year.

Swetlana: Yes, this is a unique thing. We have many people who come back. But why?

Marlies: For the huge and beautiful collection of the Hermitage. For the new experience. Every time we tell a new story in a different way

Paul: And you see a fascinating thing – we spoil our own audience. Each time we surprise our audience with a totally new look, a new design for our main hall. In a way we push the bar a bit higher each time.

Swetlana: Even the director of the State Hermitage Museum said recently that we spoil him with a new look every time. We think he means that we have given him a new way of looking at his own things.

Marlies: We focus attention on every one of our exhibits in a very unique way. We give them each space and light. And, of course, when there are three million objects to choose from you should do so very carefully. We choose the objects that really tell the story we want to get across. When you do not have three million objects and 12 km of space at your palace [as the State Hermitage Museum does], then you need to make your choices very well.

Swetlana: So once we have our exhibition plan, it then goes to your table, Marlies, as the head of exhibitions. And Paul is head of marketing. What are the next steps? How does the work start?

Paul: In a way, it’s a very “organized disorganized” way of working. There is no real procedure. It’s a permanent dialogue. Sometimes it starts with a topic, sometimes with a collection, sometimes with a storyline.

Birgit: Every week on Thursday morning we get together with our concept team, which consists of people from the Exhibition Department and people from the Marketing, Education, and Communication Department – seven in total. We discuss at a very preliminary phase the concept of the exhibition, the expectations of the audience, and its possible reaction to the chosen topic. As soon as we have this storyline, the exhibition department goes to the State Hermitage Museum and presents the plan, which of course we sometimes have to adjust a little bit. Then we go and look for items from the collection, and then things start to move.

Paul: It starts very often in a rough way. Just the topic. Just a few lines.

Birgit: Just a sketch.

Paul: Very roughly.

Birgit: A sketch from scratch.

Marlies: And we say to each other quite often: let’s keep the story on our table as long as possible without objects.

Swetlana: Without objects.

Paul: You’re forced to think more about storylines if the objects are not in view. This is difficult but it makes you sharper.

Swetlana: Still, it’s very dangerous to work on the concept without seeing any objects from the museum.

Birgit: Yes, but we know the collection a bit, so it’s not



● PHOTO: NATALIA CHASOVITINA, 2019

completely based on no knowledge. And also, it happens sometimes that we have to adjust our plans. And sometimes it takes a while before we really get to the point where we think, well, this is a good story.

We continue to search for the collections and stories that are really important for our catalogue or for our exhibition texts and educational programmes. Also, I think it is very important to choose a good designer as soon as we have the storyline and key objects. We don’t do it beforehand, so it’s not like we have a designer who is thinking with us. Before that we want to be clear ourselves as to what image and feelings we want to convey and when. And then we decide who might best be suited for this. We have 2-3 people to choose from. And this is what makes our exhibitions really strong and different.

Marlies: We’re also very creative in the way visitors experience the exhibition, from the start till the end. All the little experiences, the look and feel...

Swetlana: Look and feel – these are the key words.

Marlies: And also we care about telling visitors what they need to know, or opening their eyes to something for the first time. We follow our visitors through every step of the exhibition, adding all kinds of nuances, discussing them very thoroughly beforehand.

Birgit: This is important because we have no permanent collection. People come to our museum for our exhibitions; word really has to be spread around. And the only way to

do it is through a great storyline, a great design, and the beautiful artwork.

Swetlana: Who invents the title?

Paul: The group. Of course, I love to come up with suggestions, but it is a group process. If a title is not accepted by the group, it is not a good title and it can’t convince an audience. It won’t work.

Swetlana: A good example is that we decided to not use English titles in Dutch exhibitions, right?

Birgit: We sometimes do.

Paul: Dining with the Tsars is a very good example.

Swetlana: But Dining with the Tsars was because of the TV programme.

Paul: I wish it was that easy, that there was just a rule set in stone that you could follow, but that’s not the case. Each time is different and you have to adapt to the situation. The most important thing to take away is that we really engineer and manufacture our exhibitions, including their titles. A title also has to be like a little appetizer for an experience. People love to go to art shows and exhibitions, and we do it in a brilliant way in Europe, or in the Netherlands anyway. And the title has to give a little bit of a hint of that, but at the same time it has to be very classic, chic, and arty, because we never want to abandon our niche and our core audience. They always have to be Art exhibitions with a capital A.

Swetlana: Yes, absolutely. But what is the reaction of colleagues from museums in Amsterdam?

Paul: It's a generational thing. Younger generations see it as an example; they see us as one of the leading museums, while the older group still sees it as a little bit as "wow, are you really going that far?".

Swetlana: What do you mean? The museum directors?

Paul: No, the curators. But this is changing. And that's a very interesting thing. If you look back fifteen, even ten years ago, in Amsterdam, at the Dutch museum professional group, it has totally changed! Not only the directors, but everybody!

Swetlana: That's what Dr. Piotrovsky also stated during his last visit to Amsterdam. He has seen these changes. He has invited a "new generation" director from the Rijksmuseum to his International Advisory Board. But also the generation of the audience is changing, so how far are we going to go to please the new public? Where is the balance?

Marlies: I think that both the young and the old recognize quality immediately. So for me it's not really important how "old" or popular we are. The values remain the same for our younger audience: look, enjoy, and be fascinated.

It doesn't matter what age they are. I think as an exhibition organizer you always leave space for the public to interpret things in their own way, and give them some extras to enjoy, some information. We help them determine how to look at art, but not how to enjoy it. That's for them to figure out.

Paul: Birgit, you were there for the first Russian court exhibition. We now have an exhibition about jewels, with the title Shine Like the Russian Court. But it's a different exhibition in the way it addresses its audience. Do you think you'll be going further with the designer – in building the experience itself, reaching out, creating atmosphere, setting up a context –compared to that exhibition 10 years ago?

Birgit: We've come a long way!

Marlies: Yes, but it's not about the experience, or the designer's thoughts, or whatever. Every exhibition has its rules, its organic requirements – something that comes from the collection, from the topic. So it's not about being popular, about egos or our designers. No, we serve the public, and our aim is to give them the best experience possible. This is an appealing story, a presentation that makes it easier for the audience to access art. Don't be afraid of art! Enjoy it! Come and see!

Swetlana: I have two questions which I would like to ask each of you. First, can you try to explain briefly what it means for you personally to work at the Hermitage Amsterdam? And second, what is your perception of working with the State Hermitage Museum?

Marlies: Working with the Hermitage Amsterdam is a great opportunity for me to develop my own exhibition-making skills, since the only thing we do is create exhibitions. We have no collection to take care of. It is really a great treat that we can take from the collection of the State Hermitage Museum, which is all taken care of by the State Hermitage Museum, curated by the State Hermitage Museum, etc. Other museums have many more things to concern

themselves with – restoration, development, scientific research... It's really great that our focus is so narrow. I also think that our director stimulates us a lot to develop and learn. When I started 14 years ago, it was kind of "OK, I'll go there and see what happens". But now I really feel a part of things, because together we do a great job.

Paul: It's first of all a great honour, but very often it's quite a challenge and of course a set of opportunities as well. And I think of them both [the State Hermitage and the Hermitage Amsterdam] as a team. The team in Amsterdam is a young, small, dedicated team. Everybody loves to work, and nobody is doing it for the money. They do it for the inspiration and the fulfilment that comes out of it. And St Petersburg of course has a team of experts and specialists, who are wonderful, and a totally different set of people. Amsterdam people are mostly generalists, while most people in Petersburg are experts, which makes for totally different story. At the Hermitage Amsterdam we do the most interesting thing a museum can do – making exhibitions, storytelling. Real museums, of course, do a lot of other things: restoration, conservation, research, acquiring things, etc. But we get to do the most interesting thing – make contact with the audience. And we are able to do it based on a wonderful collection with great, motivated experts from the State Hermitage.

In Amsterdam we have seen a fascinating thing: 15 and 10 years ago, the audience fell in love with the concept of the Hermitage. It was love at first sight. Everyone was excited to see the first exhibitions and visitor rates, the people who queued up, which ones would become members of the Friends' Association. Now we are 10 years further on, and now it's a serious relationship. We know each other, the audience knows us, we know the audience, we know Petersburg, and it's getting better each time. Working with the State Hermitage Museum in St Petersburg is like working with a Formula 1 race car (everyone laughs).

Birgit: You asked what is it for me. It is very special to me to share my love for art with a huge audience. Sharing this passion and seeing our audience enjoying art is life-fulfilling. Working together with the Hermitage is a dream. Requesting top quality art, the best in the world, and choosing from among all those works... And then also developing relationships into friendships. Our Russian colleagues come to make the exhibition, to install it, and you get to see it growing. And then you open the doors and it's really such a special thing to do. I think we're building a bridge between people, countries, and our institutions through art.

Swetlana: At the beginning we made a manual. But if now, 10 years later, we tried to write this manual again, nobody would be able to use it. Because every exhibition is a unique experience. We are proud to be a part of world history.

Paul: And you can't write a manual for the whole of world history.



HERMITAGE AMSTERDAM

Aan het Russische hof

At the Russian Court

20 juni 2009
31 januari 2010

www.hermitage.nl

FOUNDER: **BankGiro loterij** CULTUUR MAAKT JE RIJKER

HOOFDSPONSORS: **Fortis Bank Nederland** **PHILIPS**

SPONSORS: **KPMG** **Tijlman** **Wolters** **INSURANCE: AON**

SUBSIDIENTEN: Staat der Nederlanden, Provincie Noord-Holland, Gemeente Amsterdam MET DANK AAN: W.E.Jansen Fonds, Prins Bernhard Cultuurfonds, VandenEnde Foundation

PARTNER VAN DE HERMITAGE VOOR KINDEREN: **VSBfonds** INTERNETPARTNER: **IBM**

I amsterdam.



HERMITAGE AMSTERDAM

Matisse tot Malevich

Pioniers van de **Pioneers of** moderne kunst **modern art from** uit de Hermitage **the Hermitage**

6 maart /17 september 2010

FOUNDER: BankGiroLoterij CULTUUR MAAKT JE RIJKE

HOOFDSPONSORS: Fortis Bank Nederland PHILIPS

SUBSIDIENTEN: Staat der Nederlanden / Provincie Noord-Holland / Gemeente Amsterdam

PARTNER VAN DE HERMITAGE VOOR KINDEREN: VSBfonds

INTERNETPARTNER: IBM


SPONSORS: KPMG Heineken

INSURANCE: AON

PARTNER: Art Cities

MET DANK AAN: Prins Bernhard Cultuurfonds / VandenEnde Foundation

Design: Pieter Rozzen, Amsterdam. Afbeelding/Imago: Henri Matisse, The Red Room (interior in Red), 1908. © Succession H. Matisse / C. P. P. Amsterdam 2010



HERMITAGE AMSTERDAM

DE ONSTERFELIJKE THE IMMORTAL ALEXANDER DE GROTE THE GREAT

18.09.2010 | 18.03.2011

WWW.HERMITAGE.NL | 0900 HERMITAGE

FOUNDER: BankGiroLoterij CULTUUR MAAKT JE RIJKE

HOOFDSPONSORS: ABN-AMRO PHILIPS

SUBSIDIENTEN: Staat der Nederlanden / Provincie Noord-Holland / Gemeente Amsterdam

PARTNER VAN DE HERMITAGE VOOR KINDEREN: VSBfonds

INTERNETPARTNER: IBM

SPONSORS: KPMG Heineken

INSURANCE: AON

MET DANK AAN: Prins Bernhard Cultuurfonds / VandenEnde Foundation

Gedecoreerd onderdeel van een stijlwagon: Kop van een stijlrijder. Gevelwand (7, hoog 3,50 m, v.o.m. 1,50 m) Staat Hermitage Museum, St. Petersburg. Het project 'Mijn Alexander' is een initiatief van de Stichting Vrienden van de Hermitage in Nederland en een bijdrage van het Amsterdamse Fonds voor de Kunst.

Glans en glorie

Kunst van de Russisch-orthodoxe kerk

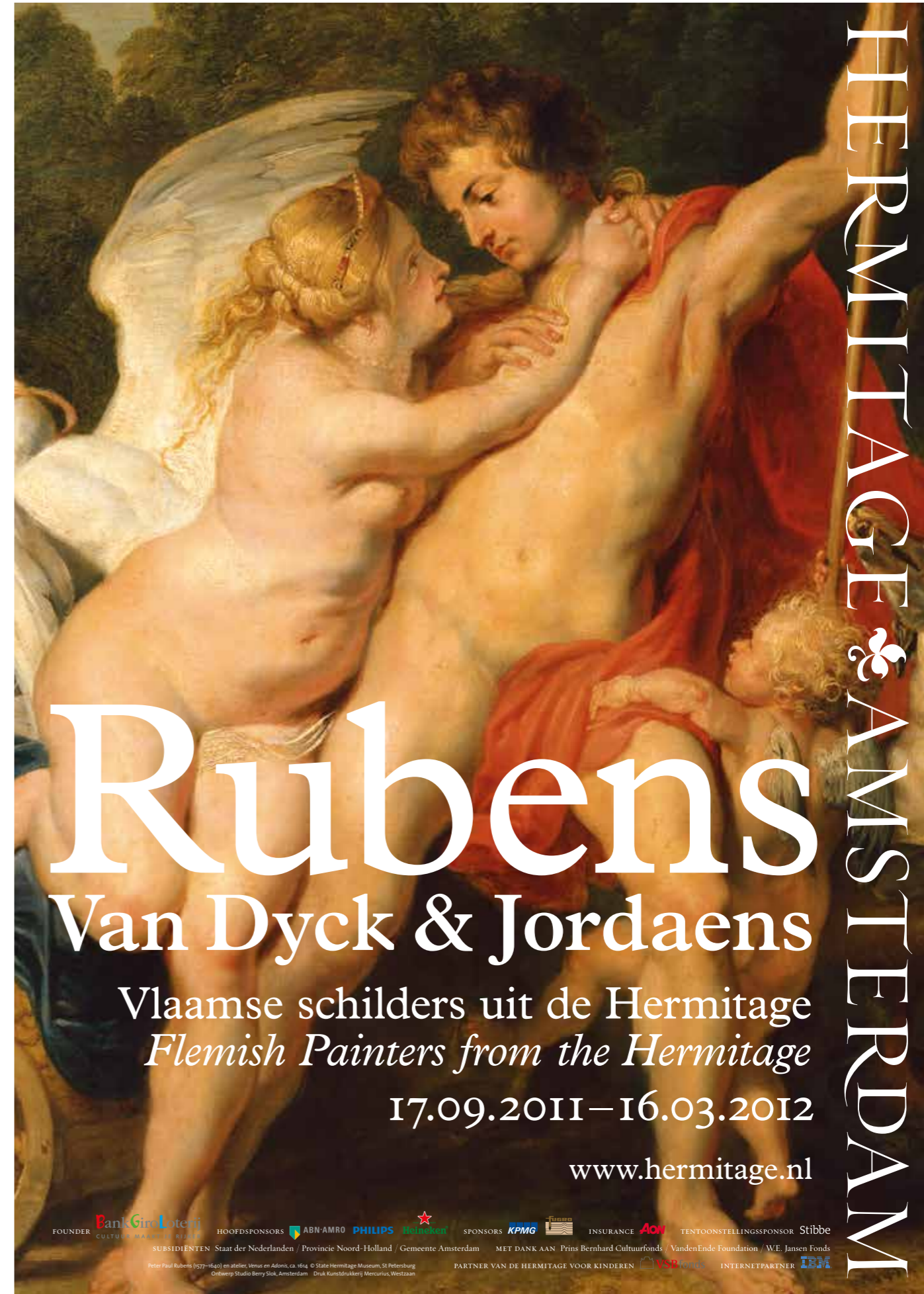
Splendour and Glory

Art of the Russian Orthodox Church

19.03.2011 – 16.09.2011

www.hermitage.nl

FOUNDER: BankGiroLoterij
HOOFDSPONSORS: ABN-AMRO PHILIPS Heineken
SPONSORS: KPMG
INSURANCE: AON
SUBSIDIENTEN: Staat der Nederlanden / Provincie Noord-Holland / Gemeente Amsterdam
MET DANK AAN: Prins Bernhard Cultuurfonds / VandenEnde Foundation / W.E. Jansen Fonds
PARTNER VAN DE HERMITAGE VOOR KINDEREN: VSBfonds
INTERNETPARTNER: 123.nl



Rubens
Van Dyck & Jordaeans

Vlaamse schilders uit de Hermitage
Flemish Painters from the Hermitage

17.09.2011 – 16.03.2012

www.hermitage.nl

FOUNDER: BankGiroLoterij
HOOFDSPONSORS: ABN-AMRO PHILIPS Heineken
SPONSORS: KPMG
INSURANCE: AON
TENTOONSTELLINGSPONSOR: Stibbe
SUBSIDIENTEN: Staat der Nederlanden / Provincie Noord-Holland / Gemeente Amsterdam
MET DANK AAN: Prins Bernhard Cultuurfonds / VandenEnde Foundation / W.E. Jansen Fonds
PARTNER VAN DE HERMITAGE VOOR KINDEREN: VSBfonds
INTERNETPARTNER: 123.nl



impressionisme

sensatie & inspiratie
favorieten uit de hermitage

16 juni – 13 januari 2013
www.hermitage.nl

HERMITAGE AMSTERDAM

FOUNDER | BENEFICIËNT **BankGiroLoterij**
CULTUUR MAAKT JE RIJKE

HOOFDSPONSORS **ABN-AMRO** **PHILIPS** **HEINEKEN**

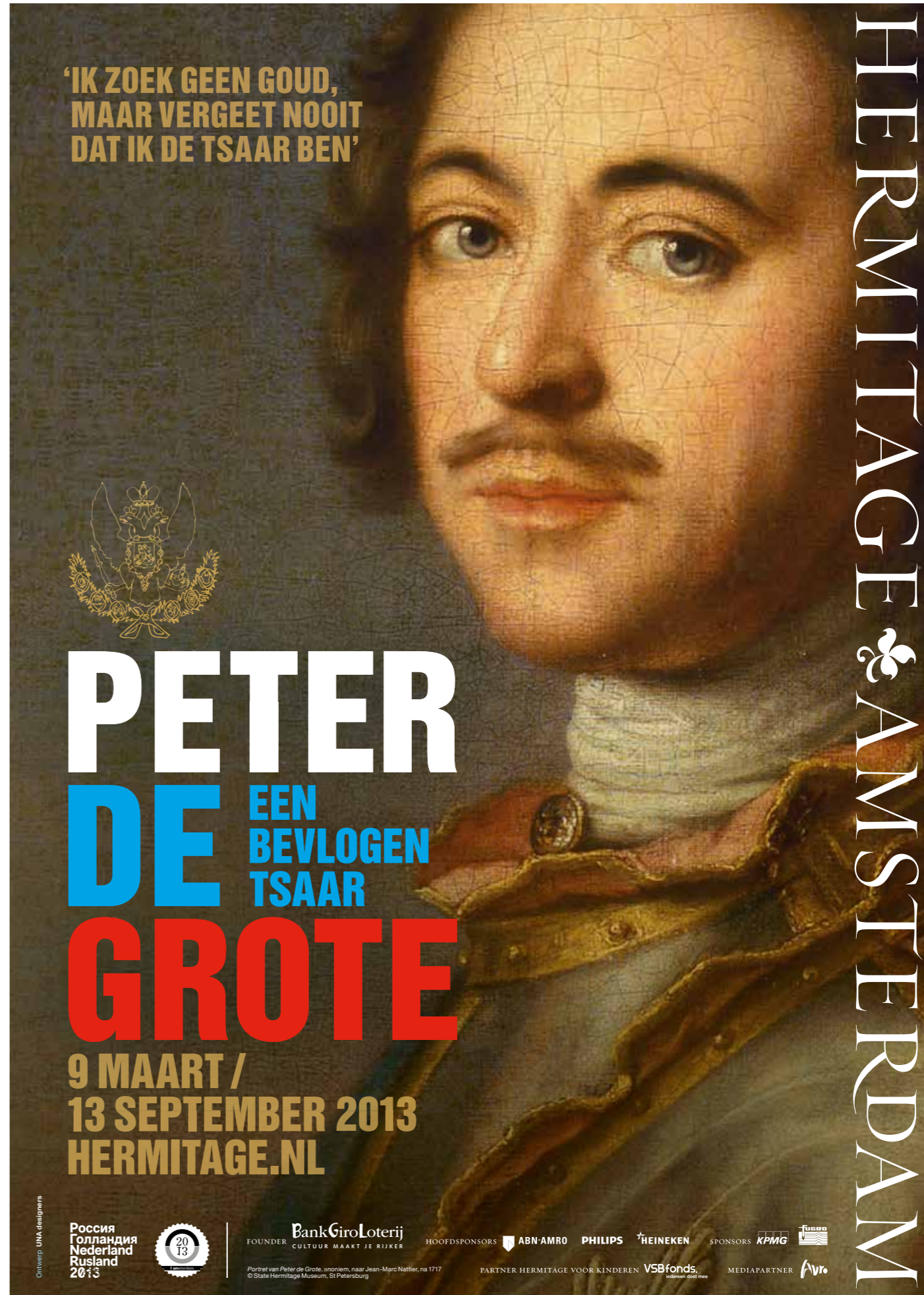
SPONSORS **KPMG** **fuoco** **INSURANCE AON**

SUBSIDIENTEN Staat der Nederlanden / Provincie Noord-Holland / Gemeente Amsterdam


MET DANK AAN Prins Bernhard Cultuurfonds / VandenEnde Foundation / W.E. Jansen Fonds

PARTNER VAN DE HERMITAGE VOOR KINDEREN **VSBfonds** INTERNETPARTNER **IBM**

Claude Monet (1840-1926), Vrouw in een tuin, 1867 © State Hermitage Museum, St Petersburg
Ontwerp: Marjolijn Jansma, Amsterdam (Druk: Kunstbureau) Museum, Venetian



'IK ZOEK GEEN GOUD,
MAAR VERGEET NOOIT
DAT IK DE TSAAR BEN'



PETER DE EEN BEVLOGEN GROTE TSAAR

9 MAART /
13 SEPTEMBER 2013
HERMITAGE.NL

Россия
Голландия
Nederland
Rusland
2013

FOUNDER **BankGiroLoterij**
CULTUUR MAAKT JE RIJKE

HOOFDSPONSORS **ABN-AMRO** **PHILIPS** **HEINEKEN**

SPONSORS **KPMG** **fuoco**

Portret van Peter de Grote, impression, naar Jean-Marc Nattier, na 1717
© State Hermitage Museum, St Petersburg

PARTNER HERMITAGE VOOR KINDEREN **VSBfonds** MEDIAPARTNER **Avr**

Ontwerp: UNA designers

HERMITAGE AMSTERDAM

GAUGUIN BONNARD DENIS

EEN
RUSSISCHE
LIEFDE
VOOR FRANSE
KUNST

HERMITAGE AMSTERDAM

14 SEPTEMBER | 28 FEBRUARI 2014

FOUNDER: BankGiroLoterij
HOOFDSPONSORS: ABN-AMRO, PHILIPS, HEINEKEN
SPONSORS: KPMG, TUORA
HOOFDBEGUNSTIGER: GAUGUIN, BONNARD, DENIS
PARTNER: HERMITAGE VOOR KINDEREN, VSBfonds
MEDIAPARTNER: Avro

Россия
Голландия
Nederland
Rusland
2013

2013

HERMITAGE AMSTERDAM

HERMITAGE AMSTERDAM

EXPEDITIE ZIJDEROUTE

SCHATTEN UIT DE HERMITAGE

1 MAART - 5 SEPT. 2014

2009-2014
5 JAAR
HERMITAGE
AMSTERDAM

FOUNDER: BankGiroLoterij
HOOFDSPONSORS: ABN-AMRO, PHILIPS, HEINEKEN
SPONSOR: TUORA
PREFERRED AIRLINE: KLM
MEDIAPARTNER: Avro
PARTNER: HERMITAGE VOOR KINDEREN, VSBfonds

Dining

WITH THE

sars

**BREEKBARE
SCHOONHEID
UIT DE
HERMITAGE**

—
6 SEPTEMBER T/M
1 MAART 2015
—
**KEIZERLIJK
TAFELN**

HERMITAGE AMSTERDAM

2009-2014
5 JAAR
HERMITAGE
AMSTERDAM

FOUNDER **BankGiroLoterij** HOOFDSPONSORS **ABN-AMRO** **PHILIPS** **HEINEKEN** SPONSOR **TUGRO**

PARTNER
HERMITAGE VOOR KINDEREN **VSBfonds** MEDIAPARTNER **AVROTROS**

ALEXANDER NAPOLEON & JOSÉPHINE

**Een verhaal van vriendschap, oorlog
& kunst uit de Hermitage**
28 maart | 8 november 2015

HERMITAGE AMSTERDAM

FOUNDER **BankGiroLoterij** HOOFDSPONSORS **ABN-AMRO** **HEINEKEN** SPONSOR **TUGRO**

MEDIAPARTNER **avrotros**

© State Hermitage Museum, St Petersburg
Ontwerp: UNA designers, Amsterdam



SPAANSE MEESTERS

uit de Hermitage

De wereld van
El Greco
Ribera
Zurbarán
Velázquez
Murillo
Goya & Picasso

**28 nov –
29 mei 2016**

HERMITAGE AMSTERDAM

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CULTUUR MAAKT JE RIJKER

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FUGRO

MEDIAPARTNER
avrotros

Diego Velázquez, Hoofd van een jonge man in profiel, ca. 1616 | © State Hermitage Museum, St Petersburg | Ontwerp: UNA designers



18 jun
t/m 15 jan
2017

**Catherine
the Greatest**
Self-polished
Diamond
of the
Hermitage

**Catharina
de Grootste**
Zelfgeslepen
diamant
van de
Hermitage

HERMITAGE AMSTERDAM

FOUNDER
BankGiroLoterij
WIN MEER, BELEEF MEER

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FUGRO

MEDIAPARTNER
avrotros

HERMITAGE ✿ AMSTERDAM

1917 Romanovs & REVOLUTIE

Het einde van een monarchie
4 februari | 17 september 2017
Book online

FOUNDER BankGiroLoterij HOOFDSPONSORS ABN-AMRO HEINEKEN SPONSOR FUGRO MEDIAPARTNER avrotros

Tsarevich Alexei, Tsarevich Michael, ca. 1910
 © GARF The State Archives of the Russian Federation, Moscow
 Ontwerp: UNA designers

HERMITAGE ✿ AMSTERDAM

7 oktober
 27 mei 2018

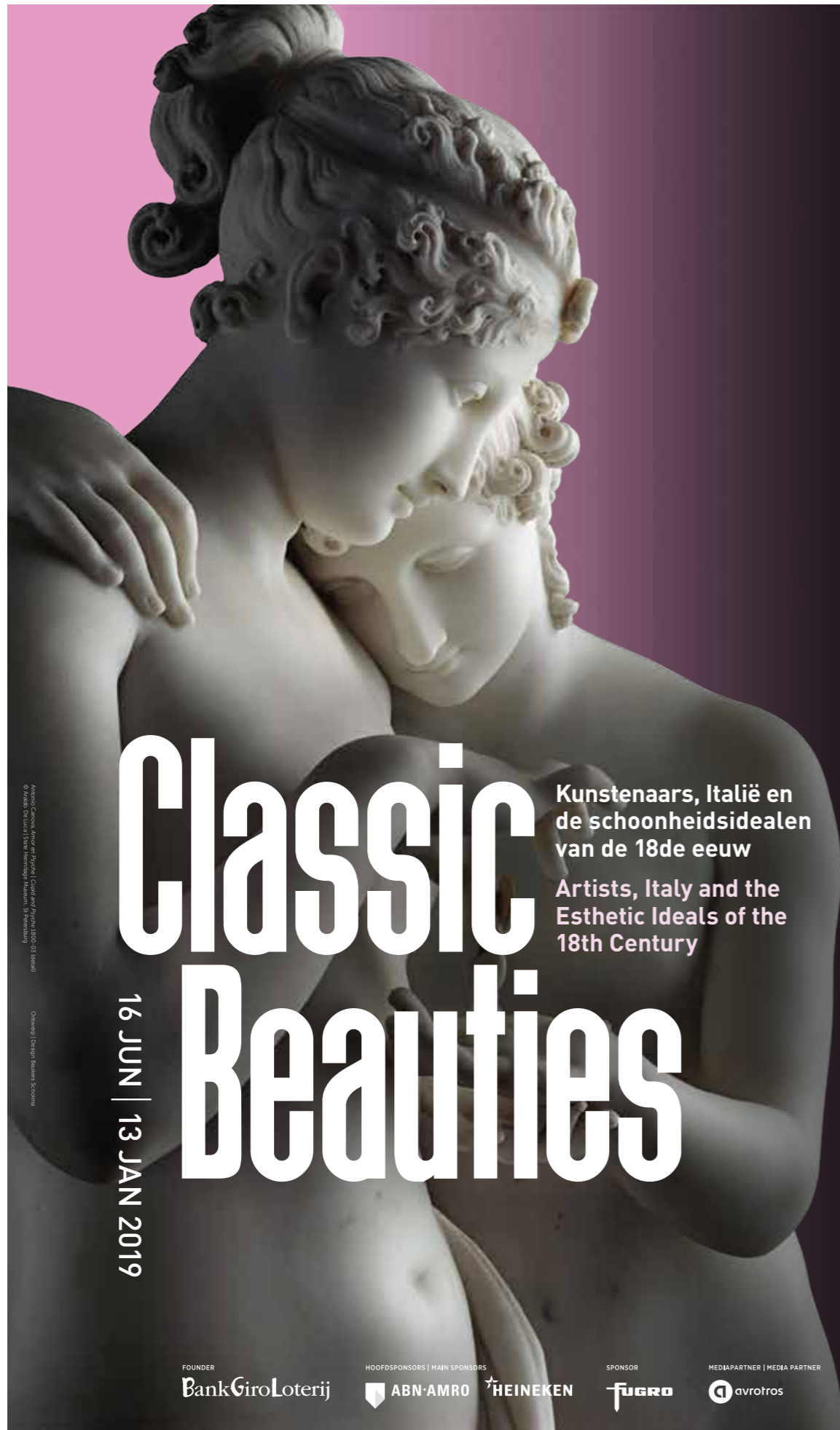
Hollandse Meesters uit de Hermitage

Oogappels van de tsaren
book online

FOUNDER BankGiroLoterij HOOFDSPONSORS ABN-AMRO HEINEKEN SPONSOR FUGRO TENTOONSTELLINGSPONSOR KLM

FONDSEN O D O A M M Turing Foundation VSBfonds Iedereen doet mee M M III WEJansenfonds BLOCKBUSTERFONDS MEDIAPARTNER avrotros

Rembrandt, Flora, 1636 (detail)
 © State Hermitage Museum, St Petersburg
 Ontwerp: Studio Berry Slik



Classic Beauties

Kunstenaars, Italië en de schoonheidsidealen van de 18de eeuw
Artists, Italy and the Esthetic Ideals of the 18th Century

HERMITAGE AMSTERDAM

16 JUN | 13 JAN 2019

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ABN-AMRO HEINEKEN

SPONSOR
FUGRO

MEDIAPARTNER | MEDIA PARTNER
avrotros

Artistic Concept: Artforum / Apuril / Capital and Project 1800-03 (Amsterdam)
© 2019-2020 Hermitage Amsterdam, St. Petersburg
Ontwerp: Design Bureau Schouw



De schatkamer!

Meesterwerken uit de Hermitage

HERMITAGE AMSTERDAM

HERMITAGE AMSTERDAM
2009-2019
10 JAAR

Jubileumtentoonstelling #1
2 feb | 25 aug 2019

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ABN-AMRO HEINEKEN

SPONSOR
FUGRO

MEDIAPARTNER
avrotros

Lucas Cranach I, Maria met Kind onder een appelboom (detail), 1525-30. © State Hermitage Museum, St. Petersburg
ONTWERP: UNA designers

1684	1994	2001	February 2004	2007		110 000* 69**		340 000 65	210 000 530	
Amstelhof built	Foundation of the Hermitage Friends established in the Netherlands	Agreement to found the Hermitage Exhibition Centre in Amsterdam signed	First phase of the Hermitage Amsterdam Exhibition Centre opens in the Neerlandia Building	Amstelhof handed over to the Hermitage Amsterdam Exhibition Centre	Classic Beauties		Dutch Masters	Romanovs and Revolution		
June 19, 2009	13,500 m²	2 127 m²	260 m²	560 m²		169 000 465		160 000 306	158 000 1026	
Hermitage Amsterdam Exhibition Centre opens in Amstelhof	Total area of the complex	Exhibition space	Museum shop	Museum restaurant	Catherine the Great	Spanish Masters	Alexander, Napoleon, & Josephine	Dining with the Tsars		
2		16		4,000,000 visits		173 000 308			310 000 130	** number of objects from the Hermitage
Exhibitions per year	Exhibitions from 2009 to 2019	Attendance from 2009 to 2019	Expedition Silk Route	Gauguin, Bonnard, Denis	Peter the Great	Impressionisme				
100,000 (10,000 per year)	18 companies, 11 foundations	5,000 members	151 704		230 000 161			130 000 430	215 000 436	* number of visitors
Young visitors attending children's programmes	Sponsors	Hermitage Friends membership in the Netherlands	Slices of apple pie eaten in the museum restaurant from 2009 to 2019	Rubens, Van Dyck & Jordaens	Splendour and Glory of the Russian Orthodox Church	Immortal Alexander the Great				
		7	65	8		375 000 135	705 000 2744	... 285	TOTAL NUMBER OF VISITORS — NEARLY 4,000,000 OVER 10 YEARS	
	General Board of Stichting Hermitage aan de Amstel	Total staff	Council of Specialists		From Matisse to Malevich	At the Russian Court	Treasury! Masterpieces from the Hermitage			

CURATORS OF THE HERMITAGE ABOUT THEIR WORK IN THE HERMITAGE AMSTERDAM



THE HERMITAGE HAS SHOWCASED OVER 6,000 WORKS AT THE HERMITAGE AMSTERDAM EXHIBITION CENTRE IN THE PAST TEN YEARS, WHICH WERE ADMIRER BY MORE THAN 3.5 MILLION VISITORS. THE CENTRE HAS SEEN SIXTEEN EXHIBITIONS, INCLUDING: "PETER THE GREAT. AN INSPIRED TSAR", "CATHERINE THE GREAT," "ALEXANDER, NAPOLEON & JOSÉPHINE, A STORY OF FRIENDSHIP, WAR AND ART FROM THE HERMITAGE," "RUBENS, VAN DYCK AND JORDAENS", "MATISSE TO MALEVICH", "IMPRESSIONISM: SENSATION AND INSPIRATION", "GAUGUIN, BONNARD, DENIS. A RUSSIAN TASTE FOR FRENCH ART", "SPANISH MASTERS FROM THE HERMITAGE. THE WORLD OF EL GRECO, RIBERA, ZURBARÁN, VELÁZQUEZ, MURILLO & GOYA", "EXPEDITION SILK ROAD", "ROMANOV AND REVOLUTION", "DUTCH MASTERS FROM THE HERMITAGE", "CLASSIC BEAUTIES" AND OTHERS. THE CURATORS OF THE HERMITAGE AMSTERDAM EXHIBITIONS DISCUSS THEIR COLLECTIVE WORK WITH THEIR DUTCH COLLEAGUES.

THREE ENCOUNTERS (MAYBE NOT À LA TURGENEV)

The history of the Hermitage in Amsterdam can be traced back to events that took place in the 20th century, namely, to Hermitage exhibitions at the Nieuwe Kerk. Ernst Veen's suggestion to open a branch of the Hermitage in Amsterdam seemed utterly utopian at the time. And yet it served as the first spark, and the idea began to move into the realm of reality.

In 2006, when I was preparing the Collectors in St Petersburg exhibition, the branch was small and seemed to have found shelter in a small corner of the huge retirement home building entirely by accident. To be honest, it was hard to believe that the centre would have a very bright future.

But the sceptics were proven wrong two years later when the first large exhibition dedicated to the Russian imperial court was launched in the whole of the immense building, restored especially for this purpose and now equipped for hosting exhibitions. The ceremonious events surrounding the exhibition were particularly impressive as they involved the heads of both countries. Afterwards the celebration moved outdoors, ending with a concert on the canal. Ten years have passed since then. The most important thing for me is that the entire complex has been transformed. In cooperation with the Amsterdam Museum (formerly the Amsterdam Historical Museum), we managed to create semi-permanent exhibitions. Visitors can learn about the history of the building and of Russo-Dutch relations, which go back several centuries. The reconstructed kitchen, containing even cooking utensils, particularly comes to life thanks to the audible voices of the ghosts of servants. In this way, the Hermitage exhibitions engage in a dialogue with the existing collection of everyday objects and pieces of art.

What is equally important is that the new museum has been integrated into Amsterdam life. We might say that a whole new entity has been born, without which Amsterdam is now difficult to imagine.

SERGEY ANDROSOV

Head of the department of Western European fine arts at the State Hermitage Museum, curator of the exhibition *Classic Beauties: Artists, Italy, and the Aesthetic Ideals of the 18th Century* [16 June 2018 – 13 January 2019]



Exhibition *Classic Beauties: Artists, Italy, and the Aesthetic Ideals of the 18th Century*
16 June 2018 – 13 January 2019



PHOTO: © JANIEK DAM

LADY ALEXANDER

The exhibition *The Immortal Alexander the Great. Myth. Reality. His Journey. His Legacy* told the story of a civilization and of the life of a great man. The story reflected on the meaning of God, Man, and the Hero. It explored Myth, and explained how at a certain moment Myth proved stronger than History. Preparation for this exhibition was a lively and occasionally torturous process, but it was always productive. My Hermitage colleagues and I were at that time only just becoming acquainted with the working style of our Dutch counterparts and their strengths and weaknesses. The professional level of the Hermitage Amsterdam staff was extremely high in many aspects. Suffice it to say that there was no such thing as an insignificant detail or a negligible question in the preparation process for this

exhibition: careful thought was given to everything, from the general concept to the text on every label. The entire creative process was very high-tech and well planned. Who could forget our heated arguments with the curator, Vincent Boele, whose strong work ethic and “all-or-nothing” mindset were truly astonishing? Svetlana Dalsenko was always around and keen to help out; no task was ever too much for her. She simply did not see obstacles. The ability our Dutch colleagues to work together was quite amazing as well – teamwork seems to come naturally to them, even though each team member is a distinctive and ambitious person in their own right. Quality teamwork never fails to get results.

ANNA TROFIMOVA

Head of Antiquity department at the State Hermitage Museum, curator of the exhibition *The Immortal Alexander the Great: The Myth, The Reality, His Journey, His Legacy* at the Hermitage Amsterdam Centre (18 September 2010 – 18 March 2011)



PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019

The Gonzaga Cameo: portraits of Ptolemy II and Arsinoe II

Egypt, Alexandria
3rd Century C BC (mounting – later)
Sardonyx, silver, copper
15,7 × 11,8 cm
The State Hermitage Museum, St Petersburg
Entered the Hermitage in 1814. Comes from the collection of Alexander I
Inv. № ГР-12678

CUSTODIAN AND COURIER

IRINA BAGDASAROVA

Curator of the Russian porcelain and ceramics collection, senior research fellow and academic secretary at the department of the history of Russian culture at the State Hermitage Museum. Curator of the jubilee exhibition *Treasury! Masterpieces from the Hermitage* (2 February – 14 September 2019)

Exhibition *Treasury! Masterpieces from the Hermitage*
2 February – 14 September 2019



PHOTO: © JANIEK DAM

I am always delighted to participate in any project held at the Hermitage Amsterdam. In 2019, I am fortunate enough to be the curator of a large anniversary exhibition, *Treasury! Masterpieces from the Hermitage*. All of the Hermitage's 12 research departments – the entire “academic machine” of the museum – were involved in organizing this exhibition, including 75 of the museum's curators. To streamline and fast-track all approval procedures we organized a mobile “pyramid”. At its head was the commissioner of the exhibition and General Director of the State Hermitage, Mikhail Piotrovsky, who directly supervised the exhibition curator. We formed a working group that included

representatives of every museum department, appointed by the department heads. We were a true team – close-knit, efficient, passionate, and bold. There was no problem we couldn't solve, and no situation we couldn't handle. We carefully selected over 300 pieces of decorative and applied art for an exhibition demonstrating the diversity of the State Hermitage's collection – true artistic masterpieces. Another section provides more of an encyclopaedic look at art from an encyclopaedic museum, displaying rare objects and following the logic that was used to form the Hermitage's collection throughout all the periods of its history (imperial, Soviet and modern) and in the context of the evolution of art.

THE HERMITAGE ON THE AMSTEL – A WINDOW ON EUROPE...

NATALIA KOZLOVA

Head of the Oriental department at the State Hermitage Museum

Since its establishment, the Hermitage Amsterdam exhibition centre has seen several dozen exhibitions on topics covering vastly different Hermitage collections and areas of scholarly interest. Every exhibition is hard work, and requires a collaborative effort on the part of the Hermitage curators and our Dutch counterparts. To us, every project is also a new and valuable opportunity to showcase our exhibits and our ideas to the European audience and publish them in several European languages. Every new project involves numerous arguments, as we attempt to combine seemingly irreconcilable viewpoints, before we finally reach that joyful moment we find a solution that suits everyone. The Dutch curators and designers look at many things differently – not the way we do. The Hermitage's generally more academic approach is frequently criticized as “too brainy” or “too tedious” for Dutch viewers. On the other hand, our Dutch partners often take us by surprise with unexpected ideas. We probably reject more of their ideas than we accept, but they give us a new perspective on our collections, and we appreciate that. We look forward to more exhibitions at the Hermitage on the Amstel. We hope each and every one of them will be a success, and we know they will always be fun to work on.

Exhibition *Expedition Silk Road. Masterpieces from the Hermitage*.
1 March – 5 September 2014



PHOTO: © EVERT ELZINGA



Exhibition
*Expedition Silk Road.
Masterpieces
from the Hermitage.*
1 March - 5 September 2014

PHOTO: © EVERT ELZINGA

A SILK THING OF BEAUTY?

PAVEL LURJE

Head of the division for Central Asia, the Caucasus, and Crimea; Senior Research Associate of the Oriental department at the State Hermitage Museum; Curator of the exhibition *Expedition. The Silk Road. Masterpieces of the Hermitage* (2014)

This exhibition was the idea of our colleagues in Amsterdam. Initially, they suggested that the focus should be on oriental silks – from China to the Vatican, and from antiquity to ethnographic time. But in the final version, wall painting and tapestries were represented on at least an equal footing with textiles. The chronology was reduced to the period from antiquity to the Mongol conquest, and the geography covered a much smaller territory – from Noin Ula in Mongolia to Moshchevaya Balka in the Caucasus. The focus was on the cultures of the Early Middle Ages (or to use different terminology, Late Antiquity – the 5th to the 10th centuries) that thrived between Dunhuang in the East and Khoresm in the West – the cultures most frequently identified with the ephemeral Silk Road.

The Hermitage has in its possession first-class collections of exhibits from these cultures. In the case of the Sogdian or Tangut peoples, the Hermitage holds more items than all other

museums in the world put together. These collections have only very rarely left the Hermitage. In Amsterdam, a representative selection of Sogdian frescos was unveiled to the world for the first time ever.

In the Khara-Khola room, the pride of place belonged to a square mandala of the planets, painted on the finest Chinese silk. The exhibition's co-curator, Kira Samosyuk, argued that it was a work of art in the genre of painting, and, as such, deserved to be smoothed out perfectly. The curator of the Hermitage Amsterdam Centre, Vincent Boele, appreciated the mandala more as a fine silk artefact, and thus wanted the wrinkles of the fabric to show. But Kira did not back down. Sometime between the show's final inspection round and its opening, the edge of the mandala managed to become a little wrinkled. The wrinkles reflected the light in a whimsical manner: perhaps it really did look better that way.

LET'S HEAR EACH OTHER

I was first introduced to the Hermitage Amsterdam exhibition centre 12 years ago, when as a young and rather inexperienced staff member of the Oriental Department I assisted my older colleague Adel Adamova with preparations for the Persia. Thirty Years of Art and Culture exhibition, which was on show from 30 March through 16 September 2007. This was the Hermitage's first major international project I was involved in. I stayed with it every step of the way: documentation drafting, packaging, shipping and accompanying the exhibits as of courier, checking the integrity of exhibits and the installation at the exhibition venue, attendance at the opening, and finally, closing and dismantling the exhibition. The skills I gained would serve me well in my future museum career. The Hermitage Amsterdam staffers I met and worked with on that project are now my good friends.

Over the past ten years, I have visited Amsterdam on a regular basis as an official Hermitage envoy to help the curators manage the installation and dismantling of various

DARIA VASILYEVA

Head of the Byzantium and Middle East section of the Oriental department, official representative of the State Hermitage Museum in the Netherlands

Hermitage exhibitions hosted by the centre. The personalities of the curators, on both the Russian and Dutch side, always strongly influence the preparation and outcome of every project. It is hard to avoid heated arguments, so it really matters how well the curators can hear each other and find a reasonable compromise between making the show outwardly effective, appealing, and easy to appreciate for the broadest audience possible, while also providing profound scholarly insights.

Exhibition *Dining with the Tsars*
6 September – 3 March 2015



PHOTO: © EVERT ELZINGA

COLLABORATIVE PROJECTS OF DISTINCTION

VYACHESLAV FYODOROV

Head of the department of the history of Russian culture at the State Hermitage Museum, curator of the exhibitions *At the Russian Court* (20 June 2009 – 31 January 2010), *Splendour and Glory. Art of the Russian Orthodox Church* (19 March – 16 September 2011), *Peter the Great. An Inspired Tsar* (9 March – 13 September 2013), *Alexander, Napoleon, & Joséphine, a Story of Friendship, War and Art* (28 March – 8 November 2015), *Catherine the Great* (10 June 2016 – 15 January 2017), and *Romanovs and Revolution* (2 February – 17 September 2017)

Exhibition *Romanovs and Revolution*
2 February – 14 September 2019


The decade-long history of the Hermitage Amsterdam Centre is ample testimony that projects like this are viable. The worries and apprehensions we initially had about our collaborative work are now behind us. The centre has proved to be an exceptional success story, and has benefitted both the Hermitage and the art project curators in Holland. We owe this, first and foremost, to the opportunity to host any kind of exhibition on the centre's premises with material culled from the encyclopaedic holdings of the State Hermitage Museum. Also, keep in mind that these museum exhibition projects usually entail much more than the exhibition itself, and are surrounded with numerous educational, popularizing, and advertising side-events.

In Amsterdam, every exhibition emerges as a distinctive collaborative research project not only because of the presence

of Hermitage exhibits, but also because the staff at the Hermitage Amsterdam Centre place an exclusive emphasis on museum design. With creative exhibition design, both individual exhibits and whole art suites are presented in the best way possible. Exhibitions often morph into a semblance of a dramatized performance. And every exhibition is a rare and precious opportunity for Hermitage staff to work on exhibition design together with top Dutch artists. Every show has its own singular personality, and every new project challenges its predecessor in design. It is sufficient to compare the exhibitions *At the Russian Imperial Court*, *The Last Romanovs*, and the old Russian art and iconography exhibition to appreciate how distinctive and unlike one another these shows are in their design, their feel, and their emotional impact on the viewer.

Exhibition *Catherine the Great*
10 June 2016 – 15 January 2017





Lambert Doomer

Landscape with a Tower (fragment)

Holland

Late 1640s

Oil on wood

53.5 × 40.5 cm

Entered the Hermitage in 1915;
handed over from the collection
of P.P. Semyonov-Tyan-Shansky

Inv. № ГЭ-3065

GERHARDUS WERNARS
DEVELOPMENT
OF COOPERATION
1973

This is another "endless"
postage stamp – a method that
virtually guarantees success.
Especially combined with
the near-endless Dutch word
Ontwikkelingssamenwerking,
which means "development
of cooperation".



A HAVEN

COMING OF AGE → ← AT THE MUSEUM

Museum 15/24 is a new, innovative, international program of the State Hermitage. The aim of these two-year educational, exhibition, and creative projects is to train museum specialists and art therapists to work with young visitors to Russian museums. Young people aged 15-24 will be engaged in new museum programs. 20 young girls and boys from Russia and the Netherlands will become members of the International Youth Advisory Council of the State Hermitage, as experts, thinkers, testers, and popularisers of new international initiatives in new fields, in particular in the field of social inclusion.

MUSEUM

15

24

FEBRUARY 3, 2019
ART MEDIATION IN THE SHCHUKIN AND MOROZOV COLLECTION HALLS

We discussed the evolution of form – from figurative painting to abstraction (in the art of the late 19th and the early 20th century). During the art mediation all participants had the opportunity to express their opinion; many of them took the initiative, and all group members took part in the discussion. At the end of the meeting the participants shared their impressions with Youth Centre staff members.

What do you have to do to get thrown out of a museum? Smear sticky fingers on the Persian tapestries? Scream so loud that other visitors can't thumb quietly through the browning albums of dried Azolla caroliniana? Do a cartwheel in front of a Caravaggio?

Last week, two girls were asked to leave Salford Museum and Art Gallery. The museum explained that their expulsion was "for their own safety". Like most self-respecting teenagers, they'd gone out over half term without an adult. I don't for one minute believe the museum's action was prompted by concern for any child. If that were the case, why would they propel two girls into the streets of a busy town to wander across roads all on their own among total strangers? And sadly Salford isn't the only museum to discriminate against young people; many have similar bans..

Dea Birkett at www.theguardian.com/culture-professionals-network. 2012

FEBRUARY 10, 2019
MEETING WITH THE ABSTRACT ARTIST UMBERTO MARIANI (ITALY)

The meeting with Mariani took place before the opening of his exhibition at the State Hermitage. The artist spoke about the influence of Quattrocento art, his views on contemporary art, and the history of Italian abstractionism. The young participants asked many questions and took part in the discussion. The meeting was held in Italian with consecutive interpretation.

Teenagers... definitely have high interest in creative expression, personalizing museum experiences, and using interactive or technological tools as part of their visit. Many teens love to perform for each other. But when it comes to socializing with strangers, their interest is incredibly low.

This is true for two reasons. First, teens often have incredibly tight social spheres. They can be overly self-focused, and that focus expands only to a limited group of friends with whom they share their lives. They may love to text, take photos, and chat online, but they do so with a small group of friends (see, for example, the research on how teens use social media to "hang out" with their friends, not to network or connect with strangers). In the lexicon of social capital, teenagers are much more focused on "bonding" experiences than "bridging" ones.

Second, teens today are incredibly aware of "stranger danger." Their parents, teachers, and the nightly news remind them that strangers are stalkers, perverts, and kidnappers. Even though the primary threat to teens online

PHOTO: © VARYA ORLOVA, 2019



FEBRUARY 9, 2019, GENERAL STAFF BUILDING
LECTURE: "ABSTRACTIONISM"

On the origins and sources of abstractionism in visual art of the late 19th and the early 20th century, Wassily Kandinsky's personality the early years of his work, his contemporaries, and his followers. All participants were actively involved in the discussion.

It's unlikely that rival teenage gangs will wage turf wars under the Tintoretto's or between the Stegosaurus and the Tyrannosaurus rex. It would be difficult to clandestinely shoot up by the glass cabinets of 19th-century French

porcelain. There is no casual street violence in a museum, the thing we all fear our children will get caught up in. What wonderful places museums could be for teenagers in a sometimes threatening and troubled world. They could be havens from harm.

Dea Birkett at www.theguardian.com/culture-professionals-network. 2012

is peer bullying, the media still often focuses on the dangers associated with interacting with strangers, especially strange adults. [...]

So what's a museum to do – especially one that is funded to encourage youth and teen participation?... We're looking at simple staff training options to help teens feel more comfortable using the space the way they want to – loitering in large groups, goofing off, doing whatever. One of the positive opportunities for museums comes in the

fact that so few public spaces are open to use as social hangouts, and few parents allow kids to loiter on street corners. Museums could potentially become "safe" places for kids to do something that is increasingly difficult: spend time in person with their friends (and yes, the research shows they would rather hang out in person than online).

Nina Simon. Teenagers and Social Participation. Museum 2.0 blog

FEBRUARY 16, 2019

HOMEWORK DISCUSSION AND A LESSON IN THE EXHIBITION HALLS

The class started with a discussion of the homework that the participants had been assigned on the first day of the project (everyone received a printed reproduction of an abstract work of art, without its author or date, and had to prepare a short presentation about it). The discussion was held in the atrium of the General Staff Building.

Then the first part of the lesson (on Impressionists and Post-Impressionists) was held in the exhibition halls with a State Hermitage staff member. The participants divided up the artworks and tasks for the next art mediation.

One of the best working models I have witnessed was at the Wolverhampton Art Gallery, which created an Art Forum targeted at 14- to 25-year-olds. The forum is almost entirely run by the participants. They decide what they want to focus on, the media they want to use and the projects they want to get involved with, relating to current

exhibitions. They get to work with curators and artists but it's an informal forum with no pressure to attend every meeting.

The Art Forum does something very important – it brings teenagers into the gallery, but just as important, these young people bring their friends. It gets a whole age group through the door to explore a place they have walked past repeatedly, thinking they weren't intellectual enough or of the right 'status' to enter.

Visit the gallery at any given time and you'll be guaranteed to see this forgotten group. They've even been given an area of white sofas to relax. Did Wolverhampton worry this would be abused? No. They extended the hand of respect to this age group and in return, have received it back.

Mar Dixon, social media and audience development consultant in the cultural and creative fields, founder of CultureThemes

FEBRUARY 23, 2019

LESSON IN THE EXHIBITION HALLS: REHEARSAL FOR THE FINAL SESSION

The participants visited the collection with curators and a State Hermitage staff member and presented initial versions of their presentations. Curators helped them correct their routes and their texts. Besides the texts and other materials received from the curators, the participants actively sought information on the artists and their works on their own and brought it to the lessons. After the main museum collection had closed, the program participants and curators continued to discuss the next art mediation.

The Tate – one of the top 5 most visited UK museums – continues to expand due to heightened interest among all age groups, but it is particularly heart-warming to see so many young people walking around Tate Britain or Tate Modern, telling each other stories about paintings and sharing experiences with their parents and friends. Tate is attracting teenagers and making them fall in love with art! The Tate program for young people features performances,

events, workshops, exhibitions curated by young people, and so much more.

Anyone aged 15-21 can work alongside artists, arts professionals and other young people to create artworks, workshops, events, exhibitions and interventions and gain creative and gallery skills.

www.museum.com/teens-programs-in-museums-around-the-world

PHOTO © VARYA ORLOVA, RODION ATAULIN (1), 2019



FEBRUARY 20, 2019

LESSON IN THE EXHIBITION HALLS AND READING

At the sixth lesson, the participants continued to explore the exhibitions and again divided up artworks for the art mediation. A State Hermitage staff member spoke about the history of artistic movements and some of the works of art from the Hermitage collection. The young participants also visited the Umberto Mariani exhibition. The second part of the lesson was dedicated to a discussion of the texts that the participants had received on the first day of the project. The discussion was held in the Youth Centre classroom. The participants, together with a Youth Centre staff member, talked about the similarities and differences between fragments of works on the theory of colour by Wassily Kandinsky ("On the Spiritual in Art") and Johannes Itten ("The Art of Colour").

In 2006 The National Portrait Gallery launched the Young People's Program aimed at 14-21-year-olds. It features a range of cross-arts media – dance, drama, spoken word, photography and film – including Sunday Sessions, three-day projects with a public showcase over School holidays, Pick up a Pencil drop-in drawing sessions, and other initiatives, summer art events, and so much more.

Youth Forum is a steering panel of around twenty-five young people who help the Gallery to be more youth-friendly by developing, delivering and consulting on programs, initiatives and activities for other 14-21 year-olds at the Gallery.

www.museum.com/teens-programs-in-museums-around-the-world

FEBRUARY 24, 2019

FINAL SESSION: ART MEDIATION IN THE MUSEUM COLLECTION

At the final session, the program participants presented the art mediation they had prepared to their friends. On the whole, the art mediation was a success: the participants visited all the focal points, became more confident navigating through the collection, succeeded in preparing their presentations, and actively helped each other.

Museums all over the world are open to young people; museums can build communities and make anyone fall in love with art if they are given the chance. Let's hope that more museums offer exciting, fun and engaging activities for young people, so our family of museums lovers will grow! www.museum.com/teens-programs-in-museums-around-the-world

FEBRUARY 5, 2019

A group of Hermitage trainers and the project manager arrived in Amsterdam for 3 days to present the Museum 15/24 project, as well as workshops at major museums (Rijksmuseum, Stedelijk Museum, Hermitage Amsterdam).

To be continued...

PHOTO: JANIEK DAM



Mikhail Piotrovsky at the opening of the exhibition *Treasury! Masterpieces from the Hermitage*. Amsterdam, February 2019



THE HERMITAGE IN A GLOBAL WORLD

MIKHAIL PIOTROVSKY

**IN MANY WAYS, THE HERMITAGE HAS
BECOME ONE OF THE INITIATORS
OF THE LATEST TRENDS IN MUSEUM LIFE.
THIS MIGHT BE CALLED FASHION, OR
IT MIGHT BE CALLED A STRATEGIC PATH
FOR TRANSFORMING MUSEUM COLLECTIONS
INTO A TRULY COMMON HERITAGE USING
MODERN METHODS.**

One of the consequences of the dissolution of the Soviet Union was the rejection of the socialist system of state support of culture and its institutions, including museums. However, they did inherit from late Soviet reforms the right to keep the income they received and spend it at their own discretion. This allowed the museums of Russia not only to survive, but also to increase their role in the life of society.

Initially, however, a period of desperation set in: the state budget no longer allocated any money to culture, and had none to allocate in any case. Concern for culture was not a priority at that time. This state of affairs meant that there was considerable room for freedom in decision-making. It was important to understand what decisions needed to be made. Many options were suggested – from closing certain halls to selling off parts of museum collections. The Hermitage decided that its first step should be to implement a policy of transparency to society and the world, and conduct a wide-ranging discussion of its current problems with colleagues in Russia and around the world.

A Union of Russian Museums was founded. The “Hermitage UNESCO” project was launched, and its main result was the establishment of an international consulting council that included prominent figures from the museum world. The council exists to this day, and is an important element of the Hermitage’s presence abroad – and maintaining an active presence has become a key principle for the growth of the museum.

The intensification of exhibition activity within the Hermitage and outside it made it possible to attract international and private financing, which motivated government agencies to renew partial financing from the state budget. The increased activity of the museum at home and abroad created an atmosphere of optimism and faith in our own efforts. Gradually a concept formed: the “Great Hermitage”, a global museum. We presented it as a series of concentric circles, with the main complex, the Hermitage, located in the centre, to which the General Staff Building’s east wing and archway were added (they first required restoration, which was completed in 2014).



Opening of the exhibition
Treasury! Masterpieces from the Hermitage.
Amsterdam, February 2019

● PHOTO: © NATALIA CHASOVITINA, 2019

Branches of the museum were structured around the centre – the Menshikov Palace and the Porcelain Factory Museum, for example, where a highly valuable collection was saved from privatization. The next circle was the Staraya Derevnya restoration and custodial centre, which was opened to the public, aiding in solving the eternal problem of providing access to more of the museum’s extensive collection. These three buildings of the complex are now in operation, each with unique ways of maintaining, restoring, and giving the public access to their collections. Construction continues, and next in line is the Hermitage’s public library.

Major exhibitions of the Hermitage collection were held all over the world. General interest in the new Russia aided in their success and in the promotion of international exhibition exchanges. Exhibition actively continued alongside the creation of organizations – friends of the museum in Russia and abroad. Today there are societies and foundations of friends of the Hermitage in Russia, the Netherlands, the UK, Italy, Finland, Israel, the USA, and Canada. They constitute a source of information on the activity of the museum in their own countries. They act as partners in financing restoration and exhibition projects and assistants in negotiations with museums of different countries. The experience of working with them helped form a model of representative satellites of the Hermitage in Russian cities.

The most active and creatively inventive group was the society of friends in the Netherlands. Its head and the general director of the New Church exhibition centre in Amsterdam, based on his experience of holding several exhibitions with pieces from the Hermitage collection, proposed the creation of a permanent Hermitage Centre in Amstelhof – a historical building for which the Amsterdam authorities were trying to find

a cultural application at the time. Negotiations, fundraising, and discussion on how to include this centre in the museum map of Amsterdam without infringing on anyone’s interests continued for several years. Eventually, in 2004, the Hermitage in Amsterdam opened in its first location – the building where the Children’s Hermitage (a unique educational establishment and a part of our museum’s presence) is now located. At this “small” Hermitage, 10 brilliant exhibitions were organized over the course of five years – from Greek Gold to Paintings of Caspar David Friedrich. In 2015 a laboratory of outsider art opened there as well.

The main exhibition building of the Hermitage Amsterdam opened in 2009, and we are celebrating the 10th anniversary this year. It immediately became an important part of the cultural map of Amsterdam. Since 2015 it has also housed the Outsider Art Museum – part of the Hermitage Amsterdam complex. The museums of Amsterdam welcomed its appearance, and since then they have worked actively with the Hermitage Amsterdam exhibition centre and with the Hermitage itself.

It was Amsterdam that set the precedent for Hermitage “satellites”: they are legal entities of their own country connected with the State Hermitage under agreements determining the principles of cooperation for each exhibition (two exhibitions per year are held in Amsterdam).

During the creation of the Hermitage Amsterdam exhibition centre, this promising idea also found admirers in other countries. The Hermitage Rooms opened in London in 2000 (at Somerset House), and in 2001 the Hermitage Guggenheim exhibition centre opened in Las Vegas. Both centres were organized over a period of seven years, and their opening and the projects that they undertook were important events in the cultural life of their countries. In their choice to undertake

educational missions, they inspired other Hermitage centres to follow in their footsteps: the Hermitage Kazan centre was founded in the capital of Tatarstan, and Hermitage Italy opened as well, a research centre with its headquarters initially in Ferrara and now in Venice.

The mobile “cosmic” concept of the system of Hermitage “satellites” was developed at this time as well, with the ability to change their orbits and their content, depending on the external situation and the internal development logic. The museum satellites are consulates of the Hermitage, its diplomatic offices.

The Hermitage Amsterdam, due to its size and importance in this scheme, is both a “space station” and an embassy. Its success has served as an inspiration to many. On the heels of its founding followed endless requests to open more Hermitage centres.

Opening a centre of this kind requires huge financial and diplomatic efforts, and the program for developing the Hermitage “galaxy” has been organized very carefully and thoughtfully. The first steps in creating a new centre are to hold “Hermitage days” and organize Hermitage exhibitions, during which the true possibilities for and the real interests of the candidate region are revealed.

Each Hermitage centre has its own special programme of exhibitions and educational events (master classes for restorers, film screenings, lectures, seminars, conferences). Museum programmes are prepared for each centre individually, taking into account local traditions and interests.

The Hermitage Kazan centre, which was opened in 2005 in the Kazan Kremlin, alongside encyclopaedical exhibitions from the Hermitage, also holds exhibitions devoted to nomadic empires, the Golden Horde, and the Muslim world.

The Hermitage Vyborg centre not far from St Petersburg organizes small exhibitions – satellites of large exhibitions of the Hermitage – and hosts presentations by Hermitage restorers.

Hermitage centres are the museum’s new exhibition halls, and their programme is organized based on our general exhibition strategy, focused on presenting research on the collection, historical and cultural topics, new art, and a dialogue of cultures. Centres also often serve as a place for experiments. For example, many exhibitions in Amsterdam are testing grounds for the radical design solutions for which the Netherlands is famous. Sometimes we transfer these solutions to the Winter Palace.

Before us lies an enormous programme whose aim is to make the collections more accessible. We intend to achieve this not through the primitive method of “opening all doors”, but rather by preserving and developing the Hermitage tradition of finding multi-faceted and multi-level approaches to bringing viewers closer to the wealth of the Hermitage’s collections, and to the no-less-important wealth of the academic interpretation of these collections.

In recent years, the Hermitage’s global policy has to a considerable degree been focused on Russia. Preparation is underway for a Hermitage Urals centre (in conjunction with the Yekaterinburg Museum of Fine Arts, where many Hermitage collections were hidden during the war years). This mystical connection makes the Yekaterinburg Centre special. The “Hermitage School of Restoration” has been held here annually for almost 20 years.

Hermitage Vladivostok plans to become the Hermitage’s window on the Far East, and a jumping-off point for the possible creation of two Hermitage centres in China. Hermitage Siberia will soon open as well, alongside the new building of the Vrubel Museum of Fine Arts in Omsk Oblast: with the help of the Hermitage, it will have one of the first museum endowments in Russia. There are plans to open a Hermitage Kaluga centre, and a Hermitage Moscow centre. A new building, designed by renowned architect Hani Rashid, is under construction for the Moscow centre: it will be used for modern art projects under the “Hermitage 20/21” programme. In Barcelona, preparation is underway for the construction of a major exhibition centre – Hermitage Barcelona.

This enormous programme requires major efforts from the Hermitage. It is not a commercial franchise, and exists without serious donor contributions. The goals of the programme are educational: to make the Hermitage collections as accessible as possible for the most varied audiences in different parts of the world. The programme strategically coincides with a programme for creating open museum depositories, with a plan for developing ways for the museum to be visited by people with special interests and needs: from people with impaired vision to people with autism spectrum disorders.

The Great Hermitage programme has another, mystical aspect: it has been inspired by the theories of the great Russian philosopher Nikolai Fyodorov. His theory of cosmism envisages the exploration of space for the benefit of the lives of all people, who, according to his theory might one day all be resurrected. This teaching became both the ideology of the Soviet space programme and the basis of Russian cosmism – a romantic and artistic school of thought. Nikolai Fyodorov is the author of the main (and virtually the only) philosophical treatise on museums, which analyses the significance of museums in preserving the memory of resurrected humanity.

It is these allusions that make the Great Hermitage programme cosmic, and explain the analogy to orbits and satellites. The programme is highly romantic, and at the same time it is mobile, flexible, and practical. In this cosmic system, there is another level of concentric orbits of the Great Hermitage – various artistic institutions and initiatives: orchestras and musical festivals, theatre and performances, newspapers, magazines, television and radio programmes, and films. These comprise a public forum surrounding the Hermitage and allowing its aesthetics and traditions to enter various spheres of public life. All of this naturally moves into the next circle (orbit) – the Hermitage in the cloud – electronic catalogues, a website, social networks, virtual programs, the latest communications technology, and reproductions of images.

Without calling for another restructuring of cultural values, as often happens in our diverse world, our museum is proud of its innovations, which include a system of open storage depositories, orbits of satellites, and a model of a public forum. We see them as an embodiment of the moral imperative to provide full access to the museum’s collections, combined with the obligation to make them understandable. We believe that together with numerous other encyclopaedic museums we will create a world of cultural dialogue, which not only adorns human life, but can also reduce tension in, and perhaps even completely neutralize, the “war of memory” that divides the planet today.

REMINISCENCES

REFLECTIONS ON THE JUBILEE EXHIBITION *TREASURY! MASTERPIECES FROM THE HERMITAGE* (AMSTERDAM, 2019)

THE HERMITAGE BROUGHT OVER 300 OUTSTANDING EXHIBITS TO AMSTERDAM FOR THE EXHIBITION *TREASURY! MASTERPIECES FROM THE HERMITAGE*. THE CENTRAL PART OF THE EXPOSITION IS DEDICATED TO TRUE MASTERPIECES OF THE HERMITAGE, IN AN ARRANGEMENT SPECIALLY DEVISED TO INSPIRE COMPARISON, OR REMINISCENCES (FROM THE LATIN REMINISCENTIAE – MEMORIES, RECOLLECTIONS, ECHOES, REMEMBRANCES).¹ TO HIGHLIGHT THE SPECIAL RELATIONSHIPS BETWEEN THEM, THE ARTWORKS ARE PRESENTED IN A MANNER THAT EMPHASIZES A DIALOGUE BETWEEN HISTORICAL EPOCHS, ART GENRES, AND STYLES, THE JUXTAPOSITION OF SHARED SUBJECT MATTER AND SPECIFIC DETAILS, AND THE COMPARATIVE APPRECIATION OF THE ARTISTS' INDIVIDUAL STYLES.

IRINA BAGDASAROVA



Visitors at the exhibition *Treasury! Masterpieces from the Hermitage*. Amsterdam, February 2019.



PHOTO: © NATALIA CHASOVITINA, 2019

Formality and Psychology. The genre of official portraiture in painting and sculpture was always relevant, whether providing a formal substitution for an absent person or as a means to conserve an image for contemporaries and for posterity. In the case of official portraits of incumbent rulers, they were also a means of asserting the legitimacy of the ruler’s power. This has remained consistently relevant throughout human history. The diplomatic mission of the genre of official portraiture is vividly epitomized by the granite statue of the Egyptian Pharaoh Amenemhet III. The king is presented in all his glory, not merely as the supreme ruler, but also as mediator between God and humanity. Next to this superb specimen of Egyptian art, the marble bust of the Russian Empress Catherine II by Jean-Antoine Houdon lays no claims to the divine provenance of earthly powers. The image differs in its deep psychological portrayal of the “Russian Minerva”. Stylistically, the bust harks back to Roman portraits of the Early Empire period.

Status and Age. Official portraits from different eras, while bearing the compulsory heraldic attributes, crowns, and monograms, at the same time inspire reflection on the subject of beauty and the interpretation of age in the context of social status. In this sense, the *Portrait of Margaret of Savoy, Duchess of Mantua* by Frans Pourbus the Younger, is particularly representative. The

subtle facial features and fragile wrists of the model get lost in her luxurious wedding dress, ornamented with the monograms of the newlyweds underneath the ducal crown. It is interesting to compare this European painting with the one next to it – the Chinese portrait of a dignitary wearing the official uniform of a high-ranking officer, with the image of a dragon on the chest. His hat, topped by a peacock feather, is adorned with a large ruby and some pearls. The subjects of these portraits share a static posture and an air of dignity and majesty, inspiring awe.

Cult and Beauty. In all eras, artists drew endless inspiration from the perfection and beauty of the human body, from gentle flirtatiousness and eroticism, from youth and old age, and from the loftiness of spirit and the ineffable underlying drama that accompanies human life. The undying elegance of the oldest prototypes and their subsequent interpretations form a plot line of their own in the story of beauty. The Roman marble statue of Aphrodite (*Nani’s Venus*) is all about the interpretation of corporeality perceived through fabric. The anatomically precise, firm body of the goddess of love and beauty literally shines through the streaming tunic. Echoing the antique preoccupation with beautiful human flesh – radiant, as it were, through skin-tight vestments – are the undulating lines of the delicate draperies on the haut-relief image of the Buddha, created in East Turkestan.

¹ Another large section of the exhibition presents encyclopedic art in an encyclopedic museum setting. Each “cabinet” contains distinctive theme-focused collections designed to represent each of the twelve research and custodial departments of the State Hermitage Museum. The vastly diverse exhibits are classified by time period, together creating the “flow of the arts.”



PHOTO: A. LAVRENTYEV © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019

Statue of Amenemhat III
Ancient Egypt. Second half of the 19th century BCE.
Black granite; h 87 cm, w of base 25 cm, depth of base 35 cm
Inscriptions on the front of the throne with the royal titulary of Amenemhat III
Inv. no. DV-729
Provenance: unknown, first mentioned in the Hermitage in 1871



PHOTO: P. DEMIDOV © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019

Jean Antoine Houdon
Bust of Catherine II
1773
Marble; h 90 cm
Signed and dated on the back of the foot: houdon f.1 1773
Inv. no. N. sk. 1676
Provenance: 1930 transferred from the Stroganov Palace Museum, Leningrad; formerly collection Countess Stroganov, St Petersburg

The Natural and the Ideal. The theme of ideal beauty, as manifested in a nude human body with perfect anatomical precision, is further illustrated by the marble torso of Aphrodite of Roman craftsmanship after a Greek original. Aphrodite is elegantly paired up with the classically-inspired, exquisitely well-proportioned bronze sculpture *Spring* by Aristide Maillol, whose light-green surface is a purposeful imitation of archaeological patina. The nude model, symbolic of youth and health, appears elegantly beautiful from every angle. One cannot fail to perceive artistic kinship in the harmonious silhouettes of the female figures on display as they blend the natural with the ideal, nature with philosophy.

Tradition and Innovation. To trace the history of the stereotype of beauty in all its incarnations, it is important to compare time periods in order to identify the generic types that recur throughout history. The remarkable painting *Nude Woman (Donna Nuda)* by the school of Leonardo da Vinci is a real feast for the eyes and the soul. The light hues of the nude body and the subtle play of light and shadow on the dark draperies imbue the female figure with extraordinary

sensuality. This painting is juxtaposed with another one, created nearly four centuries later: *Young Woman in a Blue Blouse* by Henri Matisse. The two works contrast quite sharply with each other, and the creative manner of their artists is very different. The Leonardo da Vinci school portrait combines academic excellence with the meticulous realism of execution, while the Matisse work is all about the experimental rendering of the model's state of mind through accented lines and generalized colours. The pair of paintings offers a reflection on the complexities of tradition and innovation in art.

Individuality and Typicality. The juxtaposition of artistic impressions with real people often reveals something new about the person's look or psychology. *Portrait of Mrs Harriet Greer* by the English artist George Romney, and *Portrait of Princess Zinaida Yusupova* by the Russian artist Valentin Serov are both distinguished by the clarity of the model's visage. In these portraits of English and Russian high society ladies, the artists manifest a strongly favourable attitude towards their models. When we collate the two paintings, the artistic impressions at some point amalgamate



PHOTO: V. TEREBININ © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019

Lucas Cranach the Elder
The Virgin and Child Beneath an Apple Tree
Late 1520s
Oil on canvas, transferred from wood in 1886; 87 × 59 cm
On the tree trunk to right the artist's sign, a dragon with raised wings
Inv. no. GE 684
Provenance: 1843 acquired by Emperor Nicholas I from one Madame Schiebel for 1,000 roubles

into a composite image of exquisite femininity, accentuated by an erotic aureole of beauty.

Religion and Symbolism. Femininity, motherhood and the universal theme of the redemption from Original Sin are among the prime subject matters of matchless masterpieces of the Renaissance. The juxtaposition of two outstanding works – *The Virgin and Child Beneath an Apple Tree* by the German master Lucas Cranach the Elder and *Madonna della Grazie* by the Italian master Lorenzo Lotto – is a comparative study in composition, artistic manner, and palette. Cranach's painting presents a Protestant's vision of the Holy Virgin as the embodiment of the only true Christian Church; the Child holds an apple and a piece of bread in His hands, which are symbols of the redemption of man from Original Sin. In Lotto's Catholic vision, the Madonna and Child are surrounded by three angels, regarding the infant Saviour with awe and adoration.

The Mundane and the Spiritual. Quite frequently, works of art are made possible by official contracts or donations from patrons of the arts. More than any other art



PHOTO: P. DEMIDOV © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019

Lorenzo Lotto
Madonna delle grazie
1542
Oil on wood; 39.5 × 32.5 cm
Inv. no. GE 9263
Provenance: 1933 transferred from the State Trading Organisation Antikvariat

genre, this has been the case with religion-themed painting. Believers and donors have received different visual treatment in different cultures. Two works are offered for comparative reflection on this phenomenon: *The Appearance of the Buddha Amilābha*, of Chinese origin, and the triptych *Calvary* by the Dutch artist Maarten van Heemskerck. The earthly role of the faithful, as contrasted with that of the Buddha or Christ, is vividly expressed by their relative sizes in the paintings, which also has significance in the context of financial transactions between the artist and the customer.

Subject Matter and Interpretation. Religion and Myth are closely intertwined in both European and Russian art. In the old Russian icon of *Saint George and the Dragon*, the absence of a realistic spatial concept, the balanced composition, and the understated rendering of the saint as an almost static dragon slayer combine to lend a practically monumental quality to the image. Unlike the Russian icon, the painting *St. George and the Dragon* by Venetian school master Jacopo Tintoretto is distinguished by compositional complexity in the rendering of the battle between the saint and the dragon. The very postures

PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019



PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019



Censer

11th century Iran

Bronze (brass), inlaid with silver and copper; h 45 cm

Inv. no. IR-1565

Provenance: unknown

Lion Aquamanile

Late 13th to 14th century Lower Saxony, Germany

Cast bronze; h 25 cm, l 23.3 cm

Inv. no. F 1588

Provenance: 1919 transferred from the Museum of the Society for the Encouragement of the Arts, Petrograd

PHOTO: V. TEREBININ © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019



PHOTO: A. KOKSHAROV, L. HEYFETS © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019



Swan

3rd century BCE Barrow 5, Pazyryk, Altay, Russia

Felt, grass, wool threads; l 25 cm

Inv. no. 1687/262

Provenance: 1950; formerly — 1949 found during excavations at Pazyryk by Sergey Rudenko

An Fabre

Stupidity Standing on Death

2016

Stuffed swan, polymer, jewel beetle wing-cases, metal

201 × 141 × 143 cm

Inv. no. KSlef-19

Provenance: 2017 gift of Angelos bvba JAN FABRE VISUAL ARTS

of the characters in this narrative scene convey the idea of struggle with extraordinary power. In this pair of paintings, interpretative thought focuses on the juxtaposition of Orthodox Russia and Catholic Europe, as well as the representational methods of the Renaissance.

The Religious and the Secular. The appreciation of the paintings *The Supper at Emmaus* by the Italian artist Jacopo da Empoli Chimenti and *Breakfast* by the Spanish painter Diego Velázquez cannot be reduced to purely formal aesthetic reflections on the sublime and the beautiful. The themes of daily bread, the breaking of bread, the withering and rejuvenation of being, the comparison of ages, and human lives are and have always been objects of perennial musing for artists and viewers alike.

Politics and Dining. While it certainly varies between different cultures and faiths, the art of dining and table dressing is also conditioned by the political form proper to the epoch. The porcelain pieces from St Petersburg highlight the epic watershed between eras and between notions of what was socially acceptable as the Russian Empire became Soviet Russia. It is edifying to compare the *Romanov Service* tableware set with the portraits of the House of Romanov and the *Supremalist Service* with its geometrical ornaments – a novelty that came into vogue after the 1917 Revolution. Whereas

imperial contracts for porcelain served the personal and diplomatic needs of the ruling royal family, the Supremalist porcelain sets (utopia expressed in new forms and painting styles) came as an artistic reaction to the turbulent events of the Revolution.

Aesthetics and Ceremony. Ancient forms of applied art often acquire a new lease on life centuries later, transformed in line with technological advances and fashions of the age. By comparing the ancient red-figured krater vase with the fine porcelain vase in the Empire style, we gain insight into the evolution of the ancient Greek krater form. Whereas the krater served strictly utilitarian needs in ancient Greece, this was no longer the case in European art, where this antique form became the aesthetic paragon of great Hellenic art. The vases on display also have the ceremonial theme of their paintings in common: one depicts a ritual of sacrifice, the other a military parade.

Heraldry and Myth. This jasper krater carved in Russia has a notable aesthetic feature: symmetrical bronze handles in the shape of panthers. This motif has been known since ancient times, which is shown by its stylistic affinity with the Scythian/Siberian animal style as exemplified in the gold plate in the shape of a panther from the 1st burial mound of Kelermes. The panther is the mythical image of a “universal beast” – the

epitome of graceful beauty and gentle femininity and, at the same time, of predatory prowess, ferocious power, and astute strategy. In heraldry, a fire-breathing panther signifies supreme authority capable of vision and foresight.

The Ritual and the Symbolic. Sometimes the lineal descendancy of a modern artwork from an ancient original is relatively straightforward and obvious, such as in the case of the Pazyryk felt swan figurine and the stuffed swan *Foolishness Standing on Death* by the contemporary Belgian artist Jan Fabre. The ancient swan gives us a whiff of the ritual, while its modern counterpart points at the possible consequences of a defect of common sense in humanity. Thus the composite swan image conveys the keynote theme of the arts: Vanity of Vanities.

Canon and Formalism. Of particular note are the two zoomorphic medieval vessels: an incense burner from Iran and a German aquamanile. A formal comparison of these items, which are both reminiscent of the archaic Capitoline Wolf statue, reveals their intrinsic similarity. The oriental item is decorated with sumptuous ornament, interwoven and incredibly dense (Arabic script), while the European artefact is merely a stylized interpretation. In many different lands, at different times, the creative arts were impacted by such developments as commercial exchange, the Crusades, world wars, conquests, the founding of new towns, and dynastic lies.

Artistry and Inspiration. It is customary to interpret scenes with horse riders and hunting parties, popular since ancient times, as a demonstration of the might of the powers that be. Variations on this theme may be observed in the relief of the Sassanid silver dish and in the painting of the Italian majolica dish. Both rivet the viewer’s attention with their decorative eloquence. In the former, the scene presents a powerful image of Shapur II, King of the Sasanian Empire, committing a brave act during a lion hunt: the king is shown being attacked by a lion, then chasing and slaying it. In the latter exhibit, the dynamic of the rider’s movement is obliterated by the stylized representation of the silhouettes and the blurred colours. However, the use of the living à la prima method bears witness to the artist’s moment of inspiration.

Monumentality and Militancy. The monumental reminiscence is a reconstruction of historical horse trappings, namely, the chief’s horse trapping set from the 5th Pazyryk mound and a Turkish set of defensive weapons for the rider and the horse. The funeral appurtenances, made from organic materials, illustrate the sorrowful solemnity of the burial rite. The Turkish silver arms evoke the martial spirit of the battles fought by the growing and expanding Ottoman Empire. Admiring these grandiose reconstructions, one cannot fail to sense the power of artefacts, their age-old energy and vital significance.

FRIENDLY CRITICS

IT IS POSSIBLE THAT MOST VISITORS TO AN ART EXHIBITION HAVE VERY LITTLE IDEA OF THE AMOUNT OF EFFORT THAT GOES INTO ITS CREATION. A PLAY AT THE THEATRE, AN OPERA, A GREAT ORCHESTRAL CONCERT – ALL THESE READILY DISPLAY VERY OBVIOUS SIGNS OF SKILLED EXPERTS, ARTISTS, AND TECHNICIANS AT WORK, AND IT IS EASY TO SENSE THE MANY HOURS OF LABOUR, PRACTICE, AND MANUFACTURE THAT WENT INTO THEIR PRODUCTION. BUT WITH AN EXHIBITION, THE OBJECTS AND WORKS OF ART ARE (USUALLY) SILENT AND (USUALLY) MOTIONLESS.

SIR JOHN LEIGHTON

For the visitor it is hard to imagine all the different disciplines and professional expertise that were brought into play or all the complex operations that culminated in the resulting spectacle.

The stunning exhibitions at the Hermitage Amsterdam draw on a very wide range of skills in logistics, art handling, conservation, marketing, and curation, to name but a few, and every show is the result of years of careful planning and research.

The exhibitions depend on a small but highly professional core staff. But the organization can also call upon a wide range of external help and support. I am very fortunate to be involved with one group of volunteers – the Raad van Specialisten. This group was originally brought together by the former director of the Hermitage Amsterdam, Ernst Veen, and is now chaired by Henk van Os, one of Holland's best-known figures in the art world. The idea was to bring together a body of distinguished experts to act as critical friends to their colleagues at the Hermitage Amsterdam, offering advice on the overall programme of exhibitions as well as the concepts and the content of individual exhibitions. Over the years, an impressive array of authorities across a wide range of disciplines in the arts have been involved, and, as the list below demonstrates, the group continues to have a very strong body of expertise.

One of the outstanding features of the programme at the Hermitage Amsterdam is the way that shows are conceived as a compelling narrative, with objects carefully selected to engage visitors in an unfolding story. But as everyone knows, there are many ways to tell every story, and in the context of the great collections at the Hermitage there are many complex layers of history and art history that can be revealed.

As objective outsiders, the advisers can help the exhibition makers shape their concept, sometimes adding new perspectives or offering insights on potential loans. The meetings are lively, informal, and give the staff a chance to test their ideas and explore possibilities. For me, it has been a huge privilege to have a glimpse inside the workings of an outstanding organization and to hear the often fascinating views of the expert advisers. But giving advice is easy – whether as a Raad we are friendly critics or critical friends, the end product is always the result of the hard work of the very dedicated and professional Hermitage team.

John Leighton, Chair of the Council
of Specialists at the Hermitage Amsterdam,
Director of the National Galleries of Scotland





PHOTO: © JUDIKJE KIERS

JUDIKJE KIERS,
DIRECTOR OF THE AMSTERDAM MUSEUM,
WITH THE MEMBERS OF EUROPEAN COMMISSION

Since November 2014, the permanent exhibition Portrait Gallery of the Golden Age has been on display at the Hermitage Amsterdam. The exhibition is a collaboration between the Amsterdam Museum, the Rijksmuseum, and the Hermitage, and features 30 colossal group portraits of the 17th century from the Amsterdam Museum and the Rijksmuseum collections. These paintings are quite unique, but are rarely exhibited because of their size. In these portraits, Dutch regents, civic guards, and merchants of all ranks, social classes, and religions stand together as one, to show civic virtue and egalitarianism. You feel small, and perhaps even a little humble, when 200 pairs of proud eyes from three centuries ago are looking at you. You are literally face to face with the Golden Age.

AXEL RÜGER
DIRECTOR OF VAN GOGH MUSEUM (TILL APRIL 2019)

We were very pleased. It was good to see that Dutch visitors found us at the Hermitage Amsterdam.

DIRECTORS
OF AMSTERDAM
MUSEUMS ABOUT
COLLABORATION
WITH HERMITAGE
AMSTERDAM



PHOTO: © EVERT ELZINGA

2013 – Ernst Veen and Axel Rüger
are signing the collaboration
agreement between
Van Gogh museum
and Hermitage Amsterdam



PHOTO: ANP ROYAL IMAGES BAS CZERWINSKI

HANS LOOIJEN,
DIRECTOR OF THE OUTSIDER ART MUSEUM, AMSTERDAM,
WITH THE QUEEN OF THE NETHERLANDS

Art has always inspired many, and outsider art has fascinated many artists. To me it is unseen art that contains many treasures. I see a growing, worldwide audience for works outside the established framework of the arts. Outsider art is an invaluable addition to the arts. The Outsider Art Museum focuses on contemporary outsider art. As these works originate beyond the canon of the arts, they often lack the same reception and recognition as art created by schooled artists. Outsider art asks questions about the classifications, art movements, and schools from art history.

The Outsider Art Museum is a joint project of the Hermitage Amsterdam, Dolhuys / Museum of the Mind, and the Cordaan care organization. It also features a gallery and ateliers for outsider art.

The Rijksmuseum was happy and proud to join forces with the Hermitage Amsterdam and the State Hermitage Museum for the Dutch Masters exhibition in 2017, which brought Rembrandt's Flora, among others, briefly back to Amsterdam. I am confident that the close ties between our museums will bring us a great deal more in the future.

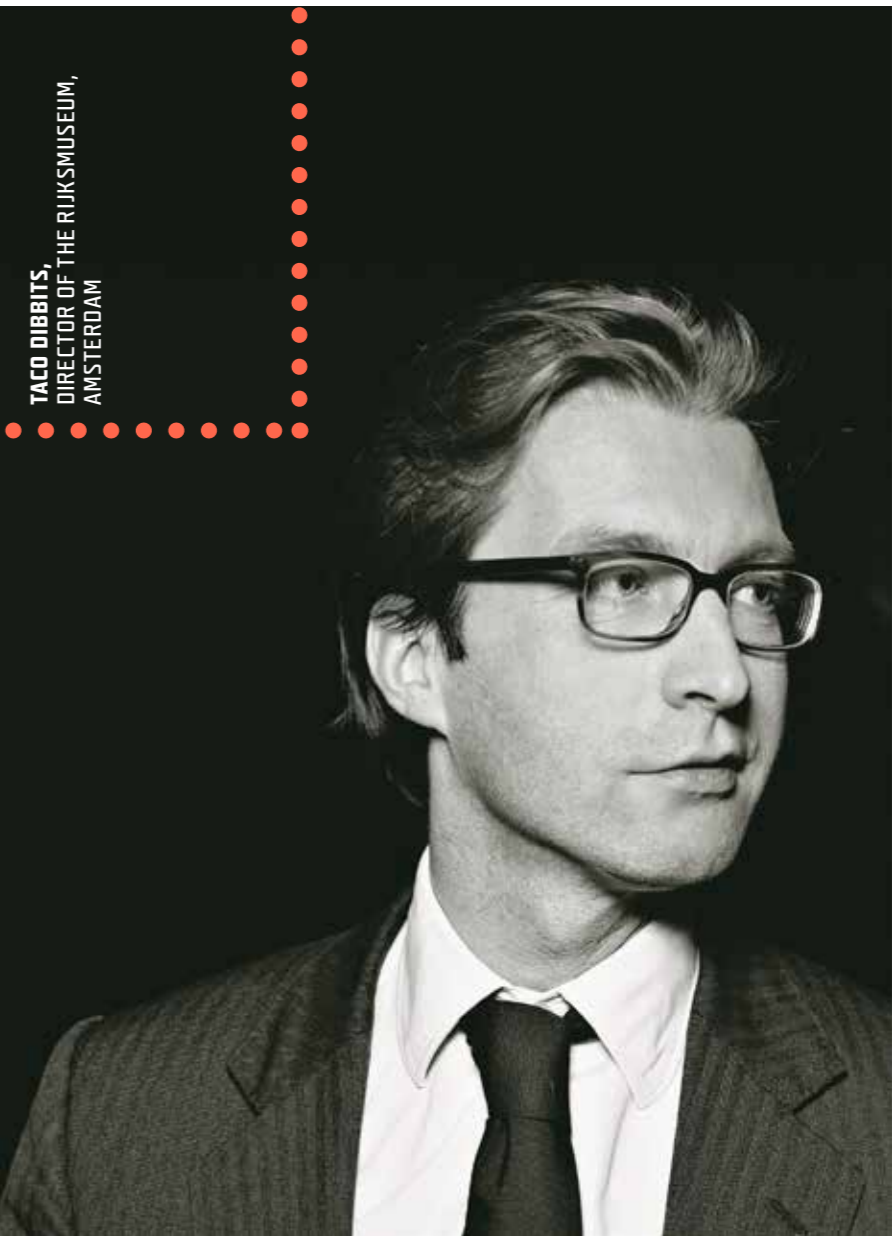


PHOTO: © RVOA

TACO DIBBITS,
DIRECTOR OF THE RIJKSMUSEUM,
AMSTERDAM

CONTINUING WHAT PETER THE GREAT BEGAN

EVER SINCE PETER THE GREAT VISITED AMSTERDAM THE TWO CITIES HAVE SHARED A LONG HISTORY. THEY HAVE MANY SIMILARITIES, BUT THE SCALES ON WHICH THEY EXIST ARE VERY DIFFERENT. AMSTERDAM IS BUILT ON A HUMAN SCALE, WHILE ST PETERSBURG IS BUILT TO IMPRESS, MAKING MERE MORTALS FEEL SMALL. EVERY DAY I WALK FROM MY HOME TO THE CONSULATE. I CROSS PALACE SQUARE AND ADMIRE THE HERMITAGE, THE WINTER PALACE IN THE SNOW, LIKE A JEWEL IN A CROWN SHINING IN THE SUN. IT IS ALWAYS A PRIVILEGE TO START THE DAY WITH A WALK IN THIS BEAUTIFUL CITY.

LIONEL VEER

From my window in Amsterdam I can see the Prinsengracht, and from my office in St Petersburg I can see the Moika. This and many other things have made me feel at home in St Petersburg from day one.

My image of Russia was formed from classic Russian literature — the struggle of Dostoyevsky, the beauty of Anna Karenina and her tragic quest for independence and love — but it also grew up around the revolutionary deeds of Bakunin. He and Richard Wagner played leading roles in the May uprising of Dresden in 1849. This came to my mind again while I was enjoying the wonderful performance of Wagner's The Ring of the Nibelung at the Mariinsky Theatre.

But Gogol had the biggest influence on me, and when I arrived in St Petersburg I wanted to head straight to Nevsky Prospekt, because "there is nothing better than Nevsky Prospekt, at least not in Petersburg; it is everything". I did not see any wonderful moustaches, but I did see, much to my disappointment, many burger and shawarma eateries.

My first visit to the Hermitage, on the contrary, exceeded all expectations. My arrival coincided with the opening of the Leyden Collection exhibition. I had already seen this collection in 2016 in the Louvre, but here it was far more impressive. The beautiful design and the decision to add works from the Hermitage's collection made it an incredibly strong exhibition.

This year we celebrate 10 years of unique cultural cooperation between the State Hermitage and the Hermitage Amsterdam. In 2019, we will of course hold some extraordinary exhibitions, but we will also begin an important educational project aimed at developing new strategies and methods for helping disabled people fully enjoy what museums have to offer.

For me it is clear that cultural exchange is, as Deputy General Director of the State Hermitage Georgy Vilinbakhov often says, "a modern way to continue what Peter the Great began".

Lionel Veer, Consul General of the Kingdom of the Netherlands in St Petersburg and his dog Arthos

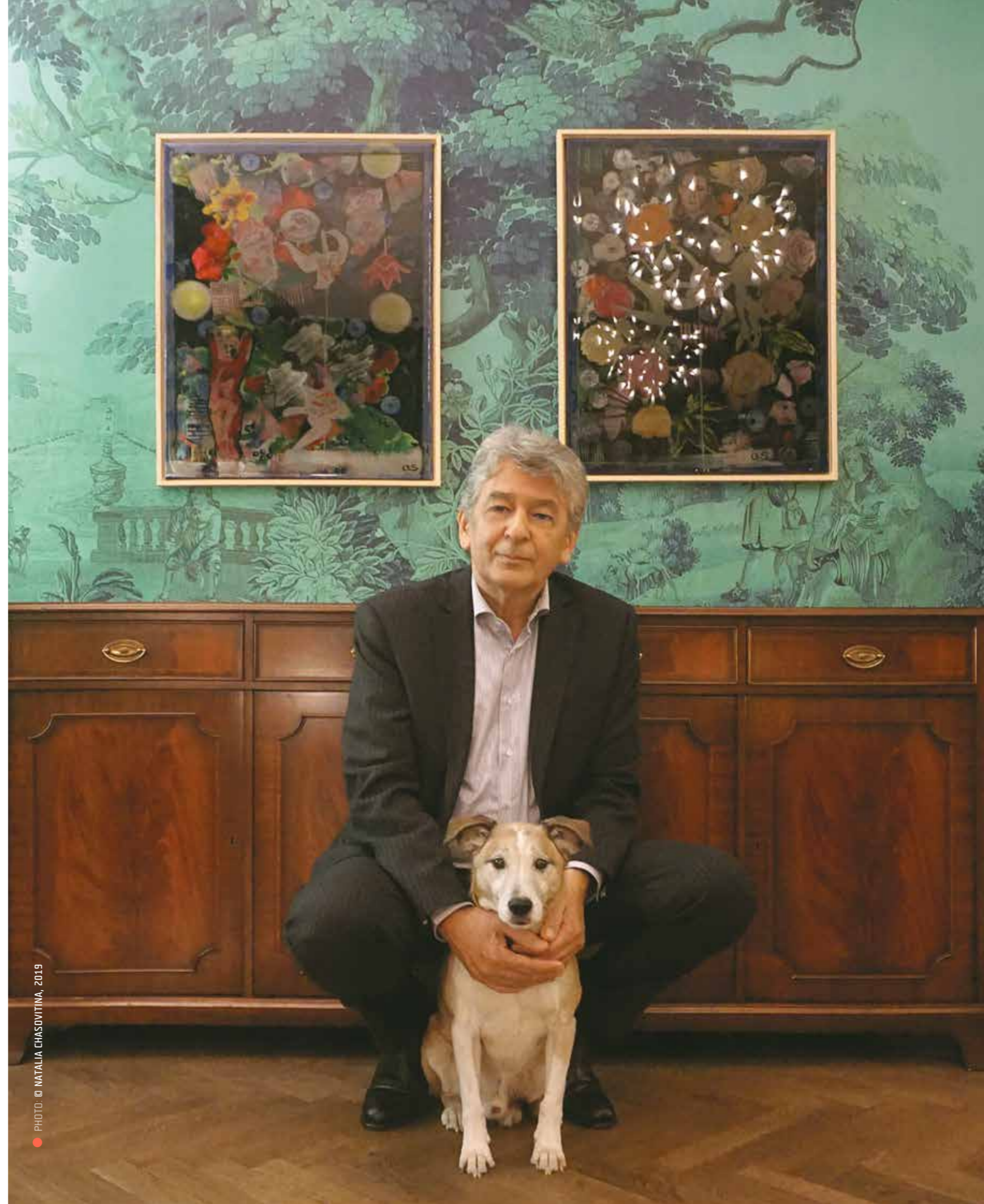


PHOTO: © NATALIA CHASOVITINA, 2019

BUILDERS OF THE FUTURE

DUTCH COLONISTS IN SOVIET SIBERIA

Dutch engineer Dirk Schermerhorn
supervising foundation work, Kemerovo
From collection family Schoorl



HOW DID THIS ESTABLISHED DUTCH ARCHITECT END UP BUILDING HOUSES IN THE MIDDLE OF SIBERIA ONLY FOUR YEARS AFTER THE END OF THE REVOLUTION AND THE BLOODY CIVIL WAR OF 1917-1921?

“When I was inviled in 1925 to help build Soviet Russia," wrote Dutch modernist archilect Han van Loghem, "I left Holland for Russia to experience what seemed impossible... I was to build brand new centres for thousands of families, in the midst of glorious forests in a country so rich in natural beauty that the mere thought of it fills the heart of any working, creative being with joy."

Van Loghem had arrived in the Siberian city of Kemerovo, centre of the Kuzbas Autonomous Industrial Colony (AIK), founded only a couple of years earlier. "There were some coal mines, a chemical factory, coke ovens, a few offices, and a small number of houses near the factory. There were also many underground dwellings, in which the workers lived in the most primitive condilions. It would become the main locus of my work."

Van Loghem had been inviled to Russia by Dutch civil engineer Sebald Rutgers, with whom he had sludied in Delft. Rutgers, an ardent communist and a personal friend of Lenin, had founded the Kuzbas Autonomous Industrial Colony (AIK) in Kemerovo and the surrounding area. The colony was run by foreign communists, and its aim was to revive and modernize the semi-abandoned coal industry in the region for the benefit of the Soviet slate.

Among other things, this involved the construction of housing for the rapidly expanding population of the area. Van Loghem had ample experience in housing construction,



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and his mission in the Soviet Union was to build housing that would improve the lives and social condilions of the workers, ideas that he had implemented earlier in "Concrete Village", a garden-city on the edge of Amsterdam built in the early 1920s.

During his two years in Kemerovo, Van Loghem embarked on a comprehensive effort to transform the layout of the city of Kemerovo and its surroundings. He drew up a new development plan and designed and built houses and public buildings. His buildings were revolutionary, both in design and in the choice of construction materials. He broke with local traditions of building freestanding wooden dwellings and decided on brick row houses instead. Additionally, they all had full indoor amenities, which also was something of a novelty at the time.

Some of Van Loghem's buildings have survived to the present day, but his larger plans for the city of Kemerovo were never implemented. In January 1927 the Kuzbas Autonomous Industrial Colony was transferred back to Soviet jurisdiction, and a new chapter started in the history of the young city. During the Stalinist industrialization drive of the 1930s, Kemerovo was turned into a major centre of industry, and in the face of these achievements it became "politically incorrect" to remember the period of foreign involvement that lies at its origins.

Only after perestroika in the late 1980s was the memory of the Autonomous Industrial Colony revived again, and in 1991 a museum dedicated to it was founded on Red Hill, which had been the epicentre of Van Loghem's construction efforts. As the centre of Kemerovo has since shifted to the other bank of the Tom River, most of Van Loghem's buildings are now located in

¹ _____ Gijs Kessler - senior research fellow, International Institute of Social History, Amsterdam, The Netherlands.

Van Loghem's row-houses.
From collection Red Hill Museum Kemerovo



3



4

1. School designed and built by Van Loghem
From collection Red Hill Museum Kemerovo

2. Slum dwellings in Kemerovo
From collection Vladimir Sukhalsky

3. Han van Loghem
From family archive Van Mourik-Broekman

4. Cable-car over the Tom river for coal transport
From collection Vladimir Sukhalsky

an area of town with little development, and are, sadly, mostly in a sorry state of disrepair.

In 2017, on the occasion of the anniversary of the Russian Revolution, the International Institute of Social History in Amsterdam and the Red Hill Museum in Kemerovo put together a documentary on the story of Van Loghem's work in Kemerovo, entitled Builders of the Future. The documentary is based largely on the original eyewitness account of Berthe Neumeijer, Van Loghem's wife, who accompanied him to Kemerovo and wrote long letters home to her parents in the Netherlands. These letters, now part of the collection of the International Institute of Social History, paint a vivid picture of Kemerovo, life and work in the Autonomous Industrial Colony, Van Loghem's work, and Soviet society of the 1920s in general. Berthe Neumeijer, who was a first-time visitor to the Soviet Union and not a communist, was a perceptive observer and had a way with words:

"It was a beautiful winter's day... The wide, frozen river with its high, mountainous bank dominated the view. From the high bank one could see incredibly far. The bright, dry air made it all so much clearer than in a seaside climate. From afar one could see tiny figures walking along and toy-like sleds on the river. And still farther the eye reached distance and loneliness, and the strange colours in the sky made nature a dominating element of life here."



Dutch colonist Tini Schoorl with her children Ankie and Tom
From collection Red Hill Museum Kemerovo



Colonists Pirson and Vaisman in the forest, 1922
From collection Vladimir Sukhalsky

Excerpts from Berthe's letters and Van Loghem's lectures make up the backbone of the film, which is set to archival footage and photographs from the period from Russian and Dutch archives and personal collections. An important source of visual information for the film were the family albums of Dutch "colonists" who worked in Kemerovo during the 1920s, the descendants of whom were tracked down by the International Institute of Social History.

When the Autonomous Industrial Colony was transferred to Russian jurisdiction in 1927, most of the foreign workers and engineers in Kemerovo left and returned to their home countries, disillusioned by the end of the unique social experiment to which they had dedicated their energies. In addition, most of them were not die-hard communists, but simply socially engaged and left-leaning activists, and the Stalinist turn in the Soviet Union which set in in the late 1920s and continued onwards was little to their liking.

A few remained and participated in the socialist construction of the 1930s in a number of other places and capacities, including the construction of the Moscow metro, where Dutch engineer Dirk Schermerhorn worked as a deputy to Lazar Kaganovich, until he was arrested and shot on charges of espionage and sabotage during the Great Terror of 1936-38. Sadly, this was a fate he shared with many other foreign colonists from Kemerovo who had remained in the country after the shutdown of the Kuzbas Autonomous Industrial Colony.



Berthe Neumeijer
From family archive Van Mourik-Broekman



Picknick of Dutch colonists, 1924
From collection Vladimir Sukhalsky

Willem van de Velde II; Adriaen van de Velde
***Ships in a Roadslead* (fragment)**

Holland, 1653

Oil on canvas

42 × 48 cm

The State Hermitage Museum, St Petersburg

Entered the Hermitage in 1770. Was purchased from the collection
of Tronchin F. In Geneva

Inv. № ГЭ-1021



JAAP DRUPSTEEN
HUMAN ACHIEVEMENTS
IN TELECOMMUNICATION
1983

This stamp, from the series Human Achievements in Telecommunication, contains two messages at once: the anniversary of the national union of Newspaper Publishers, and the launch of a European telecom spacecraft. The two reports are displayed side-by-side in a newspaper. The spacecraft in the photo is shown "orbiting" a cup of coffee placed on the newspaper.



A DIALOGUE ON THE “DUTCH” COLLECTION OF PYOTR SEMYONOV-TYAN-SHANSKY IN THE HERMITAGE¹

WE OFTEN SPEAK OF THE RELATIONSHIP BETWEEN MUSEUMS AND COLLECTORS. THERE IS A STORY BEHIND EVERY PRIVATE ART COLLECTION AND HOW IT CAME TO BE HELD BY A MUSEUM. THE HERMITAGE NEVER FORGETS THESE STORIES, AND SOMETIMES DELIBERATELY FOCUSES ON THEM. FROM TIME TO TIME WE ORGANIZE EXHIBITIONS WHERE WE DISCUSS COLLECTORS AS WELL AS COLLECTIONS.

Mikhail Piotrovsky, Director of the State Hermitage Museum: Catherine the Great collected art just as aggressively as she conducted politics. She had a brilliant talent for bringing amazing people together. In terms of art collecting, she gathered a magnificent “team” (as we say today), including French intellectuals (Denis Diderot, for example), merchants (such as François Tronchet, a great collector and trader of paintings), and Russian diplomats (such as Dmitry Golitsyn and Aleksei Musin-Pushkin), all of whom took part in buying paintings for the Empress. Among their purchases was a wonderful portrait by Frans Hals, as well as two symbolic canvases by Goltzius: *Adam and Eve (the Fall of Man)* and *The Baptism*, symbolizing two important eras. Thanks to the combined efforts of Diderot and Golitsyn, Catherine the Great also managed to acquire Rembrandt’s *Return of the Prodigal Son*, one of the Hermitage’s finest paintings.

Irina Sokolova, lead research fellow and curator of Dutch painting: A completely new era began at the end of the 19th century – one of the re-evaluation of Dutch painting. Suddenly the works of previously unknown “minor” artists began to appear alongside those from luminaries like Rembrandt and Frans Hals.

Pyotr Petrovich Semyonov-Tyan-Shansky is a unique figure in the history of art collecting. His work in the most varied fields, along with his personal charm, have an influence on the study of Dutch painting in Russia to this day. Semyonov was given the right to add the epithet “Tyan-Shansky” to his name by Emperor Nicholas II in 1906, in honour of his geographical discoveries. Semyonov-Tyan-Shansky was a preeminent researcher and scholar, who led the first European expedition to the Tyan Shan Mountains in present-day China. He also conducted extensive geographic, geological, and botanical studies that are of great importance to this day. In addition, Pyotr Petrovich was an outstanding Russian politician, and one of the initiators of the reforms of 1861. He also took an active role in implementing them. Semyonov-Tyan-Shansky was a member of the State Council of Imperial Russia and worked continually for the glory of the country. He also had a life-long dedication to collecting paintings. I believe that he paid special attention to the gaps in the Hermitage collection, which he had known and loved since childhood.

Lambert Doomer
Landscape with a Tower
Holland, Late 1640s
Oil on wood
53.5 × 40.5 cm
Entered the Hermitage in 1915;
received from the collection
of P. P. Semyonov-Tyan-Shansky
Inv. № ГЭ-3065

● PHOTO: K. SINYANSKY © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019

¹_____Based on materials from Mikhail Piotrovsky’s TV programme My Hermitage. © 2006 State Hermitage Museum.

● PHOTO: P. DEMIDOV © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019



JAN SYMONSZ DYNAS
Ulysses and Nausicaa
Holland, 1630-1631
Oil on wood
66.5 × 107 cm
The State Hermitage Museum, St Petersburg
Entered the Hermitage in 1910;
received from the collection
of P. P. Semyonov-Tyan-Shansky
Inv. № ГЭ-2976

MP. On March 5, 1910, Semyonov-Tyan-Shansky wrote a letter to the Director of the Imperial Hermitage, Count Dmitry Ivanovich Tolstoy: “Dear Dmitry Ivanovich, I present for your consideration the full appraisal of my art collection. I have no interest in exaggerating this appraisal, because I have set my price, which is solely for the Hermitage, at almost half that of previous appraisals. If we include the 15 catalogued paintings, 38 non-catalogued paintings, and the extensive collection of beautiful etchings and engravings (up to 1,000 engravings) that are not included in the appraisal, then the estimate surpasses 500,000. I am only prepared to sell this collection for half this appraisal price because I want this collection, which I have been gathering for 50 years through my own work and knowledge, to remain in Russia and not be dispersed. I would have gladly bequeathed my art collection to the Hermitage, had I not considered it unjust to deprive my five sons and thirteen grandchildren, for whom I have not accumulated any inheritance besides my art collection. Pyotr Semyonov-Tyan-Shansky”.

PART OF HIS COLLECTION WAS PHOTOGRAPHED. NEVERTHELESS, 100 YEARS LATER, WE DON'T KNOW THAT MUCH ABOUT IT, AND NOT ONLY BECAUSE PART OF IT LEFT THE HERMITAGE IN THE 1920s AND 1930s (WHEN THE SOVIET GOVERNMENT HELD AUCTIONS IN EUROPE TO SELL VALUABLES). ANOTHER PART OF THE COLLECTION WAS TRANSFERRED TO OTHER MUSEUMS IN THE USSR, AND TODAY SOME OF THESE PAINTINGS ARE NOW IN DIFFERENT COUNTRIES.

The collection was purchased on the condition that it remain in the house of Semyonov-Tyan-Shansky until he died or went blind. When I read this condition – until he went blind – I was profoundly moved. The collection was transferred to the Hermitage with the requirement that it be kept intact. Unfortunately, many pieces were lost after the Russian Revolution, having been either sold off or sent elsewhere.

IS. Pyotr Petrovich wasn't just a collector. He may have been one of the first people in Russia to attain a high level of knowledge about old Dutch painting. He himself became an expert, and didn't need to ask other scholars for their evaluation. Semyonov-Tyan-Shansky wrote the first monograph in Russian on the history of Dutch painting of the 16th and 17th centuries. Semyonov had a profound admiration for the Hermitage art gallery and knew it thoroughly. He even planned an addition to it to make the Hermitage the world's top art museum. We can say with absolute certainty that to study Dutch

painting without coming to the Hermitage is impossible. The Hermitage is a unique museum as concerns Dutch art. That said, the atmosphere in which Semyonov assembled his collection was quite specific. St Petersburg was a wealthy city, but also quite a wild one. Sometimes Semyonov found things in the most strange and unexpected places: for example, he extracted one frivolous picture from an icon case in a private home. The picture was so badly damaged by smoke that the owner hadn't looked at it closely, and hadn't seen what was depicted on it.

The three giants of classical art history are Wilhelm von Bode, founder and first curator of the Kaiser Friedrich Museum, now called the Bode Museum; Abraham Bredius, a famous Rembrandt expert and director of the Mauritshuis Museum (the royal museum in The Hague); and finally, Cornelius Hofstede de Groot, a great specialist and expert on Dutch masters.

All three of these researchers visited St Petersburg, stayed at Semyonov's house, and knew his collection. He followed their recommendations when buying paintings.

Semyonov received endless offers, and there were rumours about these offers not only in St Petersburg, but also in Holland. Hofstede de Groot wrote to him on one occasion: “I heard a rumour that you had decided to sell your collection,” to which Pyotr Petrovich replied that he would never do such a thing.

Semyonov put together a true art gallery in his home. The gallery was mentioned in St Petersburg guidebooks as the “Pyotr Petrovich Semyonov Art Gallery on Vasilyevsky Island”. The pictures were hung in frames, with labels. There was also a storage room, since there wasn't enough wall space to display all the paintings.

There are close links between the paintings that entered the Hermitage Museum in the 18th century and the Semyonov collection. For example, there was Lambert Doomer's modest painting Landscape with a Tower. The painting was a mystery. Semyonov himself didn't know who the artist was, so he asked his famous friends for their opinions. All of them expressed different opinions, but it was Abraham Bredius who correctly identified the painter as Doomer (Lambert Doomer studied in Rembrandt's workshop in the 1640s). The Imperial Hermitage's collection from the 18th century also includes one of Rembrandt's finest portraits, (if it is one of Rembrandt's finest portraits. If it is one of his finest portraits of this woman, no comma.) of Baertje Martens, Lambert Doomer's mother. In 1640, Rembrandt painted paired portraits of Lambert Doomer's father and mother (his father – Herman Doomer – was a famous furniture maker who made picture frames for Rembrandt's paintings). The portrait of Doomer's father is in the Metropolitan Museum, while Baertje's portrait is in the Hermitage.

Next to the portrait of Doomer's mother in the Hermitage is a landscape painting by her son, Lambert Doomer (who most likely made the painting not in Holland, but during a trip to France). When discussing Semyonov, people rarely wonder why he preferred Dutch painting. But if one carefully reads the documents relating to his life, it becomes clear that he regarded Holland, with its



● PHOTO: K. SINYAVSKY © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019

Pieler Laslman
Annunciation
Holland, 1618
Oil on wood
59 × 39 cm
The State Hermitage Museum, St Petersburg
Entered the Hermitage in 1915;
received from the collection
of P. P. Semyonov-Tyan-Shansky
Inv. № ГЭ-3197

independence, as a country that had achieved prosperity thanks to the religious and political freedoms, which also united the nation. By collecting “Holland”, Semyonov was in effect thinking of Russia; this is quite certain. He wanted to make this collection, his *modus vivendi*, an example of how a nation should rally around democratic ideals. For Semyonov, the extraordinary flourishing of Dutch painting was the result of the country’s unity.

MP. Rembrandt is dear to all of Holland. Amsterdam is the main keeper of Rembrandt’s work, but not the only one. He is (and always has been) remembered with particular fondness in Leiden, the city where he was born. Leiden is where Rembrandt acquired his first impressions as a painter, as well as the idea of being a painter itself. This idea brought him much pleasure, as well as much suffering.

IS. The Hermitage’s Rembrandt collection is so large and beautiful that Semyonov could not compete with it. His wealth was obviously insufficient to buy even a modest Rembrandt painting, but at the time there were very few paintings by Rembrandt’s predecessors, such as *Ulysses* and *Nausicaa* by Jan Pynas, in the Hermitage. In this work, we see an attempt at an archaeological approach to an understanding of antiquity: the chariot is similar to the chariots in Rembrandt’s early works. Semyonov also bought two paintings by Rembrandt’s teacher, Pieter Lastman, which today are in the Hermitage’s permanent exhibition.

Semyonov’s collection included a magnificent selection of works by Rembrandt’s students, very rare masters, the first publications about whom appeared only at the end of the 19th century. Famous Dutch collectors, including both Abraham Bredius and Cornelius Hofstede de Groot, collected, of course, Dutch paintings. Abraham Bredius, a wealthy man, could afford to buy paintings by Rembrandt himself (these paintings are now in the Mauritshuis). Incidentally, Bredius acquired one of these paintings, *Allegory of Faith* by Johannes (Jan) Vermeer, in Russia from Moscow collector Dmitry Ivanovich Shchukin (the painting is now held by the Metropolitan Museum of Modern Art). Historical information suggests that when Shchukin was selling the painting, Semyonov tried to prevent the sale and, according to his pupil, sent a telegram concerning the matter to the Imperial Hermitage.

The life that continues on in these details is extraordinarily interesting; when we look at the pictures carefully, we can even feel this life...

Emanuel de Wille
Square in front of the Palace in an Italian Town
Holland, 1618
Oil on canvas
59 × 39 cm
The State Hermitage Museum, St Petersburg
Entered the Hermitage in 1910; received
from the collection of P. P. Semyonov-Tyan-Shansky
Inv. No. ГЭ-2805

MP. Semyonov knew the art market incredibly well. He was a very complex man with a large and diverse circle of acquaintances (including such luminaries as Gilyarovsky, no less). He was also a world-class researcher. He is justly renowned as a researcher not only of the works in the Hermitage, but of European art as a whole.

IS. Here’s an example: Karel van Mander, an artist, poet, and famous art theoretician who worked in the Netherlands in the 1600s, wrote a book of biographies of the lives of Dutch artists in 1604. Van Mander was also a famous painter himself. In the 1880s, a painting of Van Mander’s from 1600, with the author’s monogram, was sold on the St Petersburg art market. An Italian who had been residing in Petersburg for a long time bought the painting, *Rural Feast (Kermess)*, for his collection. After the Italian’s death, Pyotr Petrovich bought this rare work at an auction in Milan and returned it to St Petersburg. Today it occupies a special place in the Hermitage collection of the early Dutch Masters.

MP. The Hermitage’s Semyonov-Tyan-Shansky collection is an amazing gift for everyone who likes to think about – and of course look at – paintings.



One of the works that has always been on display at the Hermitage is Emmanuel de Witte’s painting *Square in Front of the Palace in an Italian Town*. It is a fascinating and curious work, as it shows us how the Dutch imagined Italy. Most Dutch artists of the 17th century travelled to Italy to improve their skills as painters, although some, like Rembrandt, never left Holland.



PHOTO: SVETLANA RAGINA © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019

***Hermitage*, a TV show created and anchored by Mikhail Piotrovsky, General Director of the State Hermitage Museum, invites audiences in Russia and beyond to discover new facets of the Hermitage’s art collections, and introduces viewers to highlights of the Hermitage exhibitions.**

The television crew follows the show’s creator and anchor through the rooms and vaults of St Petersburg’s number one museum. The camera spends time on each of the best pieces in the museum’s possession. Only *Hermitage* viewers had the privilege of witnessing the historic moment when the clock in the White Dining Room of the Winter Palace, which had been stopped at the precise moment of the Provisional Government’s arrest in 1917, was restarted 100 years later. Mikhail Piotrovsky personally turned the key to reactivate this historic relic.

In each episode of *Hermitage*, the narrator presents a unique perspective and personal insights on the artworks in the Hermitage collection. The viewer

not only gains a good idea of what the crusaders or pirates of old looked like in paintings. As the captivating narrative unfolds, together with the anchor we examine their original dress, weapons, and household utensils. If it were not for *Hermitage*, TV viewers would probably never know why the poet Nikolai Gumilev visited the eastern wing of the Hermitage and whom he saw there, or what the “Marcel Proust dress” looks like and where it is located in the Hermitage.

The epic exhibition Anselm Kiefer, for Velimir Khlebnikov has revealed new dimensions through a wealth of associations with the Hermitage. The television format provides an opportunity to invoke stories from the museum’s Egyptian treasure-trove that throw light on Velimir Khlebnikov’s special predilection for ancient Egyptian mythology and numerology. Also, the history of the Hermitage’s painting of the Battle of Chesme, created by Jacob Philipp Hackert and commissioned by Catherine the Great, lends new meaning to the word “Chesme” and the date of the battle, which often appear in Anselm Kiefer’s works.



PHOTO: ALEXEI BRONNIKOV © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019



PHOTO: SVETLANA RAGINA © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019

РОССИЯ K

HERMITAGE

MIKHAIL PIOTROVSKY’S
PROGRAMME
ON THE CULTURE CHANNEL



PHOTO: PAVEL DEMIDOV © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019



● PHOTO: © EUROPEAN CULTURAL CENTRE, 2019



europeanculturalcentre.eu

We, cultural entrepreneurs, researchers, philanthropists and even a few bureaucrats, we as a collective group, we believe that there is a need for dynamic spaces, giving existence to centres dedicated to the culture of Europe. Centres, in different places of the world, devoted to cultural exchanges, meetings, exhibitions, creative projects, with Europeans and others. By all our activities, realizing that the beauty is in uniqueness, it is our aim to cherish our differences and strengthen our cultural commons

Artist Rene Reilmeier in his studio

FIND YOUR WAY

ARTIST, CURATOR, AND PRESIDENT OF THE EUROPEAN CULTURAL CENTRE RENE RIETMEYER TALKS ABOUT WHY THE EUROPEAN CULTURAL CENTRE DECIDED TO UNITE VENICE AND AMSTERDAM, THE CITIES' CREATIVE SCENES, AND THE "HOMEWORK" ARTISTS AND CURATORS NEED TO DO ON THE HISTORY OF THE 1960S

Why did the ECC and ECA² decide to open a branch in Amsterdam?

For many years, Amsterdam has been a crossroads, open to all kinds of trade, art, artistic events, and cultural exchanges. Amsterdam, as an important European capital with a high standard of living, a place where people like to exchange ideas, is the right city for the headquarters of the European Cultural Centre.

How has the Amsterdam creative scene changed over the years?

The creative scene in Amsterdam always moves with the newest trends. Its inhabitants are always looking for new opportunities, and thanks to its small size, Amsterdam has always welcomed foreigners, making the creative scene flourish continually and develop fast. Despite its rich history Amsterdam does not get stuck in the past.

In your opinion, what is the impact of cultural events such as biennials on the creative scene of the city?

Recurring events make an impression on people, in their memories.

What is the best way to learn about the art industry?

Try to find artists, curators, gallery owners, and museum directors who have the courage to speak openly, honestly, and transparently about everything that happens behind the curtains in the art industry. Abandon any romantic ideas you might have and face reality.

What is the difference between the younger and older generations of artists/curators?

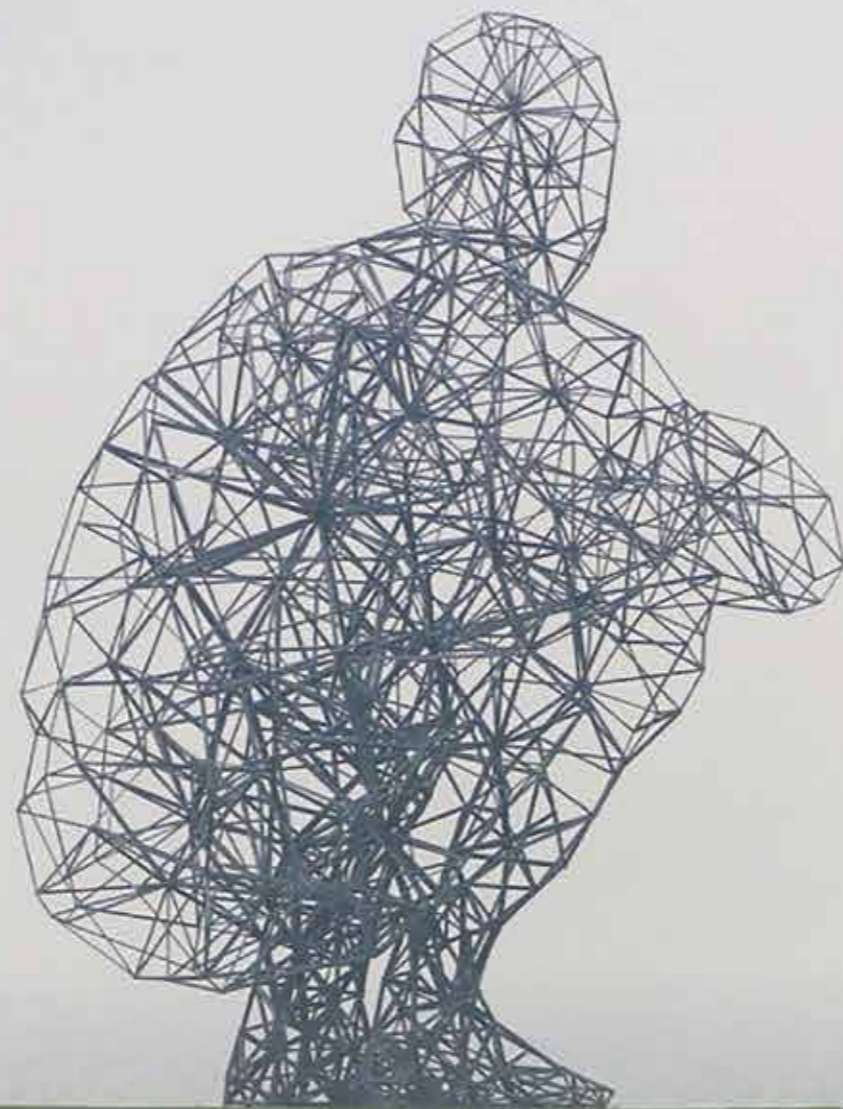
Artists and curators operate differently today than before. Curating became more common in the 1980s, when museums and biennales started to sprout up in large numbers all around the world. Curators are now more independent and don't necessarily conform to the rules made by academia. Their subjective approach to works of art comes through in different types of scenography and things of that nature.

If you had to give advice to the younger generation of artists and curators, what would it be?

Do your homework. Look at what has been done in the past, especially since the 1960s. Explore the ideas that you like, and explore the ideas that you do not like even more. Then create your own philosophy and your own way.

¹ Nina Comini – an Amsterdam-based cultural entrepreneur.

² ECC – European Cultural Centre (headquartered in Venice, with an office in the Netherlands). ECA – European Cultural Academy (Venice) – an educational project with programs in art, architecture, and the creative industries.



A group of State Hermitage staff members decided to take a journey to find out how the painted images on the old tiles rhymed with today's realities. The idea won the backing of the Consulate General of the Kingdom of the Netherlands in St Petersburg. The project team travelled a thousand kilometres from the shipyard museum in Lelystad in the north of the country to the Van Abbe Museum in Eindhoven, in the south-east. They were mesmerized by the austere seascapes of Scheveningen, admired the enchanting combined land and water gate in the fortress town of Amersfoort, and were inspired by the canals, bridges, and meandering lanes of Amsterdam, Delft, and Haarlem and the mills of Zaanse Schans. They posted their discoveries and thoughts on the official State Hermitage website and on Instagram.

DUTCH CERAMIC TILES

Antony Gormley
Exposure
2010, Lelystad, The Netherlands

THE ORIENTAL ART OF FLOOR TILE PAINTING CAME TO HOLLAND VIA NORTH AFRICA, ITALY, PORTUGAL, AND FLANDERS. INITIALLY, THE DUTCH USED PAINTED TILES ON THEIR WALLS AND FLOORS. THEN THEY BEGAN PAINTING THE SMALL 13 CM BY 13 CM SQUARES WITH FAMILIAR SCENES AND LANDSCAPES: SEASHORES, WINDMILLS, GRAZING COWS, SAILBOATS ON CANALS, AND EVEN HOUSEHOLD OBJECTS AND PORTRAITS OF THEIR CONTEMPORARIES. IT TOOK DUTCH PAINTED CERAMIC TILES ANOTHER 300 YEARS TO REACH THE BANKS OF THE NEVA.



Denizens of the Low Countries love to paint fish as much as they love to eat it (the Dutch are known to be partial to herring, and they prefer it ever-so-slightly pickled): Dutch paintings and prints are replete with images of every kind of water creature, both freshwater and seawater. There is a mid-17th century fish market in Amersfoort where the ceramic tiles on the walls are painted with fish carcasses. You can ask the sales staff to clean and fillet a live fish that you have purchased.



PEOPLE AND BOATS

The struggle for living space has been the keynote of Dutch life for as long as the country of the Netherlands has existed. As an example, the province of Flevoland emerged on the map of the Netherlands as recently as 1 January 1986. Flevoland's entire territory of 5,000 square kilometres used to be part of the Zuiderzee Bay. All this terra firma – made up of the legendary Dutch polders – had been reclaimed from the sea and the swampy lowlands. The province was entirely created by people, and manmade objects are also the main subjects of Dutch landscape paintings, whether on canvas or on ceramic tiles, depicting ships and rowboats, windmills and towers.

The characteristic stripes and the high dorsal fin indicate that this is a freshwater perch. The perch feels comfortable in an insufficiently nutritious environment and is usually the first fish to brave newly-made backwater pools, which is probably why the Dutch liked to paint it so much. The flounder – a flat, wide, spotty fish – inhabits the North Sea in great profusion. Flounder, fished commercially by the Netherlands and Denmark, is a distinctive delicacy in the national cuisines of both countries. The other sea creature is easy to identify from the fins on its side – the flying fish. Tropical and subtropical seas are its regular habitats, but flying fish will migrate north in summertime, sometimes reaching the southern shores of the Netherlands.



FISH

In Rotterdam, local potters started making series of ceramic tiles depicting images of fish in the early years of the 17th century. Some of these tiles have survived intact in the interiors of the palace of Alexander Menshikov, the first governor general of St Petersburg.



CARNATIONS IN THE CORNERS

There are tiny images or ornaments in the corners of almost every ceramic tile. Some look like intricate swirls and bear enigmatic names like “Bull’s head” or “Spider”. These repetitive patterns helped align the tiles correctly on the wall and also played a masking role, covering the little holes in the corners left by the nails that supported the tile during drying and baking. Holland is the land of flowers. Right from the first days of spring there are jonquils lining your path and people carrying heaps of roses or sunflowers on their bikes. You see little flower bouquets in the windows of houses and on restaurant tables, as well as fancy designer bouquets in the museums. The carnation is one of the very few realistic flower images seen in the tiles’ corner paintings, and is easily recognizable. Images of carnations in tile corners indicate the provenance of the tile. From the 18th century on, only workshops in Amsterdam produced tiles with carnation images painted in the corners. It is difficult to say with certainty why the image of a carnation was chosen, but this flower did possess a certain symbolic meaning. In the medieval semiotic system, it was a reminder of the blood of Christ shed for humanity.

THE WHITE AND BLUE FASHION

The Portuguese first reached China in the early 16th century. A hundred years later, in 1602, the Dutch East India Company was founded in Amsterdam, and the Netherlands was firmly on track to supplant Portugal in the trade with China. The Dutch quickly saturated the markets of Europe with fine chinaware. How did they contrive to ship these priceless, fragile pieces intact all the way from China? Apparently, they packed the ceramic pieces in wooden crates filled with... tea, of course. (Chinese tea accounted for 70 percent of all trade with China at the time.) Chinese porcelain came in a white and blue colour scheme back in those days, starting a new trend in Europe. All porcelain pieces manufactured in the Netherlands became white and blue from the 1620s onward.

A Dutch master decorated his ceramic tile with the image of a chinaware wine cup. This kind of tableware gained household currency in Holland in the 17th century.

TWO COLLECTIONS

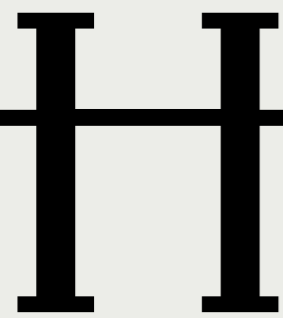
The Hermitage boasts a unique collection of Dutch ceramic tiles from the first quarter of the 18th century, consisting of two parts. First, there are the four original interiors in the Menshikov Palace on Vasilievsky Island, clad with Dutch ceramic tiles numbering more than 24,000 pieces. Menshikov, the Russian Empire’s second most powerful figure after Peter the Great, had originally ordered 13 tiled interiors for his palace in 1717–1722. Menshikov’s private chambers were tiled over entirely, including his bedroom, dressing room, study, and grand reception hall, which has not survived. The reception hall looked quite majestic, with oak panels lining the bottom of the walls, the upper parts of the walls finished with ceramic tiles and gold-printed leather, and French canvas paintings adorning the ceiling. The chambers of Prince Menshikov’s sister-in-law, Varvara Arsenyeva, were also tiled, and so were the children’s quarters and the “tea kitchen” between the children’s rooms and Arsenyeva’s chambers.



The other part of the collection hails from the State Hermitage complex or, more precisely, from the basement of the Hermitage Theatre, which is where Peter the Great’s original Winter Palace stood. The earliest palace was built along the banks of the Neva River in 1711. Starting in 1716, the palace was rebuilt and extended farther inland. In the newer chambers, the Emperor’s private suite of five rooms and his dining room were all finished with ceramic tiles. Most of the finishing work was carried out in 1719, with as many as 30,000 pieces of tile used in the Winter Palace. In 1763 Catherine the Great ordered a sweeping interior redecoration of the palace. The tiles were knocked off the walls and ceilings and hauled down to the basement, where they remained, in a pile of rubbish, until the Hermitage decided to clean up the Hermitage Theatre basement in 1976 and 1978.

CLASH DE *Cartier*





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Tuesday – Friday: 10:30–17:00
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Fan. China, 1830–1870s

Screen: paper, silver,
painting by colour wash.
Fan guards:
mother-of-pearl, carving.



Project of restoration of rare Chinese fans, implemented with the financial support of the members of the Hermitage Friends' Club, lasted 4 years.

Over this period 4 unique fans were restored, all made of rare and fragile materials in labour-intensive sophisticated techniques that were in use in China in the 19th century.

METAMORPHOSES¹

Maria Sibylla in Petersburg

302 YEARS AGO, IN JANUARY OF 1717, PETER THE GREAT AND HIS ROYAL SURGEON ROBERT ERSKINE ACQUIRED A NUMBER OF WATERCOLOURS IN AMSTERDAM BY MARIA SIBYLLA MERIAN (1647-1717), AN ARTIST AND INSECT RESEARCHER. TO THIS DAY, THESE WORKS CONTINUE TO DRAW THE ATTENTION OF NOT ONLY ART HISTORIANS, BUT BOTANISTS AND ENTOMOLOGISTS AS WELL.

¹ From the title of the book *Melamorphoses* (1726), published in Latin and French, with engravings painted by hand from drawings by Maria Sibylla Merian and her elder daughter Johanna Merian.



• PHOTO: © ST PETERSBURG BRANCH OF THE ARCHIVE OF THE RUSSIAN ACADEMY OF SCIENCES, 2019

MARIA SIBYLLA MERIAN
Garden tulips and larvae of the gooseberry sawfly
1705. Watercolour and opaque paint on vellum. 378 x 305
SPBB ARAS. R. IX. Op. 8. D. 37.

On 2 January 1717, on the order of the Tsar, Erskine paid 3,000 guildens to “Amsterdam resident Yury Gzel [Georg Gsell] for two large books... which contained parchment leaves, on which all kinds of flowers were painted with the greatest artistic mastery, and also butterflies, midges, and other insects”. There were 254 “parchment leaves” altogether. Erskine, who possessed the best library and collection of minerals, shells, and other artistic rarities of his time, also acquired several albums with pictures of insects for himself. Among them were “miniature paintings of worms, flowers, butterflies and other insects, which were painted on special parchment leaves”, as well as a Studienbuch. The Studienbuch is a handmade book where drawings on parchment or paper are glued on to opposite pages or inserted into frames of blue paper. As of today the book holds 285 drawings. On the other sides of the pages are notes by Merian, which as an analysis of the writing showed were made over the course of 30 years. The book is currently in the Library of the Russian Academy of Sciences. Maria Sibylla’s name and work are well known in Europe, Japan, and America, and interest in the biography and work of this incredible woman is constantly increasing.

She was born on 2 April 1647 in Frankfurt-on-Main into the family of the renowned Swiss artist and engraver Matthäus Merian (1593–1650) and Johanna Sibylla Heim, the sister of a Dutch pastor. Maria Sibylla grew up in an artistic environment: her father, step-father, and brothers were artists. She learned to draw from her father-in-law and his pupil Abraham Mignon (1640–1679), and also learned the technique of copper engraving. In her childhood she helped her mother and worked on silk embroidery, which they sold. They embroidered with silk threads of their own manufacture: mulberry trees grew in their garden, and they themselves bred, fed, and sorted the silkworms that fed on them. This gave the girl the opportunity to observe these insects.

In 1664, 17-year-old Maria Sibylla married the artist Johann Andreas Graff (1637–1701). Maria Sibylla and her two daughters later moved to Amsterdam in 1691. In 1699, she and daughter Dorothea Maria travelled to the Dutch colony of Suriname, where they stayed until 1701. Maria Sibylla Merian died in Amsterdam on 13 January 1717, after two years of serious illness.

You see and hear the wonderful streams of noise, and see and hear the beautiful birds as they sing... You may comfort yourself in the magnificent grasses and trees and in different flowers.... For no bird sings any more, no beast searches for

food for itself, and no flowers are as beautiful as they were before; the trees shed their leaves from sorrow and the grass withers.

From the play by Johann Gottfried Gregory *The Pitiful Comedy of Adam and Eve* (November 1675), written for the first Russian court theatre of Tsar Alexei Mikhailovich

An important role in the development of Maria Sibylla’s scientific interests was undoubtedly played by her journey to Suriname. The very undertaking of a three-month sea voyage by a woman and her daughter on a merchant sailing ship, where there was a constant risk of death from storms or attacks by pirates, deserves our amazement and admiration. But such was her thirst for knowledge. Maria Sibylla and her daughter Dorothea Maria spent almost two years in Suriname. The result was hundreds of sketches, drawings (“everything that I found and caught... I recorded precisely on parchment”), notes with observations, and boxes with collections: 20 crates with butterflies, beetles, humming birds, and glow-worms, as well as “1 crocodile, 2 large snakes and 19 small ones, 11 iguanas, 1 gecko, 1 small turtle”. In 1705, when she returned to Amsterdam, Maria Sibylla published the book *Melamorphosis Insectorum Surinamensium*.

One type of these caterpillars... I found in April 1680 in Nuremberg. Until 20 May I fed it with thorn leaves, then it wove an oval egg around itself; it lay for a long time and then dried up, so nothing came of this. I found several of these caterpillars on 20 May 1681 in Krafeshof (near a village one mile from Nuremberg), in the so-called garden of poets, or the garden of the mad... As there were no more thorns, they received a meal of leaves of oak and hazel, but nothing came of this either. But in 1682 (after 14 years spent in Nuremberg by the will of God) I returned once more to Frankfurt-on-Main, and early in the morning on 14 May on the Borkenheimer road I found a large cocoon in a thorn hedge, then a few more, as well as 70 caterpillars, which were still very small.”

Melamorphoses. 1726

The parchment leaves with depictions of plants and insects were displayed among the especially valuable rarities of the first museum in Russia. The royal court also took an interest in Maria Sibylla’s watercolours. In 1745, the artist Johann Wilhelm Lursenius was ordered to make copies from



MARIA SIBYLLA MERIAN

Swimmer crab, red tailed rat-snake, European green crab.

1704 — 1705 rr. Watercolour and opaque paint on vellum. 385 x 276

SPBB ARAS. R. IX. Op. 8. D. 106.

Drawing for the 6th engraving of the book

by G. E. Rumphius D'Amboinsche Rarileikamer (Amsterdam, 1705)

2. _____ N. P. Kopaneva – PhD in philology, main custodian of the collections of the Peter the Great Museum of Anthropology and Ethnography (Kunstkamera) of the Russian Academy of Sciences.

48 of Merian's drawings for Empress Elizabeth Petrovna. St Petersburg professors used Maria Sibylla's watercolours and books to describe the collections of their universal museum – the Kunstkamera. But there was also another way in which Merian's drawings were used. After Maria Sibylla died, her daughter Dorolhea Maria and her husband Georg Gsell were invited to St Petersburg by Peter the Great. Dorolhea Maria was one of the first people to be employed by the Kunstkamera. With her husband, she taught academic students to draw. Her mother's watercolours became models with which she would teach her pupils. Proof of this is the copies of Merian's drawings made by the Gsells' pupil Mikhail Nekrasov. For copying, drawings were chosen which could teach pupils to draw animals without any surroundings, as an independent object. It was this task that was undertaken by artists who drew the museum items in the Kunstkamera.

It is very interesting that the Russian public became acquainted with Merian's book about the South American insect world at an early stage. The naval officer, translator, poet, dramatist, corresponding member of the St Petersburg Academy of Sciences, and member of the Russian Academy Mikhail Veryovkin translated Histoire générale des Voyages in 1782–1787, written by Abbé Prévost and abridged by Jean-François de La Harpe. In the publication prepared by Veryovkin, volumes 10–15 are dedicated to travels through countries of the Americas. Both Lagarpe and Veryovkin preserved the complete text of Merian's Metamorphoses, but did not reproduce its engravings. The artist herself was unknown to Veryovkin, so at the start of the section on Surinamese insects he calls her "a certain young German". However, she does appear later on in the Russian text of Metamorphoses under the name of "the maiden Merian". Subsequently Maria Sibylla's works were cited from this first and only translation of her book into Russian. Veryovkin retold the entire text of Metamorphoses in the same order as Merian. About the black cockroach, for example, he writes: "This cockroach takes first place in this valuable collection. This insect eats nothing edible... It lays its eggs in a heap and covers them with a web, like our spiders do. When they grow, the skin on their back breaks, and winged cockroaches crawl out..." "The maiden Merian noted that all night butterflies are covered in fur, and all day butterflies are covered in feathers and have

transparent scales." "It seems that she does not dare to rely on her experiments in discussing certain types of snakes that live in the Surinam forests... She distinguishes them from lizards... from iguanas... from caimans... Merian saw them eating the eggs of her pet birds." Comments are increasingly made in the third person: "Many travellers are mistaken, as Merian says, when they believe that the animal which the Dutch call the 'moving leaf' grows on trees and falls off like fruit when it matures, then starts to walk and fly; on the contrary, it hatches from eggs... This is how she describes its birth: 'Slimy and wriggly creatures emerge from cocoons'".

Tatiana Lukina Maria Sibylla Merian. 1647–1717.
Leningrad, 1980

For her pieces, Maria Sibylla usually used the thin parchment called non nata ("unborn paper"), and covered it with white paint to make the surface soft and smooth. Merian usually used watercolours and gouache. It is incredible that 300 years later the paints look as fresh as if the artist had just laid her brush aside.

Germany, the Netherlands, Switzerland – several countries lay claim to being the homeland of Maria Sibylla Merian. But Russia is also an important country for those interested in the work of this incredible woman. The St Petersburg collection of the preserved watercolours of Maria Sibylla is one of the largest in the world. They are primarily watercolours acquired by Peter the Great and his royal surgeon and custodian of collections, Robert Erskine, in 1717 in Amsterdam.

Peter's interest in Maria Sibylla was no accident. She was part of the circle of people who were well acquainted with Peter since his first visit to Holland. They included Nicolaes Witsen (1641–1717) and Frederik Ruysch (1638–1731). Witsen was not just an acquaintance of the Russian Tsar, but an advisor and assistant as well. Peter saw Ruysch's renowned anatomical "theatres" in 1697, and in 1717 he purchased them for the "Kunst-Kamera". Another collector then informed Peter about Merian's books – the Amsterdam apothecary Albertus Seba, whose scientific and artistic collection was also purchased by the Tsar for the Kunstkamera. Peter was familiar with these "metamorphoses", the stages of insects' development, which Maria Sibylla had described and drawn. In a letter from Ruysch to the Russian Tsar dated 16 July 1701, we know that the Amsterdam professor instructed the Tsar on how to carry out observations: the insects had to be fed with the fresh leaves on which they lived, and then "one can see how they transform in several days into butterflies".



PHOTO: © ST PETERSBURG BRANCH OF THE ARCHIVE OF THE RUSSIAN ACADEMY OF SCIENCES, 2019

MARIA SIBYLLA MERIAN
Cassava, caterpillar and chrysalis of the false sphinx moth,
hawkmoth, treehopper, boa
1700 – 1792 гг. Watercolour and opaque paint on vellum. 415 x 304
SPBB ARAS. R. IX. Op. 8. D. 33.
Original drawing for the 5th engraving of the book Metamorphosis
insectorum Surinamensium (Amsterdam, 1705)



Nicolas Boileau

**Portrayed in art, a vile monstrosity
Becomes an object we delight to see
The artist's brush effects a transformation
And what is loathsome gains our admiration**

It is fair to say that Peter was quite well-informed about Maria Sibylla’s work and took an interest in it. Undoubtedly, the artistic side of her watercolours attracted Peter too, but their educational value of course dominated. It was no accident that Robert Erskine purchased the Studienbuch containing 30 years of observations by the researcher. It is also significant that the watercolours preserved in St Petersburg do not contain decorative depictions of plants, of which Maria Sibylla drew many, but rather the originals of illustrations to her own books and the book by Georg Rumphius (1627–1702), *D’Amboinsche Rariteitkamerdoor Rumphius* (Amsterdam: printed by Fracois Halma, 1705). Merian worked on illustrations for this book after her return from Suriname. We know that the original manuscript of Rumphius’ book had been burned, but the author, who had gone blind by this time, managed to restore some of it from memory. Merian was commissioned to draw what the publishers were not able to restore after the death of Rumphius in 1702.

In 1719, after Erskine’s death, his collection and library were purchased by Peter and placed in the imperial Kunstkamera and library. After Peter’s death the tsar’s entire collection was given to the Academy of Sciences.

Merian’s drawings have also been investigated by scholars of the present day: biologists as well as art historians take an interest in her watercolours and study the technique

of creating original scientific illustrations in the late 17th and early 18th centuries.

To this day, anyone who looks at these watercolours is, in a word, enraptured. But do we think about what lies behind these “tender drawings”, what preceded them? Initially, when Maria Sibylla drew flowers, she tried to “bring them to life”, depicting caterpillars on the leaves and the like: “As I always tried to decorate my flower paintings with caterpillars, summer birds (butterflies – N.K.), and other such beasts, as landscape painters usually do, in order to bring one thing to life with the help of another, I often took great pains to capture them, until finally through silkworms I came to the transformation of caterpillars, and wondered whether the same transformation could also take place there.” The rich world of butterflies sometimes inspired Maria Sibylla to record this beauty not only in paint, but also in words, exclaiming, “I would never have believed that from such an ugly creature as a black caterpillar such a charming butterfly could emerge”.

Merian once explained the meaning behind her long and painstaking work: “I wanted to portray a divine miracle, to glorify God as the creator of these tiny worms...” And the “divine miracle” of Maria Sibylla’s talent makes us gaze with admiration on these parchment leaves and delight in the things that we do not notice in the grasses of our short summer...



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ZERO...
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June 13–16, 2019



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THE BRENDEL MODELS: FINER THAN LIFE

UNBELIEVABLE, AMAZING, STUNNING... THESE ARE SOME OF THE PRAISES LAVISHED UPON THE BOTANICAL ANATOMICAL MODELS OF ROBERT BRENDEL. THESE REALISTIC, ARTFULLY EXECUTED THREE-DIMENSIONAL LIKENESSES OF FLOWERS, INFLORESCENCES, FRUITS, FUNGI, FERNS, MOSSES, CONIFERS, BACTERIA, AND ANATOMICAL AND ZOOLOGICAL STRUCTURES HAVE RETAINED THEIR VALUE AS VISUAL LEARNING AIDS TO THIS DAY. ADMIRING THEM NOW, WE PONDER THE EVOLUTION OF VISUAL TEACHING AIDS AND THE IMPORTANCE OF KNOWLEDGE VISUALIZATION.

Detail of a botanical learning model of R. Brendel & Co.: pubescent female flowers of the downy birch (Betula pubescens)
Germany, 1890s
Papier-mâché, plaster, wood, paint

Botanical learning model of R. Brendel & Co.: leaf of a sundew-plant (Drosera rotundifolia)
Germany
1890s
Papier-mâché, plaster, wood, paint



P

Progress in science and education accelerated dramatically from the mid-19th century on, and was manifested most vividly in the natural sciences. New instruments, substances, and reagents were invented and optical microscopy developed. The demand for visual learning aids in botany, zoology, medicine, and mineralogy increased as higher education institutions sought to bring their teaching methods up to date. Entire factories began to be dedicated solely to manufacturing visual learning aids, producing learning models that were scientifically accurate, durable, and affordable.

Carl Robert Brendel began his manufacture of botanical models in Prussia in 1866. Visual learning models had had a long history in botanical, zoological, and medical schooling, but it was Brendel who pioneered creative collaboration between scientists, craftsmen, and artists, yielding products which were soon recognized as elegant works of art as well as excellent learning aids. Brendel recruited the expert assistance of a pharmacist, Dr. Carl Leopold Lohmeyer, and Director of the Breslau Agricultural Station Prof. Ferdinand Julius Cohn. Professor Cohn gets credit for drawing up a meticulously detailed list of items required for the building of large-scale, easily disassembled models with plant reproductive organs and other parts. The models were made with inexpensive papier-mâché press moulds. Diverse media – including wood, cotton, rattan, reed cellulose, gelatine, feathers, wool, and glass beads – were used to reproduce various details and textures. Placed on round, ebonized boxwood bases, the models were viewable from all sides. Each model was unique, as it had been crafted, assembled, and painted by hand.

Brendel's firm enjoyed universal renown by the end of the 19th century. Its botanical models continually won prestigious awards at high-profile trade fairs. Brendel published illustrated sales catalogues, which were distributed among retailers worldwide. When C. R. Brendel died in 1898, the business was taken over by his son Adolf Reinhold Brendel, but after the younger Brendel passed away in 1927 the firm's further history became difficult to trace. The German company PhyWe produced botanical learning models under the name of Brendel for a while in the mid-20th century.

St Petersburg University purchased a collection of Brendel models in 1897, to be used in the teaching of botany and zoology. The university currently holds over 180 of these models. Many of them continue to be used as learning aids in lectures and lab classes, even though images of plants – down to infinitesimal detail – can be easily displayed on computer screens. These are rare and precious examples of botanical models of unparalleled craftsmanship, created by some of the greatest masters of the craft. Brendel's floral models continue to garner much attention from art critics, interior designers, and historians. Merging science and art, they continue to inspire us and ignite the desire to know more about the world around us. Brendel's models rival real flowers in their beauty, and never cease to amaze with their fine, masterful execution, their scientific precision of detail, and their elegant simplicity. These artworks are more than a hundred years old. Their petals have seen generations of university students come and go since the late 19th century.



Botanical learning model of R. Brendel & Co.:

- 1. Grass of Parnassus flower (Parnassia palustris)
- 2. Cross-section of a fig fruit (Ficus carica)
- 3. Cow-lily flower (Nuphar lutea)
- 4. Carnation flower (Dianthus sp.)
- 5. Ergol fungus (Claviceps).

Germany, 1890s
Papier-mâché, plaster, wood, paint

INFORMATION FOR THIS PIECE WAS DRAWN FROM THE BOOK COLLECTED KNOWLEDGE: MUSEUMS AND COLLECTIONS OF ST PETERSBURG STATE UNIVERSITY (SPB.: SPBGU PUBLISHING, 2018)



Hendrick van Anthonissen
***Stormy Sea with Ships* (fragment)**

Holland, 1647

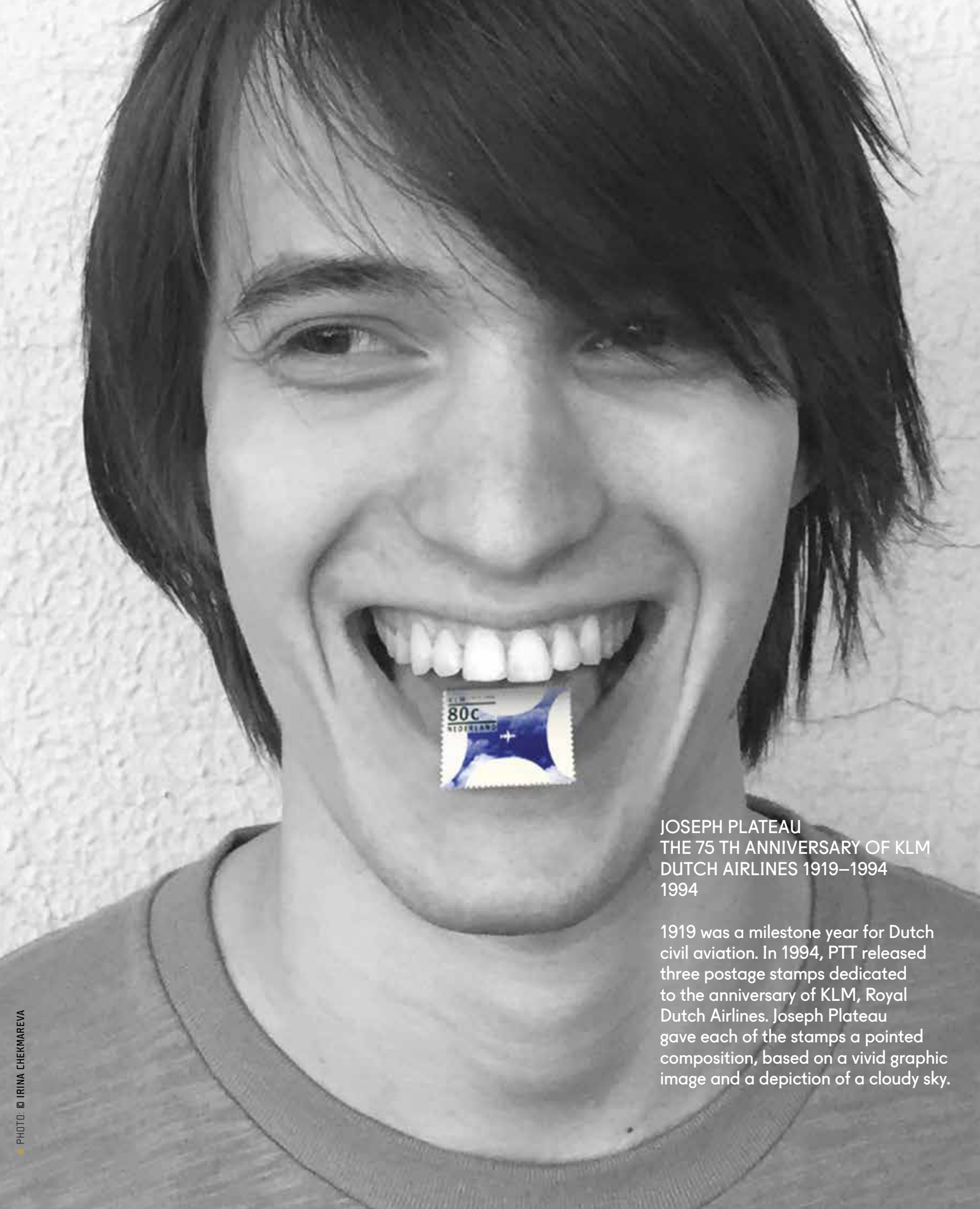
Oil on wood

51 × 71,5 cm

The State Hermitage Museum, St Petersburg

Purchased in 1832 from the collection of Lew Sapieha
in Grodno

Inv. № ГЭ-1039



JOSEPH PLATEAU
THE 75 TH ANNIVERSARY OF KLM
DUTCH AIRLINES 1919–1994
1994

1919 was a milestone year for Dutch civil aviation. In 1994, PTT released three postage stamps dedicated to the anniversary of KLM, Royal Dutch Airlines. Joseph Plateau gave each of the stamps a pointed composition, based on a vivid graphic image and a depiction of a cloudy sky.

REINTERPRETATION IS THE INVENTION OF MAKING FAMILIAR THINGS IN A NEW WAY



ERROL VAN DE WERDT*

* General director of the TextielMuseum in Tilburg

How industrial heritage shaped our making activities

The TextielMuseum is the keeper of a legacy collection that reflects the industrial past of the city of Tilburg, located in the Southwestern part of the Netherlands between Antwerp and Rotterdam. The city has a long history in the wool industry, starting in the Middle Ages. For hundreds of years it was the backbone of local industry. Then, beginning in the 18th century, mechanization and industrialization caused the local wool industry to grow rapidly. By 1881 Tilburg had as many as 145 wool mills. This wool capital of the Netherlands collapsed in 1960, and had nearly disappeared by 1980. In 1958, a museum was established on these remnants of a hundred years of textile craftsmanship and the textile industry in general, and recently underwent large-scale renovation, reopening in 2008.

The combination of the restored industrial building, which has been combined with modern architecture, reflects the concept of the institution. It creates a dialog about the past and the present of the local and European textile industry and emphasizes the importance of a heritage-based creative industry. (Photo 5)

The next step: a makers' museum

Preserved industrial heritage buildings and a legacy collection of objects from the past are the ingredients for a more classical approach in establishing a museum. This is how it started, and it became the jumping-off point for the transition into a working museum, currently a combination museum and laboratory. The beating heart of the museum is the TextielLab, partly a specialized workshop and partly a

● PHOTO: © TOMMY DE LANGE

1. Studio Job — Ica Iowel
Perished from the label
"by Textielmuseum"
produced in the TextielLab



● PHOTO: © CYNTHIA VAN DIJKE

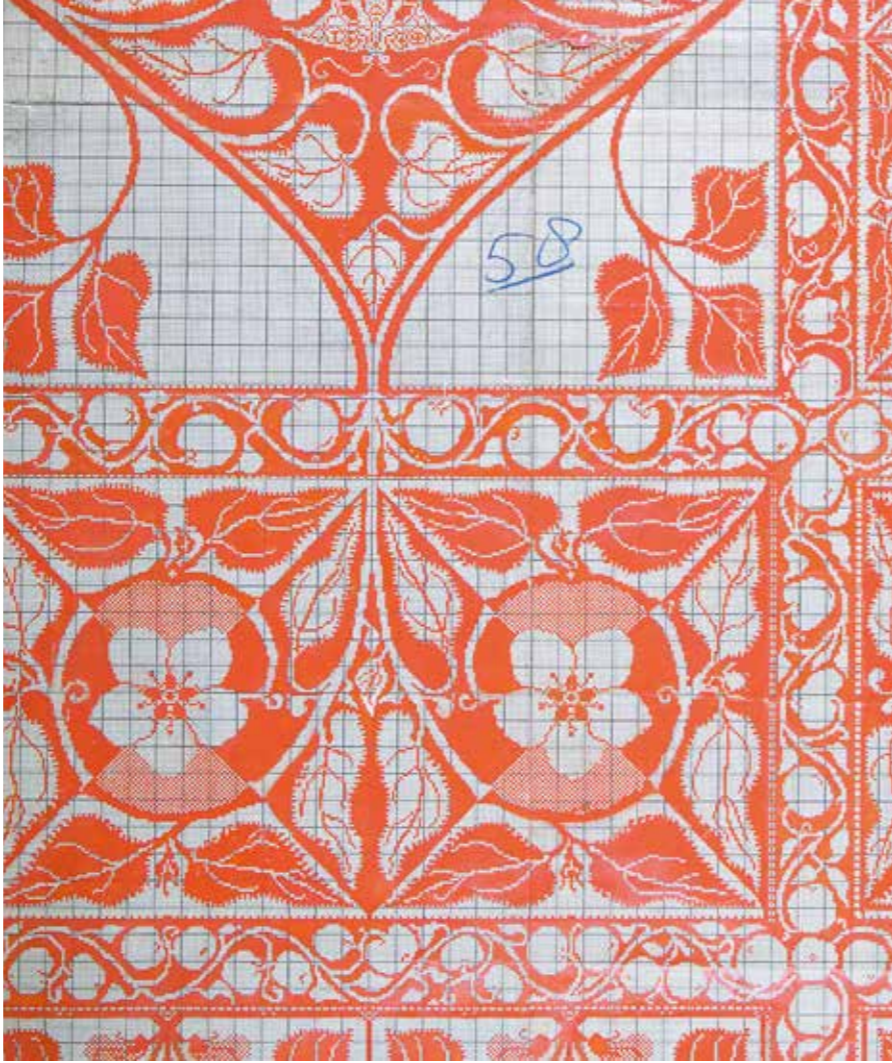
2. Panels in the Koninklijke Industriële Groote Club in Amsterdam/2015

laboratory for the manufacture of woven and knitted textiles. In the near future the next step will be made, turning the space into a makers’ museum in anticipation of the new industrial revolution: the making industry 2.0. (Photo 6)

The role of the collection

The museum collection and its archives are an important part of our shared cultural capital. The collection of the TextielMuseum comes from a number of sources. There are about 20,000 objects, 6,000 images and sound recordings, 3,000 “textile technique” objects, a specialized library of 25,000 books, a large sample collection, and a material reference collection.

Within the museum walls are centuries of accumulated knowledge on crafts, materials, techniques, patterns, and formulas. These comprise the starting point for making a deliberate link to the present role of this legacy collection within the described museum concept. They function as a source of knowledge and inspiration for artists and designers before starting in the TextielLab. The collection of the museum is often a forgotten source of information. Curators are the guides and translators. New knowledge can be gained by connecting the knowledge we have with the



● PHOTO: © TOMMY DE LANGE

3. Pattern drawing by Theodoor Nieuwenhuis from the TextielMuseum collection re-used by ZZDP Architekten for new fabric for Koninklijke Industriële Groote Club in Amsterdam

newest technology, modern yarn, product developers, and our technicians. Scientific institutions such as universities and other enterprises are of course interested in monetizing their work. Museums are suitable partners for them to share knowledge with the public through exhibitions, educational programs, and other activities. The museum will be part of a networked organization where different partners with different knowledge sources and skills cooperate to solve modern-day tasks.

The role of TextielLab in the museum concept

Part of our museum concept is TextielLab, a unique knowledge centre and highly specialized laboratory for innovative fabrics and applications. In it, a range of high-tech computers produce experimental woven and knitted textiles developed and manufactured with innovative yarn and materials.

By providing designers, artists, fashion designers, and students with the knowledge and expertise of our product, developers, and technicians, it is possible to explore the endless possibilities of combinations of materials and techniques. TextielLab is an open-source laboratory, which allows for innovation and for products to be developed further and faster. We try to create an ideal place for designers and artists, giving

them all the support they need – access to technicians, product developers, yarn experts, and our collection and information centre. Visitors are also given open access to all the institute’s activities. They can look over the shoulders of the designers, learn from their skills, and follow the creative process.

Reinterpretation of legacy collections

The museum, its collection, and the activities of TextielLab act in an integrated manner. The reinterpretation of heritage in different ways is one of our core activities. Before analysing how this is done, I will first attempt to define the term reinterpretation and put it in a historical context.

Reinterpretation is the act of interpreting something in a new or different way. This can be done in a retrospective or contemporary manner (by contemporary artists). By doing so, new meaning, specific features, or information can be added, which can prove valuable in the modern-day setting.

In a way, the phenomenon of “reinterpretation” is not new. Art historians have long used the terms *translatio*, *imitatio*, and *aemulatio*, which were seen in both Roman times and during the Renaissance. These terms focus on an extended appreciation of a new work of art as based on and *inspired* by a source. The least appreciated, at the time, was *translatio* (interpretation), a remake of the original. *Imitatio* was focused on imitating the style of the original, resulting in a completely new work of art. The most valued was *aemulatio*, in which the artist surpasses the original. During the Renaissance, in a way, the adoration of the object and the *aemulatio* of the art were the highest aims. Today, *translatio* is no longer really accepted, either culturally or juridically, although new technologies like 3D-printing are recharging the discussion on authenticity.

Essentially, it is all about reinterpretation of the work of an artist’s predecessors. We are always building on the shoulders of giants. Collections are considered sources

4. Museum de Lakenhal, 2015.
Chrislie van der Haak — Nieuw Laken



● PHOTO: © DE LAKENHAL



PHOTO: © JOSEFINA EKENAAR

5. The TextielMuseum

of information and expertise, but are often forgotten. With this in mind, we will return to the reinterpretation of legacy collections to find out how this method is still useful today.

Different forms of reinterpretation today

I began this essay by saying that a collection is considered shared cultural capital as well as a source of knowledge and expertise. Reinterpretation by artists and designers starts with studying these heritage objects in the collection, which can be seen as an accumulation of generations of knowledge and expertise. We have to realize that a non-contemporary object is made in the context of a time, place, and culture, and by a maker influenced by the style or fashion of that time. It is executed with a certain functionality and aimed at a certain public. There are always limitations with respect to technology, materials, and cultural approval. By rethinking the way in which the source object was made, new possibilities can emerge. And by including the newest technology, modern yarn, and a new perspective, we can attempt a reinterpretation.

Examples

As I mentioned above, *translatio* is no longer culturally accepted. Using examples from the TextielMuseum made in TextielLab, types of imitatio same aemulatio – the superior remake and the imitation of the style of a predecessor – can be described and illustrated. These examples show different forms of reinterpretation executed in a more or less autonomous way, depending on the desired application.

Textile wall panels inspired by Theodoor Nieuwenhuis

Two original designs from the museum collection – textile wall panels by Theodoor Nieuwenhuis (1866-1951) – were the starting point and source of inspiration for the development of a new fabric as part of an extensive refurbishment by ZZDP architects of an old gentlemen’s club in the heart



PHOTO: © TOMMY DE LANGE

6. TextielLab Knilling department

of Amsterdam. It is now a modern venue for professionals and businessmen to gather. The interior still retains many Art Nouveau features, including these textile wall panels. The original patterns from the collection of the TextielMuseum functioned as a source object in the development of a contemporary look and feel. The idea was not to make an exact copy, since there was no clear or exact reference in the building to the original. (Photo 2, 3).

New patterns on classical laken

For centuries, the city of Leiden was renowned for its high-quality laken (sheets) and woollen fabrics. To honour this impressive textile tradition, Museum de Lakenhal asked five designers to develop new patterns. Kicking off this series is artist Christie van der Haak, who was inspired by the colourful and exotic motifs she discovered in the Leiden collection. Together with TextielLab and with support from Woolmark, Van der Haak found creative solutions with different bindings, yarn, and finishing. (Photo 4)

Viktor&Rolf graffiti tags in Delft Blue on damask

Another application is the development and production of an exclusive range of household textiles designed by top designers as part of our TextielMuseum label. It is meant to democratize design and make it affordable to everybody. A co-production between artists, designers, and the TextielMuseum, it always includes the designer’s story.

In the case of Viktor&Rolf, the riches of the museum collection and the craftsmanship of TextielLab are powerfully combined. We have top designers designing exclusively for the label. More than a century of art and design heritage function as the main source of inspiration. Renowned fashion designers Viktor&Rolf have created exclusive household textiles in which street culture and traditional textiles converge. Giant graffiti tags in Delft Blue are woven into a damask organic cotton tablecloth, and tea towels display dripping paint effects. With the entire museum collection available for

7. Studio PreludeVisschen (nr. 561) for the label 'by TextielMuseum', after Chris Lebeau, produced in the TextielLab, 2016



PHOTO: © JOEP VOGELS



8. Print of Alaert du Hamel after Jheronimus Bosch

inspiration, the designers can see their vision translated into original products at the TextielLab. The floral motif of the table linen and napkins, as well as the traditional check of tea towels, are inspired by the museum’s substantial damask collection. For the designers, it was an opportunity to add their signature to the glamor of the original object, the damask, which has now gained a new contemporary expression. (Photo 11)

The return of the elephant – Hieronymus Bosch

Around 1530, a series of five tapestries – based on paintings by the famous Dutch artist Hieronymus Bosch – was made in Brussels by local weavers. The collection of the Patrimonio Nacional in Madrid holds four, while one is only known by description. A contemporary source for what it may have looked like is a print of a battle elephant by Alaert Du Hamel

(1450-1506) (Photo 8). While organizing a retrospective exhibition on the work of Bosch, the Noordbrabant Museum commissioned the Belgian artist Jan Fabre to make a contemporary “translation” in co-production with TextielLab. The idea was to “bring the elephant back to the Netherlands”. The artist Jan Fabre created a tapestry depicting an elephant with a tower on its back, symbolizing power. The elephant is surrounded by references to ancient guild symbols that represent economic power. For the artist this is his reference to the 21st century. “Today, it is not the government that rules the world, but the businessmen.” The tapestry is a contemporary and free interpretation of Hieronymus Bosch executed using modern technology and yarn. The assignment was not to make a replica. The artist worked on the piece together with a product developer and master weaver from TextielLab. Fabre thus considers himself “the assistant to the weaver, who translates my ideas to the fabric”. (Photo 9)

New table linen inspired by Art Nouveau. A reinterpretation of Lebeau

The museum commissioned Iris Toonen and Elske van Heeswijk (Studio Prelude) to reinterpret the classic and iconic Visschen [Fish] table linen by decorative artist Chris Lebeau (1878-1945). Lebeau is well known for his high-quality damask, and would draw strictly stylized designs of nature based on the Art Nouveau style. The contemporary designers added new colours and modern reflective yarns. Some of the fish contain all the colours of the rainbow, and at every angle are exposed to a different light, making them almost “swim”. The designers focused on new bindings and yarns. In a way, they also took an additional step, one that Lebeau could not due to technological limitations. The result is a new contemporary design that also reflects the past. (Photo 7)

Customization: Studio Job

One new phenomenon is the use of existing designs as a starting point for customizing and adding personal touches to products. In many art disciplines this is already a common idea; it is expressed in music, for instance, by remixing songs. In a similar way, commercial brands like Adidas allow customers to “recreate” their basic shoe by adding coloured soles or various designs. At the TextielMuseum, visitors can customize a

tea towel by the Dutch design duo Studio Job. Together with the product developer, they embroider a specific part of one of the designs – Perished (Photo 1), Insects, or Folklore – with golden yarn, for instance. The result is a tea towel with a personalized design. In my view this can be seen as a way in which the Lab has been democratized. By allowing non-designers to co-create a new design, we facilitate the ultimate form of visitor participation.

Collection commissions, a contemporary way of collecting

The museum uses TextielLab to increase its own collection. It also aids artists themselves in carrying out their own autonomous projects. These collection commissions began at the end of the 1990’s. Artists and designers are given the time and space to experiment and do research on different textile techniques. They develop new contemporary works inspired by objects from the collection. In doing so, a unique contemporary collection is built as the pieces are added to the already existing museum collection. Collecting, in this case, is not retrospective, but happens through co-creation. The objects will be displayed – together with samples and sketches – in one of our exhibitions. These sketches and samples are also collected and documented for the purpose of sharing knowledge with other artists and the public.



9. Tapestry by Jan Fabre *The return of the elephant*, 2016. From the collection of the Noordbrabant Museum, 's-Herlogerbosch.

PHOTO: © PETER COX, EINDHOVEN



PHOTO: PHILIP RICHES

10. Viktor & Rolf , tablecloth Graffiti for the label 'by TextielMuseum'. Produced in the TextielLab в 2014

An example: the evocative sculpture of Heringa and Van Kalsbeek

Amsterdam-based artists Heringa and Van Kalsbeek have created evocative sculptures assembled from a variety of “found” objects. The TextielMuseum asked the artists to develop a large new piece for the museum collection. Inspired by their own assortment of ethnographical artefacts, and a traditional Chinese bridal headpiece in particular, the artists created intricate wing-like shapes of laser-cut canvas. These

are draped over a metal frame and coated with coloured resin to resemble a “drawing in space”. The finished piece was shown at the TextielMuseum Fringes of Beauty exhibition in 2017.

It is through reinterpretation by artists and designers who are inspired by the collection – our shared cultural capital – that this heritage-based legacy lives on for future generations. Reinterpretation is a way of rethinking the way we have done things so far. By adding new technology, modern yarn, and the vision of an artist, a new cultural heritage is born.

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MEDICINE,
ART, AND BOTANY
IN THE NETHERLANDS
AND RUSSIA UNDER
PETER THE GREAT

INGE F. HENDRIKS ¹



Jean-Marc Nattier,
Peter the Great
After 1717
Oil on canvas
In public domain

During its early history, the majority of Russians had little or no access to qualified medical care, instead relying on traditional folk and herbal remedies. Secular Russian and foreign folk healers called *lechtsy* plied their trade in cities and at the courts of princes and boyars (noblemen). They used traditional medicine and passed their medical knowledge and secrets from generation to generation. Widespread use was made of herbal remedies derived from plants such as sage, nettle, plantain, or wild rosemary, and from animals, e.g., honey and cod liver oil.

Tsar Mikhail Fyodorovich (1613-1645), the first reigning Romanov, instituted improvements in social welfare and healthcare. Around 1620 he established the Aplekarskiy Prikaz (Ministry of Pharmacy) in Moscow. In Russia in the 16th and 17th centuries, pharmacists were the ones primarily responsible for healthcare. Medicine became more complicated. It changed from the external application of herbs to herbal and drug prescriptions in combination with surgical treatments.

Peter the Great radically reformed medicine and medical education. As a child, Peter the Great had many friends in the sloboda – the foreigners’ area – in Moscow. One of his closest friends was the family’s court physician, Johan (Ivan) Termont, a skilled Dutch barber-surgeon. He not only taught the future Tsar Dutch, but was his first teacher of theoretical and practical medicine. During 1697-1698, Peter made his first visit to Europe on the Grand Embassy (a diplomatic mission to strengthen Russia’s alliance with a number of European countries), which he repeated in 1716-1717. Travels abroad influenced Peter’s vision for the modernization of Russia. He introduced several innovations, including appointing doctors of medicine as decision makers in the healthcare system. This was continued by his successors.

Goldoni was particularly captivated by Holland in those years. His comedy *The Dutch Doctor* (1756), in which the main character is based on famous Dutch scholar and physician Herman Boerhaave, features some charming young Dutch girls – educated, hardworking, excellent housekeepers, smart, and cheerful, as well as the chambermaid Colombina – clearly an Italian. Colombina admires the Dutch women and contrasts them with the young women of her homeland, who

occupy themselves solely with malicious gossip and trying on new dresses. The Dutch family is seen as the polar opposite of the Italian family. The Dutch had retained many of the qualities the Italians had lost long ago, and were culturally superior. In these comedies the Dutch are portrayed as a kind of social and moral ideal, which Goldoni’s fellow countrymen – backward, fickle, and too fond of pleasure – could only aspire towards.

Boris Reizov. Carlo Goldoni



PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019

Pietro Antonio Novelli
Illustration for the play The Dutch Doctor by Carlo Goldoni
Italy
Collected drawings of Venetian artists V
Paper, pen, brush, brown linl, ink. 9 × 11.2 cm
The State Hermitage Museum, St Petersburg
Received in 1925, originally ex coll. Yusupov
Inv. № OP-20370

Govert Bidloo was a rising star in Amsterdam’s medical circles. A puny man with a formidable nose, he had reams of self-confidence and grand ambitions. He had studied dissection under Ruysch and amassed his own anatomical collection, which pharmacist Jan Antonis praised in his poem “Dedication to the Anatomical Miracles of Govert Bidloo”: “Prosector’s art, this hero took thy glory sky-high!”

But Bidloo’s detractors were not that impressed with his collection, dismissing it as “an assemblage of dead bodies, some bought and some stolen”, in reference to Bidloo’s acquaintance with a certain gravedigger who had been publicly executed. Bidloo’s shady reputation was the subject of numerous pamphlets and epigrams, and his *Anatomical Atlas* was mercilessly criticized by Ruysch.

¹ Inge F. Hendriks — PhD-researcher and member of the Executive Board of the Leiden University Medical Centre. This is an excerpt from the full article “Peter the Great and the Dutch Influence on Russian Medicine”, which is available at the magazine’s website: hermitage-magazine.ru

The window on Europe

In the 17th century, the centre of anatomical studies moved from Italy to the Netherlands (Holland), due to a Papal edict that excluded all non-Catholics at Italian universities in response to the Reformation. Leiden University, founded in 1575 by Stadtholder William the Silent, was open to all students irrespective of race, nationality, or religion, and became famous for its school of anatomy and medicine. In October 1698 Tsar Peter the Great visited Leiden University and its anatomical theatre. Peter was very interested in the university's establishment and rules. Govaert Bidloo, professor of anatomy and medicine and Rector Magnificus, presented him with a general description in Latin of everything concerning the university. Bidloo was also the personal court physician of William III, Dutch Stadtholder and King of England. In 1691, William III appointed Govaert Bidloo superintendent of all civil and military doctors, pharmacists, surgeons, and hospitals in the Netherlands and England. Peter was befriended by the Stadtholder and visited him in both the Netherlands and England. At one point, the Tsar was seeking a new court physician, and Govaert Bidloo recommended his nephew Nicolaas, who had graduated and defended his thesis at Leiden University in 1696.

The Tsar offered the position of his court physician to Nicolaas Lambertus Bidloo (1673/4-1735), who accepted Peter's offer in 1702 and became physician in ordinary to his Imperial Majesty in 1703. Before moving to Russia he had a successful medical practice in Amsterdam.

Govaert Bidloo was a rising star in Amsterdam's medical circles. A puny man with a formidable nose, he had reams of self-confidence and grand ambitions. He had studied dissection under Ruysch and amassed his own anatomical collection, which pharmacist Jan Antonis praised in his poem *Dedication to the Anatomical Miracles of Govaert Bidloo*: "Prosecutor's art, this hero took thy glory sky-high!" But Bidloo's detractors were not that impressed with his collection, dismissing it as "an assemblage of dead bodies, some bought and some stolen", in

reference to Bidloo's acquaintance with a certain gravedigger who had been publicly executed. Bidloo's shady repulalion was the subject of numerous pamphlets and epigrams, and his *Anatomical Allas* was mercilessly criticized by Ruysch.

As his personal physician, Bidloo accompanied the Tsar on his campaigns and travels within Russia and on his trips to Europe. But Peter was a healthy person, so Bidloo had little to occupy himself with in a professional capacity. After some time he became dissatisfied with his function. He asked the Tsar to be relieved of his duties as his personal physician "due to my indisposition and weakness", although from the workload he undertook in subsequent years there was little evidence of "indisposition and weakness". Peter agreed to his request and commanded him, in a decree of 1706, to build a hospital near the German settlement on the banks of the River Yauza in Moscow with a school to teach students anatomy and surgery. Bidloo was not only a renowned physician but also a talented architect, and he drew up the plans for the hospital and medical school, as well as a botanical garden and an anatomical theatre, where the Tsar would regularly attend dissections.

The medical hospital's school was officially opened on November 21, 1707 by Peter the Great himself.

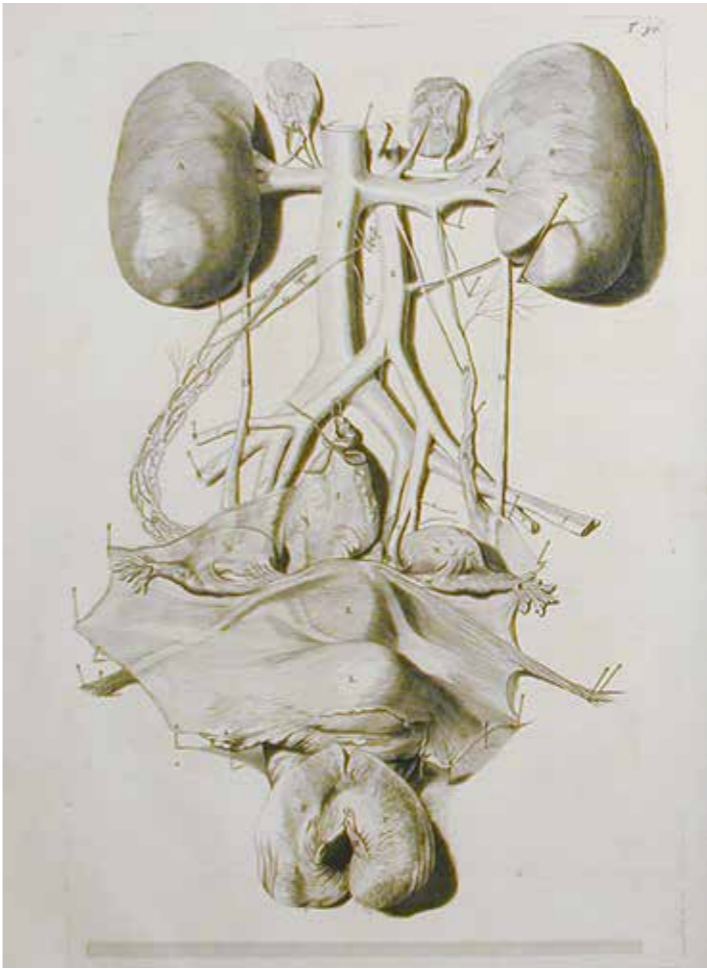
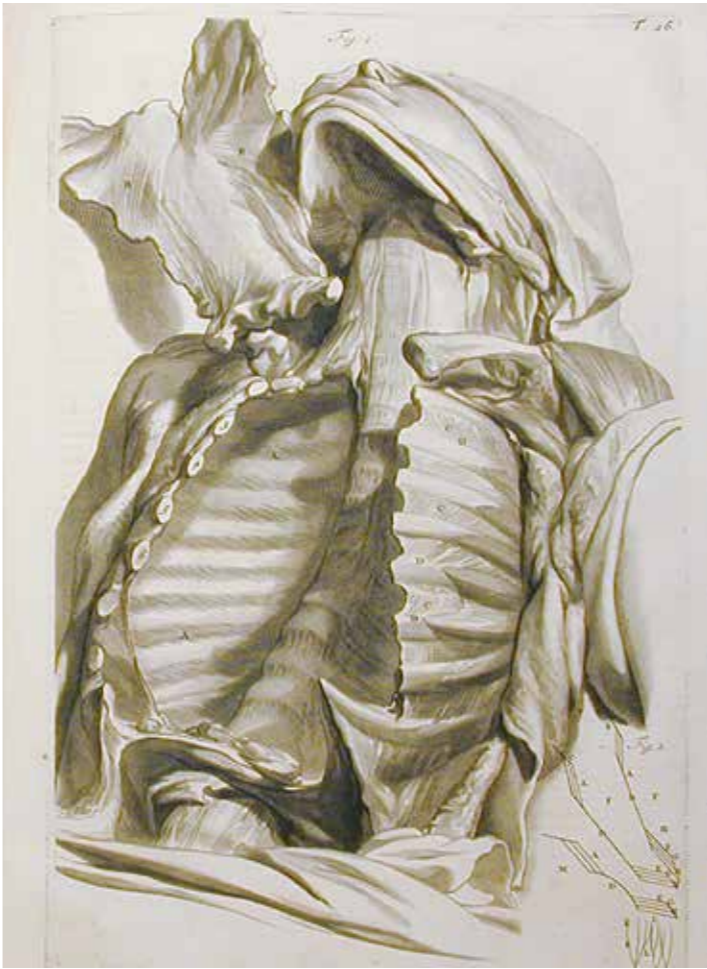
The curriculum at the hospital school included anatomy, with lessons conducted on corpses in the anatomical theatre, as well as surgery, internal medicine, autopsy, chemistry, drawing, and Latin. Pharmacy was studied in the botanical garden. The hospital complex was the first modern medical educational institution in Russia.

Bidloo became the director of the hospital, professor of anatomy and surgery at the school, and manager of the anatomical theatre until his death on 23 March 1735. After Bidloo's passing, Antonius de Theyls, a Russian of Dutch origin, who studied at Leiden University, became his successor. Over a period of almost 70 years the school trained many barber-surgeons for the army and navy and prepared talented graduates for a higher degree abroad, very often at Leiden University.

Russia's first hospital, or "hofspital" as it was called at the time, was built in Moscow, according to Peter I's decree of 25 May 1706, "beyond the River Yauza, across from the German sloboda, in a suitable location for the treatment of the ailing". The decree went on to say: "The treatment shall be administered by doctor Nikolai Bidloo and two barber-surgeons, Andrei Rybkin (Hendrich Repken) and another person yet to be appointed. The business of pharmaceuticals shall be attended to by 50 people, to be recruited from foreigners and Russians of every rank. The funds for the maintenance of the building, and purchases of medicines and all the requisite and necessary supplies, and for the salaries of the doctor, the barber-surgeons, and the students, shall be allocated from the collections of the department of monasteries."

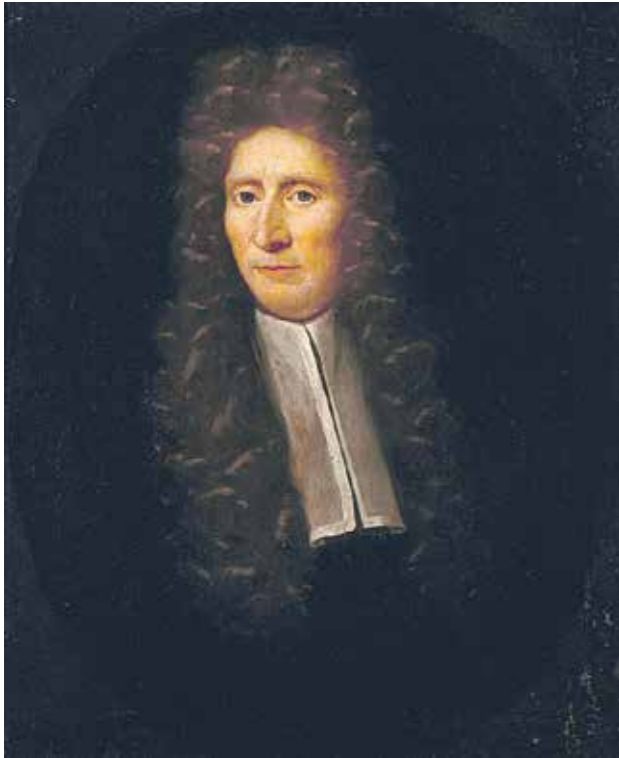
Not only was it Russia's first institution "for the treatment of the ailing", the new hospital was also the nation's first medical school, or school of medical surgery. The hospital was built according to Bidloo's design, which Peter I had personally audited and approved, and was completed in 1707. It was a complex of several two-story wooden buildings, "houses with chambers". The hospital burned down almost completely on 10 April 1721. Then, on Bidloo's initiative, the Most Holy Synod petitioned Peter I as follows: "Doctor Bidloo requests that a new hospital be built in stone to replace the one that perished in the fire... and he particularly asks that two houses be constructed with cellars and halls for the keeping of various supplies and medicines, and has submitted a drawing to that effect, from which it appears that the said construction would require substantial sums. He furthermore undertakes, by next year, to procure from different countries the necessary

quantity of tools and materials, to which end he requests 3,000 roubles. We are asking if we should give him the said sum, and what kind of building is to be constructed, and from what income shall we pay for it? In particular, we need to know whether the funds collected from matrimonial duties and reserved for the funding of infirmaries should be disbursed to pay for this construction?" Peter wrote on the petition in his own hand: "Give and build." And so the hospital was once again built according to Bidloo's drawings, this time partially in stone. In his book *History of the Earliest Medical Schools in Russia* (St Petersburg, 1883), Professor Yakov Chistovich specifies the budget allocated for Russia's first hospital and medical school. Over a period of seven years (1722-1728), the Moscow Synodal Office spent a total of 28,465 roubles and 53 kopecks on the construction of the hospital and the purchase of equipment and supplies.



Copies of an image from the atlas *Anatomy of the Human Body* by Govaert Bidloo. Amsterdam, 1685.
© Military Medical Museum

Juriaen Pool,
Portrait of Fredrik Ruysch,
Oil on canvas,
1694
In public domain



Anatomy Lessons

Rembrandt's masterpiece *The Anatomy Lesson of Dr. Nicolaes Tulp* (Mauritshuis Museum, The Hague) stands out among the many paintings depicting contemporary anatomists and physicians. The Amsterdam Guild of Surgeons commissioned the painting from Rembrandt in 1632. The cadaver, which was supposed to serve only as a pretext for the group portrait, takes centre stage in Rembrandt's painting. Rembrandt would make one more contribution to the Guild's art collection in 1656, with the painting *The Anatomy Lesson of Dr. Deijman* (Deijman had replaced Tulp as praelector of the Guild in 1653). These two works by Rembrandt were much admired. Many travellers would visit the chambers of the Guild in Amsterdam for the sole purpose of seeing these paintings with their own eyes.

Frederik Ruysch (1638–1731) replaced Deijman as head anatomist of Amsterdam. Ruysch's appointment was the idea of none other than Tulp, who was the city's burgomaster at the time. Ruysch's contemporaries credited him above all with the gift of "making anatomy look aesthetically pleasing". According to his biographer Luuc Kooijmans, Ruysch was famous for anatomical preparations that "aroused not revulsion and horror, but rather interest and admiration".

There are two paintings in the Amsterdam Museum with an identical title, *The Anatomy Lesson of Frederik Ruysch* – by Adriaan Bakker (1670) and Jan van Neck (1683).

Ruysch went down in history as an eminent researcher dedicated to advancing the science of anatomy and surgery. Until the mid-17th century, it had been impossible to study human tissue due to decomposition. Ruysch invented a preparation method to make a cadaver look like a living person, relieving anatomy of the revulsion usually caused by the sight of a dead

Copy of V.S. Bedin's drawing Peter I and Antoni van Leeuwenhoek in the City of Delft
2004
From the collection of the Military Medical
Museum of the Ministry of Defence
of the Russian Federation

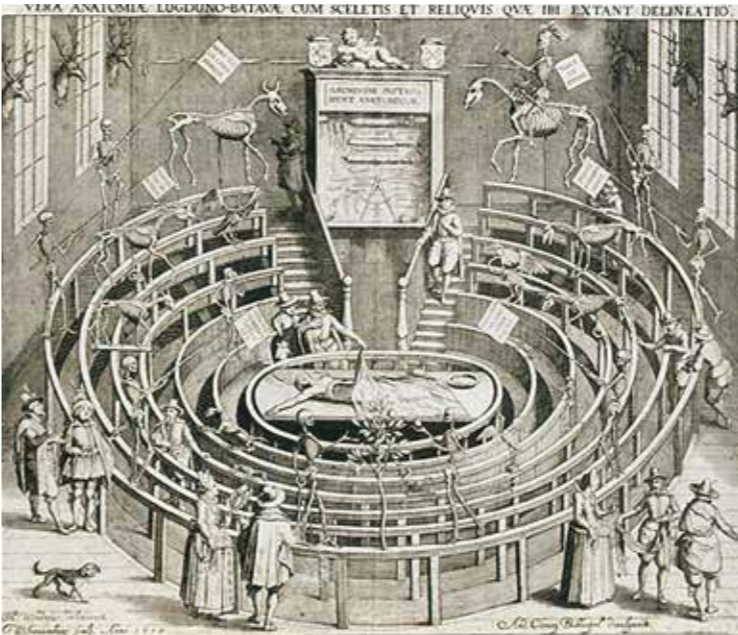


body. Ruysch's collection of anatomical preparations attracted curious visitors. In his museum, Ruysch strove to create the illusion of life, giving casual natural postures to skeletons and natural skin coloration to embalmed preparations. Visitors to his anatomy museum enjoyed this, and some were even moved to tears. Ruysch was only allowed to dissect and embalm the bodies of executed criminals, but being the chief obstetrician of Amsterdam, he also had access to prematurely born and miscarried infants. He ended up amassing a large collection of human foetuses at different stages of gestation.

While in Amsterdam from 1697-1698, Peter visited the anatomical theatre and attended lectures by Frederik Ruysch. He even participated himself, carrying out anatomical dissections. Frederik Ruysch was a Leiden graduate who became professor of anatomy with the Amsterdam Guild of Surgeons and chief instructor of obstetricians. He had accumulated a unique and famous collection of anatomical preparations. Ruysch had derived a technique for preserving specimens based on what he had learned while working with Jan Swammerdam, another Leiden medical graduate who made important contributions to the study of anatomy. Swammerdam injected blood vessels with coloured liquid wax to investigate circulation, and Ruysch introduced the use of the microscope, developed by Antonie van Leeuwenhoek, to enable him to inject wax into the very smallest blood vessels. Ruysch also taught Peter how to diagnose patients, prescribe medicines, and perform surgery. At Ruysch's home he admired his large collection of anatomical specimens.

According to legend, during an inspection of a skinned corpse with exposed muscles "being prepared to be saturated with turpentine" at the anatomical theatre in Leiden, Peter I, noticing that some people in his entourage were showing signs

Drawing by **Johannes Woudanus**,
engraved by **Willem Swanenburgh**
on copperplate
Leiden Summer Theatrum Anatomicum
In public domain



of revulsion at the unseemly sight, punished them by ordering that they tear the muscles off the corpse with their teeth. It might be, however, that the witness of this event was terrified himself and thus exaggerated the Tsar's cruelty.

In 1716-1717, Peter the Great visited Frederik Ruysch again in Amsterdam, but this time he was more interested in purchasing Ruysch's anatomical collection.

When they met by the Bloemgracht Canal, Peter stretched out his right arm and exclaimed: "O, my good old teacher!" Ruysch was flattered.

The sale was finally agreed for the sum of 30,000 guilders, an enormous amount in the 18th century. This collection was placed in the first Russian museum, at the former Academy of Sciences (now known as the Kunstkammer, Museum of Anthropology and Ethnography) in Saint Petersburg.

During his first Grand Embassy, Tsar Peter also visited the city of Delft. On his visit to Antonie van Leeuwenhoek, he was fascinated by how Van Leeuwenhoek's microscope allowed him "to see such tiny objects", and he took one of the microscopes back to Russia with him. After Peter's first Grand Embassy to Europe, he gave a series of lectures in Moscow in 1699 for the boyars on anatomy, giving demonstrations on cadavers.

What the Tsar learned and observed during his European tour had a significant influence on the development of modern medicine in Russia. He was well aware of the need to train medical personnel for the Russian army and navy. Peter had two solutions for this problem: send Russians abroad for higher education and establish medical schools in Russia. In the 17th and 18th centuries, Russia and Holland had close relations in the field of medicine, and many Dutch physicians came to practice and help advance medical education in Russia.

According to legend, during an inspection of a skinned corpse with exposed muscles "being prepared to be saturated with turpentine" at the anatomical theatre in Leiden, Peter I, noticing that some people in his entourage were showing signs of revulsion at the unseemly sight, punished them by ordering that they tear the muscles off the corpse with their teeth. It might be, however, that the witness of this event was terrified himself and thus exaggerated the Tsar's cruelty.

He [Peter I] was constantly asking questions; he just could not get enough of the preparations. The Russian Tsar was so impressed by the natural look of the embalmed infant bodies that he kissed one. Ruysch could hardly hope for a better compliment. He made no effort to conceal his pride when he wrote: "I had prepared the object (a boy's head) so artfully that the great monarch kissed it."

Luuc Kooijmans. Death Defied.
The Anatomy Lessons of Frederik Ruysch

Ruysch trusted that his preparations would be kept in the proper order, and personally gave the Tsar the appropriate instructions. Ruysch had reason to believe that Peter had learned a great deal at his anatomy lessons. "He spoke so cogently on the subject that everyone was amazed," he wrote. Ruysch believed that Peter's knowledge of anatomy was so profound that it surpassed not only that of monarchs and princes, but of many physicians as well.

Luuc Kooijmans. Death Defied.
The Anatomy Lessons of Frederik Ruysch

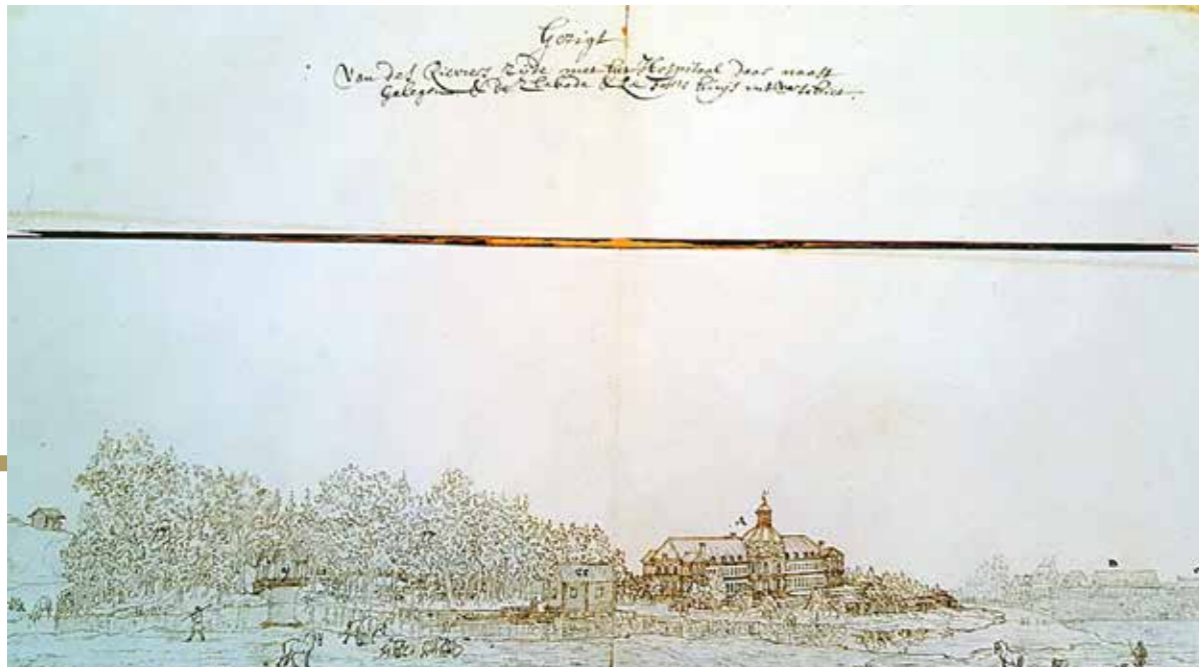
Peter I gave Nikolai Bidloo a plot of land near the hospital in 1710, where Bidloo had a mansion built and a garden planted, which he christened the “Small Hermitage”. Everything reminded him of his native Holland here: the spellbinding river view, the utilitarian garden (a rectangle of patches where vegetables, edible greens, and fruit trees grew), and the landscaped garden with ponds, grottoes, classical sculptures, vases, and hedges. This clear and rigorous order was in sharp contrast to the pristine nature along the riverbank. The Small Hermitage was modelled on the traditional practices of Dutch amateur gardeners Simon Schynvoet and Pieter de la Court, authors of important treatises on garden landscaping. The Tsar loved Bidloo’s estate so much that he asked Bidloo to re-landscape the old Golovinsky Garden on the River Yauza into a royal country residence.

Peter wanted this property converted to what he called a “water garden”, with arching bridges, manmade islands, and menageries (bird cages). Bidloo produced a design in

1722-1723, and construction commenced in 1724. Bidloo made skilful use of the natural elevation differences of the terrain to achieve an interesting interplay between still, spouting, and falling water. His version of the garden resembled the hilly Rosendaal Park near Arnhem. The Dutchman had dykes and canals built, devised an elegant way to intersperse open spaces and secluded arbours, and had vases and statues placed everywhere.

Unfortunately, Lefortovo Park (formerly Golovinsky Garden) changed almost beyond recognition as the city grew. The landscape is still there, and the organization of the water garden is traceable. But the Dutch “Hermitage”, which blazed the trail for the art of garden landscaping in Moscow, is now gone without a trace, replaced by an enlarged hospital.

The Dutch Garden at Lefortovo. Blog of the Local Studies Department of the Nikolai Nekrasov Central Universal Research Library



A view of Nicolaas Bidloo’s garden and the adjacent hospital
Drawing by Nicolaas Bidloo,
 Moscow, beginning of the 18th century
 In the public domain



Jan Sleen
Doctor's Visit
 Holland, Ca. 1660
 Oil on wood. 62,5 × 51 cm
 The State Hermitage Museum, St Petersburg
 Entered the Hermitage in 1772. Acquired from the collection of Baron L.A. Crozal de Thiers in Paris
 Inv. № ГЭ-879



Gerard Dou (Gerrit Dou)
A Visit to the Doctor
 Holland, Ca. 1665
 Oil on wood. 60 × 48 cm
 The State Hermitage Museum, St Petersburg
 Entered the Hermitage in 1772. Acquired from the collection of Duke Étienne-François de Choiseul in Paris
 Inv. № ГЭ-889

MEDICAL SCENES IN ART

Dutch artists found the medical procedures of their time to be worthy subject-matter. It is no surprise that there are paintings of medical scenes in the Hermitage’s collection of the Dutch Old Masters. A painting was a piece of historical evidence, documenting the process of medical treatment, but artists would capture more than just the examination, an operation, or the convalescence of a patient. They would also depict an interplay of the characters and the general attitude towards medicine

and its human oracles. The patient’s attitude would be usually portrayed as respectful and expectant, while others, particularly strangers, might betray a different sentiment: this being the 17th century, it might well be in the range from indifferent to sceptical and condescending. A person’s health history used to be called a “list of woes” in the olden days. An artist was apt to capture the precise moment when the patient’s hopes are raised as the doctor observes a dignified pause. A tense moment. “There was a tendency among artists to

paint physicians ironically, derisively, or ambiguously. It reflected an ambivalent perception of the entire caste of medical professionals, a widespread lack of trust in the potency of medicine, which was not entirely a groundless position at the time. The best a doctor could do was take the patient’s pulse, purge their stomach, and study bodily fluids, in order to then issue a diagnosis and write a prescription. Meanwhile, doctors charged substantial fees and claimed a higher professional status than practicing surgeons or barbers. There are a large



Jan Baptist Lambrecht (attr.)
Doctor's Visit
Holland
Oil on canvas. 21.4 x 25.4 cm
The State Hermitage Museum, St Petersburg
Entered the Hermitage in 1980. Donation of V.D. Golovchiner
Inv. № ГЭ-10390

number of paintings, primarily by Dutch masters, with scenes of doctor's visits, where the doctor is masterfully portrayed as someone less concerned about helping the patient than about keeping up an image of self-importance, in the hope of exacting a hefty fee," writes Professor Leonid Dvoretsky of the Ivan Sechenov First State Medical University of Moscow in his book *Art and Medicine*. "In many paintings, the visiting doctor is shown thoughtfully staring at the patient's urine sample, visibly desperate to form some kind of opinion about the condition of the patient and issue some health advice. In other pictures, we can clearly see that the doctor is much like a priest to the patient, and the treatment process thereby acquires the qualities of a sacred

ritual. The doctor is an immeasurably superior creature, almost god-like. At that moment, he holds the fate of the patient in his hands. When seeing a doctor, you experience a complex mix of emotions: you are in awe of his glorified status, you are hoping for a cure, you fear his diagnosis, and you will be devastated if anything he says might be interpreted to indicate that you are doomed. What will the learned doctor say? What will be the verdict of his science? It is plain to see that the doctor in these pictures always carries himself with a great deal of dignity. He is always aware of his own inestimable worth, even when the situation is uncertain, the diagnosis inconclusive, and he is, in the end, unable to help the patient."

Advertisement

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Photographs: Yury Palmin, Mikhail Rozanov, Vladimir Fridkes

WILLEM VAN GENK: THE MAN WHO GIVES THE ORDERS

THE NETHERLANDS' GREATEST OUTSIDER ARTIST

IN SEPTEMBER 2019, THE OUTSIDER ART MUSEUM² WILL OPEN ITS FIRST RETROSPECTIVE EXHIBITION. THE ART OF WILLEM VAN GENK (1927–2005), A DUTCH ARTIST WHO BECAME THE BEST KNOWN OUTSIDER ARTIST FROM THE NETHERLANDS, WILL BE THE SUBJECT. IN 2020, THIS SOLO EXHIBITION WILL TRAVEL TO THE COLLECTION DE L'ART BRUT IN LAUSANNE, SWITZERLAND, AND THEN TO THE HERMITAGE IN ST PETERSBURG, RUSSIA, WHERE IT WILL BE OPEN TO THE PUBLIC FROM NOVEMBER.



Willem van Genk
Detail of *Project Asberry I (zeppelin)*
Ca 1970
Collection of Dolhuys | museum of the mind

HANS LOOIJEN ¹

- ¹ Hans Looijen (1964) studied museology in Amsterdam and Oaxaca (Mexico). He started a company to assist museums in the Netherlands and holds several posts on the boards of cultural institutions and foundations. He became CEO and Artistic Director of Dolhuys | Museum of the Mind in 2008 and created the Outsider Art Museum at the Hermitage Amsterdam, officially opened by H.R.H. Queen Máxima of the Netherlands in 2016 in the presence of Prof. Dr. Mikhail Piotrovsky, Director of the State Hermitage Museum.
- ² Outsider Art Museum, Hermitage Amsterdam. The Outsider Art Museum in Amsterdam is an important branch of Dolhuys | Museum of the Mind in Haarlem in the Amsterdam metropolitan area.



PHOTO: © THIJS WOLZAK

Willem van Genk room at the Dolhuys museum of the mind



Willem van Genk
1 May Parade
 1964
 Stichting Willem van Genk

With this exhibition, the Outsider Art Museum makes the magnificent corpus of the works of Van Genk available to the public. In addition, it will be doing so at the most prestigious venue possible: the Hermitage Amsterdam and then at the State Hermitage Museum itself. At the centre of this important project is the collection of the Willem van Genk Foundation, a foundation that has joined forces with the Outsider Art Museum and is currently under its management. Significant works from the Collection d'Art Brut from Switzerland also form part of the exhibition, together with many important loans from prominent museums and collections from around the world: Stedelijk Museum, Rijksmuseum, Stadhof, and private lenders all have agreed to loan pieces for this project. The Willem van Genk Foundation graciously made all its works available to ensure the success of this once-in-a-lifetime exhibition. The Rijksmuseum provides us with a beautiful early drawing, while the Graves Art Gallery in Sheffield sends a magisterial panorama of Moscow.

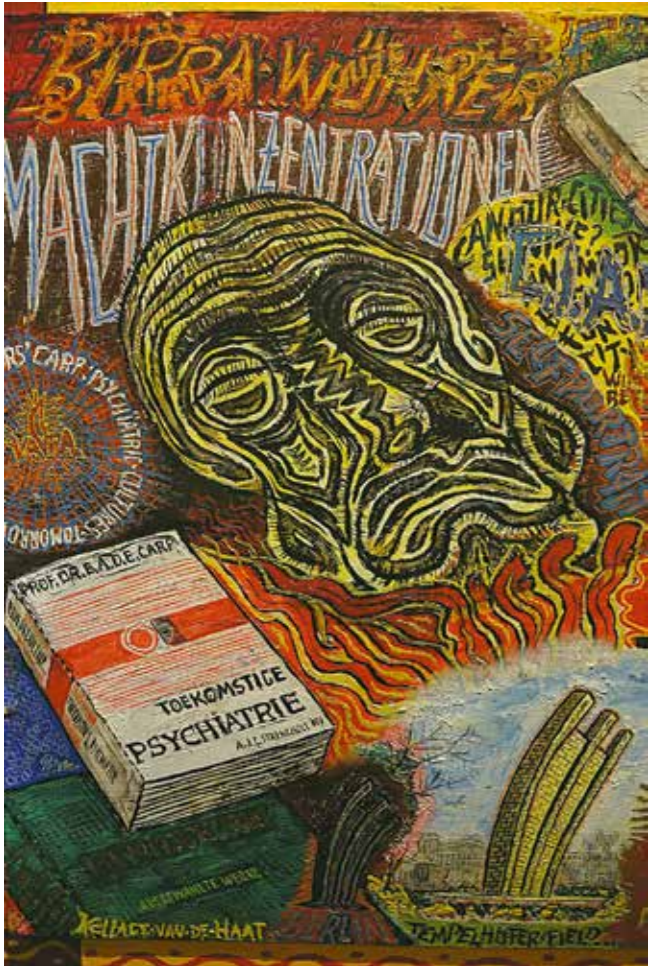
The well-known Flemish fashion designer Walter van Beirendonck, a great admirer of Van Genk's work, has agreed to design the exhibition. Outsider art expert Ans van Berkum will act as curator. The works fall into a number of thematic groups: stations, barber shops, his love for the Dutch province of Gelderland, its capital city Arnhem, and of course trolleybuses. His deep interest and fascination with Russia (which during his lifetime was still part of the Soviet Union), the Orchestra of Coburg, music, psychiatry, trains, bridges - everything unfolds before the eyes of the audience

in a setting constructed by Van Beirendonck, a setting that, in view of his reputation in the fashion community, will certainly set a new, contrarian course in the world of exhibition design.

The established art world has eagerly drawn inspiration from the unpolished creations of outsider artists since the beginning of the last century. The work of Willem van Genk (1927–2005) seems especially suited to this role, as a more recent examination proves. Together with outsider art in general, his work has become increasingly recognized both nationally and internationally. In late 2014, for example, the New York Times published an enthusiastic review of the exhibition *Willem van Genk: Mind Traffic* at the Museum of American Folk Art. Willem van Genk's breakthrough in the USA followed a period in which a succession of exhibitions in European cities steadily reinforced his reputation as the Netherlands' greatest outsider artist. This was a posthumous fulfilment of his longing for recognition as an artist — which was also an ambivalent longing, as he showed considerable reluctance to let go of his work for exhibitions or for sale to museums and collectors. He always wanted to be seen, but found it very hard to part with his pieces, which seemed to belong to him like a coat of arms.

Lenin and Stalin

Van Genk was fond of travelling. He visited Rome, Berlin, Moscow, Stockholm, and New York, all of which figure in his work, as well as other locations. But he also was very fond of the countryside, especially the region around the Dutch city



Willem van Genk
Collage of Halred
Ca. 1975
Stichting Willem van Genk

Willem van Genk
Trolleybus



of Arnhem. One of his greatest visual fascinations was with transportation systems, both the infrastructure and the vehicles. Stations, public squares, theatres, and other buildings are often depicted from a viewpoint high up above them, as though seen from a building or airplane. His ability to represent urban scenes in this way must be attributed to his exceptional visual memory and imaginativeness. We know that he used books, posters, folders, and postcards for reference, but there is little evidence that he directly copied the images they contained.

Van Genk's collages often included influential political figures such as Lenin and Stalin. He also painted composers and conductors, and, surprisingly enough, lesser known modernist artists. The Orchestra of Coburg appears repeatedly in his "placards", as he called his paintings. Van Genk also possessed hundreds of raincoats, which he considered an inseparable — and indeed the most important — part of his artistic work. He enhanced each raincoat with additional snaps and other ornaments, and would wear each of them only once as he walked through the city.

Between 1955 and 1985, Van Genk produced drawings and paintings of increasing visual complexity. Urban panoramas, railway stations, trains, airplanes, trams, and metro lines were his favourite subjects. Other recurring themes included buildings under construction or scheduled for demolition, zeppelins, transmission masts, journeys and travel brochures, foreign countries, orchestras, criminals carrying pistols, processions and parades, exhibitions, public events, spiders, books, cancer patients, garbage, and the Catholic Church. His take on the Arnhem trolleybus station was the most spectacular of his three-dimensional representations and is an important part of the exhibition.

Often these were so interwoven that only the artist himself could have explained what their message was to us. But no such luck — he always refused to do so. When he was asked, or even badgered, to comment, he began a puzzling monologue that seldom revealed anything directly.

The "jigsaw puzzle of his artistry"

If Van Genk was an outsider with regard to the established art world, it was not for lack of admiration of his work by those around him, even at the start of his creative journey. But it was not until 1976 that a gallery was prepared to take him and his art seriously, when Nico van der Endt³ took him under his wing. Some curators in museums and collectors then began acquiring Van Genk's work, and pieces were gradually included in group exhibitions.

Obviously, the more Van Genk's work is shown in juxtaposition to "regular" artworks, the more forcefully his themes and approaches emerge. Each work has a place in the overall jigsaw puzzle of his artistry. Making the complex oeuvre of this artist accessible to a broad swath of the public is now an urgent task for us.

³ _____ Van der Endt's gallery in Amsterdam, Galerie Hamer, was dedicated to naive art. He promoted Van Genk's work internationally, initially under the banner of naive art, but later as outsider art, a term which gained recognition as an (expanded) equivalent of "art brut".

The artist's experience and his world

Is the world that we can see only a material manifestation of invisible systems that crush the vulnerable individual and rob him of his uniqueness and capacities? Is there a web of power structures that has everyone dancing like puppets on a string, controlling all their thoughts and actions? Maybe there is. It seemed so, at least, to Willem van Genk, who perceived the world around him as a menacing conspiracy of capitalists, bureaucrats, politicians, and psychiatrists — those who control the globe-spanning transport networks that included not only ground-level and underground rail but also the pathways in the air above.

Van Genk saw it as his task to depict these systems, and thereby to hold up a mirror to the powers that threatened him, thus parrying them. He had to replicate these intangible, hidden networks in order to claim his place as a master of the system. Not that he spoke about this; that would be too dangerous. To him, the world was a deafening pandemonium with which he was in continual conflict. He drew and painted that world, especially the loci where the malevolent energy was most concentrated: cities, large buildings, roads, stations, radio masts, bridges, steam engines, and squealing tram rails. The buses, trains, and airplanes that rode above and below him marked out the conduits through which orders were pumped.

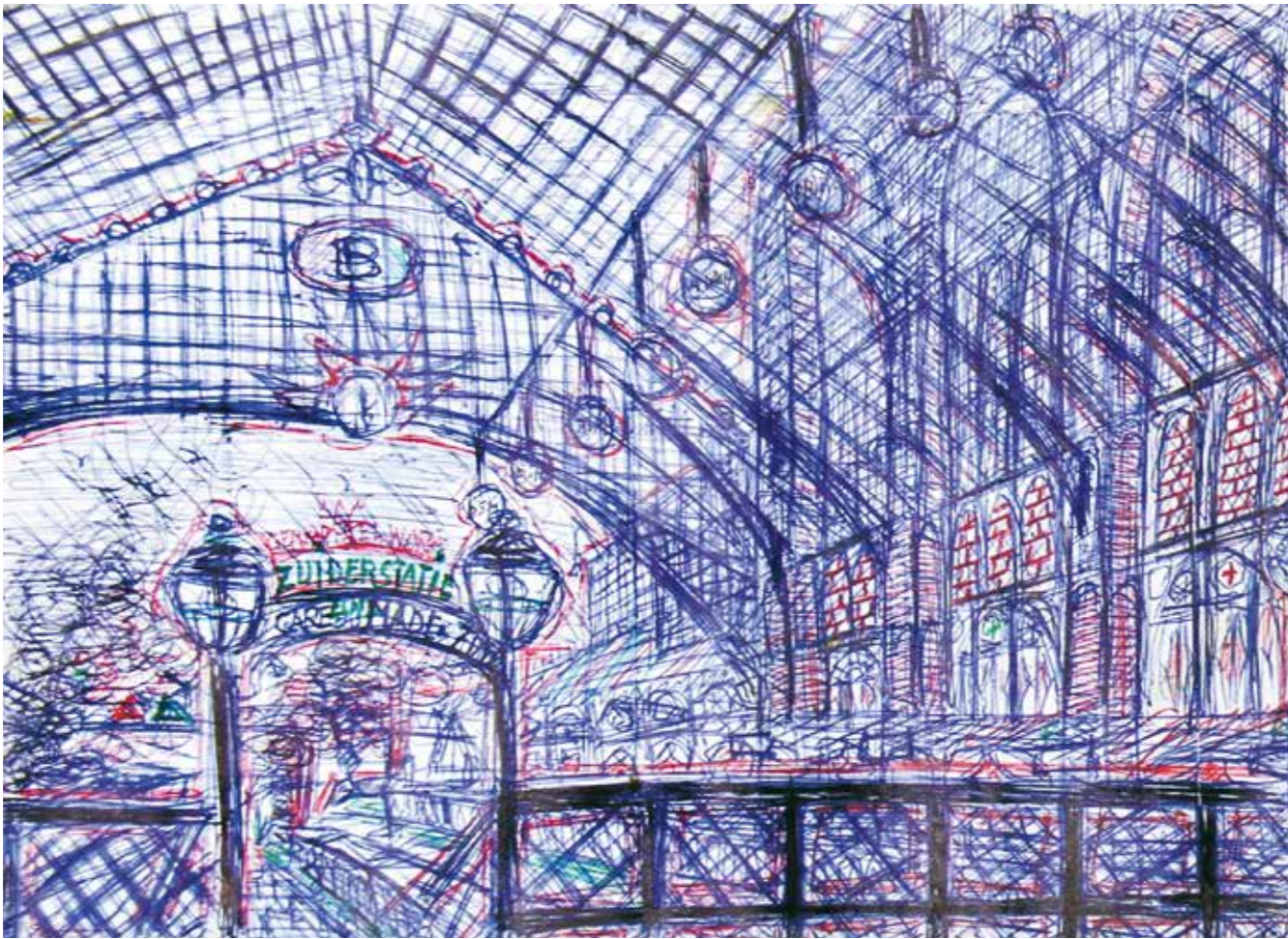
His imaginings depicted the reality behind reality. It was the secret hideout of beauty and of resistance to power, a



Willem van Genk
Detail of Project Asberry I (zeppelin)
Ca. 1970
Collection of Dolhuys | museum of the mind

Willem van Genk
Bus Station Arnhem
Ca. 1992-1997
Stichting Willem van Genk





Willem van Genk
*Ballpoint sketches of Brussels Station (1)
and Cologne (2)*
Stichting Willem van Genk

1



2

place where he knew exactly how the wheels spun, where he was transformed into the man giving the orders.

The facts we know about Van Genk's life have resulted in various and in some cases divergent interpretations of his personality, his circumstances, his motives, and his work. The museum has therefore undertaken further research into the artist's background and ideational world. Questions concerning his mental state have been studied closely. New light has been shed on the nature and interrelatedness of his works, and his sources and themes are being critically re-examined. All these activities are explicitly intended to support the analysis and underpinnings of the function and meaning of his individual works and his oeuvre at large. The outcome of the research will be published in a catalogue.

The Outsider Art Museum

Outsider art asks questions about the classifications, art movements, and schools as they appear to us through art history. Although much has changed in the past decades, we can say that art has "opened up" to new developments, materials, and forms, but there are still areas which have not been fully embraced or are not known at all to the general public. We are accustomed to installations, found objects, video, photography, and digital media now being included in museums and galleries. But even these days, in times of ever faster connections and more information being available than at any time before, there are still hidden artists who create their work outside of the spotlight of the arts. These artists and their work remain unseen and often lack recognition.

This is why the Outsider Art Museum wants to shine a bright light on this "outsider" art. Not as opposed to "insider" art, but as an invaluable addition and in some way an alternative history of art. The works are often described as "authentic" and "pure", "unsweetened" (the original meaning of "brut" in Jean Dubuffet's term art brut) and "raw". Outsider art has inspired many artists in the past and continues to inspire an increasing number of people nowadays. The Outsider Art Museum places its focus on contemporary outsider art. The well-known, classic names in this field are already well represented in the collections and institutions with which we partner.

At the Outsider Art Museum, the public is immersed in the artistic creations of people working largely outside the framework of the "official" art world. Often their social position is marked by stigma due to the limits of their capabilities or

health conditions. In too many cases they have sadly become true outsiders in society, sometimes even living in social isolation, either as a result of negative experiences and encounters with others or as a result of being institutionalized. In these harsh conditions sometimes things thrive: true art is often found in places where you do not expect it.⁴ Often creations by these artists are a reflection of an inner world that shows the fears, fascinations, and visions that characterize the artist's life.

Outsider art has been attracting more and more interest around the world, in the Netherlands in particular since March 2016, when H.R.H. Queen Máxima opened the Outsider Art Museum in the Hermitage Amsterdam. Many people were surprised to discover that an entirely different category of artistic creation has existed alongside what is conventionally seen as the history of art.

⁴ _____ Jean Dubuffet's manifesto: *L'art brut préféré aux arts culturels*, 1949

IN 2017, THE HERMITAGE HOSTED AN EXHIBITION OF THE WORKS OF SHINICHI SAWADA, AN OUTSTANDING CREATOR OF ART BRUT, OR “OUTSIDER ART”



Shinichi Sawada. *Images from the Depths of Consciousness*, From the collection of the Outsider Art Museum The State Hermitage Museum, 2017

Shinichi was born in 1982 in Japan. In childhood, doctors diagnosed him with an autism spectrum disorder. Shinichi Sawada lives in a remote province and works in his hut in complete silence. Sawada bakes figurines in a large earthen kiln, ensuring that they acquire a natural shine and the characteristic reddish-brown tint. His sculptures are studded with spikes and thorns, giving them a whimsical and at the same time chilling beauty. “This exhibition is part of a large project at the Hermitage working with people with special abilities. We are showing their work as an independent element of the artistic life of our country and the world as a whole. We

have already organized several exhibitions of this kind and are planning more of them,” said Mikhail Piotrovsky, General Director of the State Hermitage Museum. Hans Looijen, Director of the Outsider Art Museum in Amsterdam, said, “It is extremely important that the Hermitage is giving working with people with special needs in general, and the art of outsiders in particular, the attention they deserve. I am thrilled and proud that today we are opening an exhibition of Shinichi Sawada’s art. I hope this is just the start of our cooperation and that the St Petersburg public will enjoy this exhibition.”



"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»

For further details visit
www.hermitageendowment.ru

Adam Silo

*Fleet Manoeuvres Performed
in the IJsselmeer for Peter I During His Visit
to Amsterdam (fragment)*

Holland. 1697–1698

Oil on canvas. 69,5 × 87 cm

The State Hermitage Museum, St Petersburg

Entered the Hermitage in 1932; handed over by the
Antikvariat All-Union Association; originally in
the Catherine Palace, Pushkin (Tsarskoye Selo)

Inv. No. ГЭ-8682





KEES NIEUWENHUIJZEN
MEASURING INSTRUMENTS
JACOB'S STAFF
(FROM THE SUMMER SERIES)
1986

Working on the subject of Ancient Measuring Instruments, designer Kees Nieuwenhuijzen's primary focus was to find out how these measuring instruments were different from their modern counterparts. This inspired Nieuwenhuijzen's idea to put computerized postage digits on each stamp of the series. He also took an ancient image, something similar to an engraving, cut it out roughly along the outline and coloured it.

A UNIQUE PARTNERSHIP

THE HERMITAGE AMSTERDAM WAS BUILT ON PARTNERSHIPS, WHICH ARE FINE-TUNED TIME AND AGAIN. WE ADD NEW COLOUR AND CONTENT TO OUR PARTNERSHIPS WITH EVERY NEW EXHIBITION, ALL DEPENDING ON THE PARTNERSHIP'S PARTICULAR NATURE. SOMETIMES IT IS ABOUT BUSINESS TO BUSINESS, SOMETIMES ABOUT SPECIAL PRODUCTS MADE BY A PARTNER, SOMETIMES ABOUT SPECIAL PROJECTS FOR OUR VISITORS OR WITHIN OUR PARTNERSHIPS. AND SOMETIMES IT IS ABOUT ALL OF THIS TOGETHER. THE BLOCKBUSTER EXHIBITION *DUTCH MASTERS FROM THE HERMITAGE* (2017-2018) FOSTERED UNIQUE PARTNERSHIPS BETWEEN HERMITAGE AMSTERDAM, KLM, HEINEKEN, AND DUTCH FLOWER GROUP.



PHOTO: © HERMITAGE AMSTERDAM

KLM
“WE CONSIDER IT IMPORTANT TO INVEST IN THE PRESERVATION OF CULTURAL HERITAGE”

Ceremonial welcoming of the exhibits for the exhibition Dutch Masters from the Hermitage, delivered to the Hermitage Amsterdam exhibition centre by KLM.



PHOTO: © EVERT ELZINGA

“KLM brought five Dutch masterpieces to the exhibition. Under strict security, the artworks arrived from the airport to the Hermitage Amsterdam, where they could be admired for six months. It turned out that *Flora* [a work by Rembrandt from the Hermitage collection] was too large to travel by air,” says Gertjan Roelands, who is in charge of cargo for Air France-KLM and Martinair in Europe. Roelands takes great pride in KLM Cargo: “However, KLM has helped transport many paintings, including the famous *Young Woman with Earrings* [Rembrandt Harmensz. van Rijn, 1657. State Hermitage]”. “There has been a lot of publicity

surrounding this exhibition, but the transportation of art is part of our day-to-day business. KLM has special teams that handle precious cargo of this kind. We transport art for museums and galleries, but also for private collectors. The KLM art storage facility at Amsterdam Airport Schiphol is absolutely unique,” Roelands continued. According to Marcel de Nooijer, Director of KLM Cargo, “KLM considers it important to invest in the preservation of cultural heritage. This partnership with the Hermitage Amsterdam is an example of such an investment. It fills us with pride that KLM Cargo is transporting these works”.



PHOTO: © JANIEK DAM

HEINEKEN "IT FILLS US WITH PRIDE"

Nieuwmarkt in Amsterdam by Bartholomeus van der Helst (State Hermitage) was restored for the Amsterdam exhibition with the financial support of Heineken.

In the photo (from left to right): Jean-François van Boxmeer, Heineken CEO; Laurence Debroux, Heineken CFO; Cathelijne Broers, Director of the Hermitage Amsterdam; Hans Wijers, Chairman of Heineken's Supervisory Board; Hans Erik Tuijl, Global Sponsorship Director for Heineken International.

"Heineken, the key sponsor of the Hermitage Amsterdam, created three types of bottles especially for the exhibition centre. The bottles carry depictions of Amstelhof, the historical building which now houses the Hermitage Amsterdam. Amstelhof was built in 1683 as a retirement home, and continued to serve in this capacity until 2007, when it was reconstructed and converted into a museum. The special series of bottles is available from our museum shop," says Cathelijne Broers, Director of the Hermitage Amsterdam.

"Amsterdam and Heineken are inseparable. Among other things, this connection manifests itself in the support Heineken offers to the Hermitage Amsterdam. We are proud of this long-term collaboration and have given the Hermitage a chance to make a lasting impact on our products by appearing on Heineken collector bottles," says Jean-François van Boxmeer, CEO of Heineken NV.



PHOTO: © JANIEK DAM

DUTCH FLOWER GROUP ADDING COLOUR TO LIFE

Dutch Flower Group is a major company specializing in the international trade of flowers and plants. It supports the children's programmes offered by the Hermitage Amsterdam.

As its tribute to the exhibition *Dutch Masters from the Hermitage*, Dutch Flower Group presented a new breed of tulip, the flower closely associated with the Netherlands worldwide. The new tulip, named Dutch Masters, was baptized with water from the Amstel (the river on which the Hermitage Amsterdam) by Director Marco van Zijverden of Dutch Flower Group and handed over to Cathelijne Broers, Director of the Hermitage Amsterdam is located. Silently presiding over the beautiful ceremony was Flora, an image of Rembrandt's wife Saskia van Uylenburgh, who posed for the painting.

"I love this tulip. It is just as beautiful as the flower Rembrandt used in 1634 for his stunning image of Flora," Cathelijne Broers said. "This tulip was specially cultivated

for the *Dutch Masters from the Hermitage* exhibition after which it was named. For us and our partners, who have taken part in creating this flower, the tulip represents the connection between art, culture, and nature," commented Marco van Zijverden, Director of Dutch Flower Group.

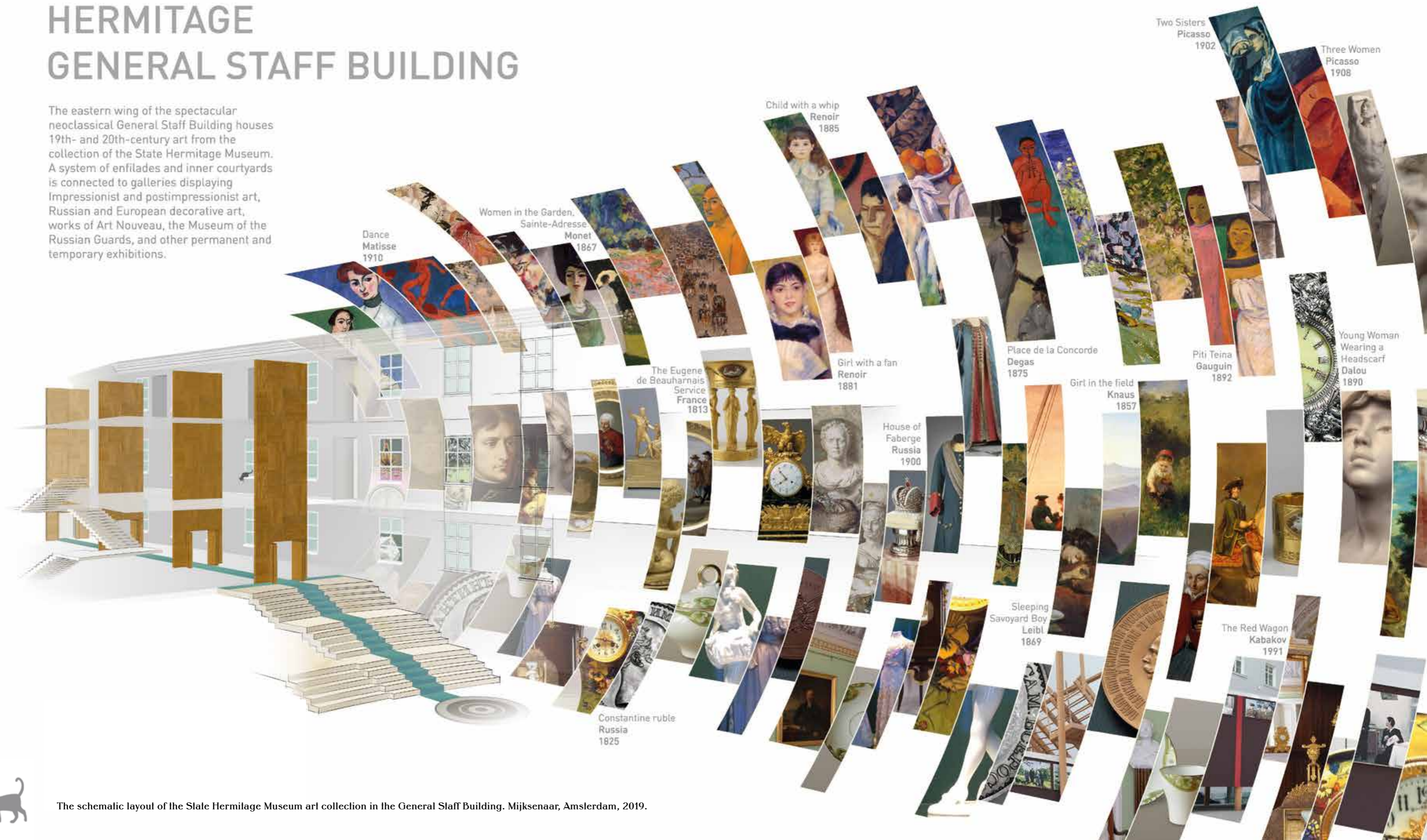
Cathelijne Broers, Director of the Hermitage Amsterdam exhibition centre, and Marco van Zijverden, CEO of the Dutch Flower Group, christen the new Dutch Masters tulip with water from the Amstel River

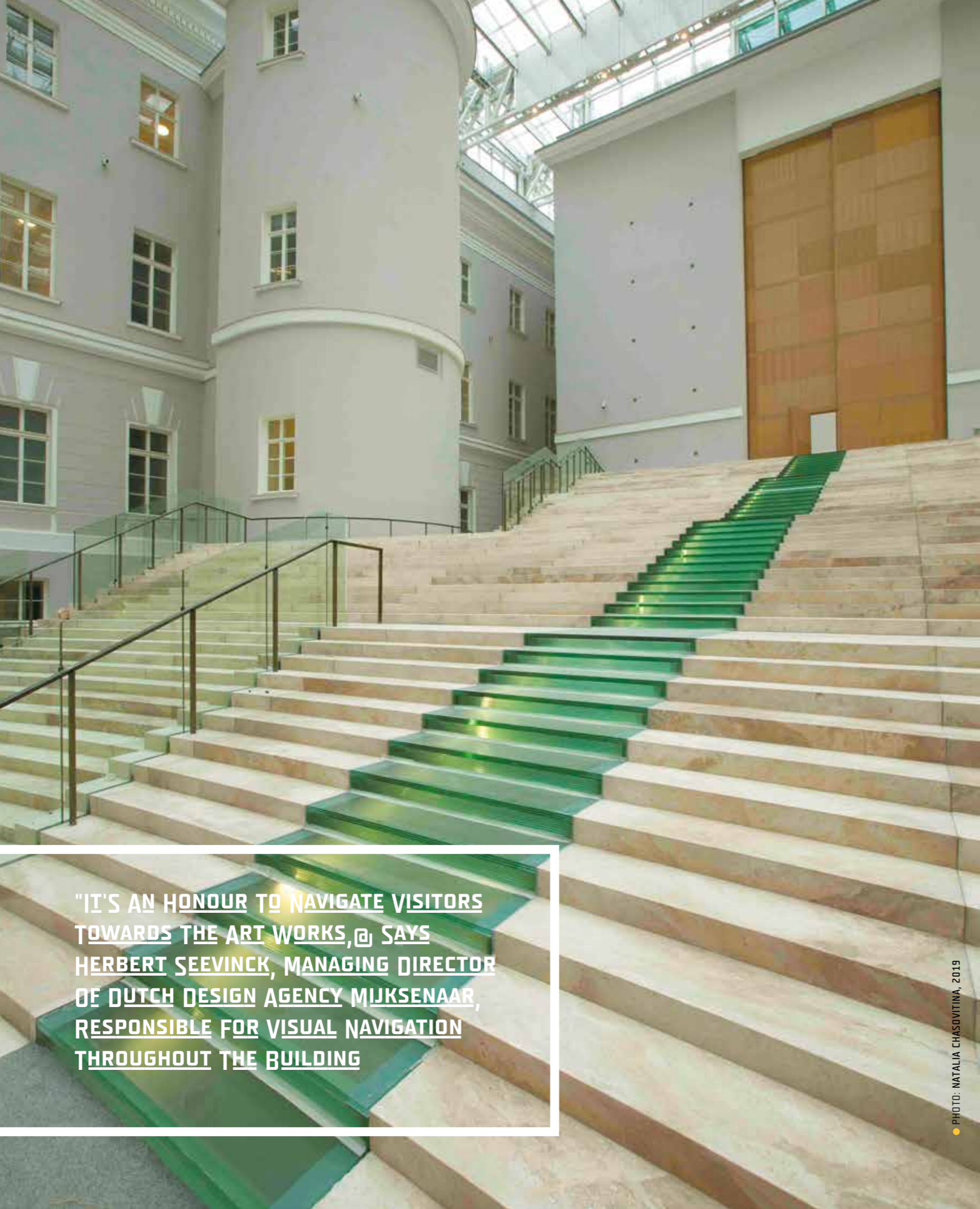


PHOTO: © JANIEK DAM

HERMITAGE GENERAL STAFF BUILDING

The eastern wing of the spectacular neoclassical General Staff Building houses 19th- and 20th-century art from the collection of the State Hermitage Museum. A system of enfilades and inner courtyards is connected to galleries displaying Impressionist and postimpressionist art, Russian and European decorative art, works of Art Nouveau, the Museum of the Russian Guards, and other permanent and temporary exhibitions.





"IT'S AN HONOUR TO NAVIGATE VISITORS
TOWARDS THE ART WORKS,@ SAYS
HERBERT SEEVINCK, MANAGING DIRECTOR
OF DUTCH DESIGN AGENCY MIJKSENAAR,
RESPONSIBLE FOR VISUAL NAVIGATION
THROUGHOUT THE BUILDING

● PHOTO: NATALIA CHASOVITINA, 2019

THE “DUTCH” ARCHIVE OF HERMITAGE MAGAZINE 2009–2018

THE DUTCHMEN

- № 18 Modern museums suffer from their success. Rem Koolhaas
- № 23 Ernst W. Veen. A happy man. Svetlana Datsenko
- № 26 We will never stop learning. Björn Stenvers
- № 26 An important and sincere answer. Hans Wesseling

DUTCH ART IN THE STATE HERMITAGE MUSEUM

- № 17 Return of the Prodigal Son. Rembrandt Harmensz. van Rijn. Yuri Norstein
- № 20 Birds (Concert of birds by Snyders). Nico de Haan
- № 23 The patron of the artists. 100 years without restoration (Rogier van der Weyden St. Luke Painting the Madonna)
- № 24 The garden of earthly delights. Follower of Hieronymus Bosch. Marking the end of the restoration. Nikolai Zykov
- № 24 Nieuwmarkt in Amsterdam. Bartholomeus van der Helst’s painting after restoration. Irina Sokolova
- № 20 The draughtsman’s contract. Alexei Tarkhanov
- № 23 The Sphinx of Delft (Johannes Vermeer. The Geographer exhibition)
- № 21 Manifesta
- № 21 The Hermitage. 1941-2014. (Manifesta 10). Yasumasa Morimura
- № 23 Jan Fabre. Knight of despair, warrior of beauty. Jan Fabre, Dimitri Ozerkov
- № 23 The reconciling tulip. Maria Elkina

DUTCH DESIGN IN THE STATE HERMITAGE MUSEUM

- № 25 “It’s much stronger than you think”. Paul Mosterd, Caspar Conijn

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- № 21 Dining with the Tsars. Fragile beauty from the Hermitage. Lies Willers
- № 22 Spanish masters from the Hermitage: the world of El Greco, Ribera, Zurbaran, Velazquez, Murillo, and Goya. Exhibition in the Hermitage Amsterdam. Svetlana Datsenko
- № 21 Paintings by Dutch Masters, purchased by Catherine the Great. L. Kagane
- № 25 Romanovs and revolution. 1917. In just 100 years. Paul Mosterd
- № 26 Neoclassicism: Icons of the style from the Hermitage in Amsterdam. Svetlana Datsenko
- № 26 Beautiful. Marlies Kleiterp
- № 26 European adventures of the Count and Countess Severny. Sergei Androsov
- № 20 Men in black (the Amsterdam Museum and Museum Willet-Holthuysen). Paul Spies

ABOUT THE “HERMITAGE AMSTERDAM” EXHIBITION CENTRE

- № 19 1,900,000 visitors, and the number continues to grow. Svetlana Datsenko
- № 20 Amsterdam. Svetlana Datsenko
- № 23 Art and botany. More than mere neighbours. Sebastiaan Lagendaal
- № 26 The Hermitage embassy in the Netherlands. Svetlana Datsenko

HISTORY: THE NETHERLANDS — RUSSIA

- № 20 Traces of Peter the Great. Emmanuel Waegemans
- № 26 Vriezenveen. 1917. Constant Buursen
- № 26 The Netherlands. “To affect workers’ minds and wills, especially with the architecture”. Ekaterina Lopatkina, Ksenia Malich

THE HAGUE

ELENA BORISENKO

The wheels of Russo-Dutch juridical relations were set in motion by Russia's foreign policy under Peter I in the late 17th and early 18th centuries. Peter I borrowed parts of the Dutch legal framework for the core of his new system of municipal administration and his judiciary, including the methodology for the drafting and systematization of new laws. But Peter I did not borrow the Dutch system of legislation in its entirety, for he believed that "the laws of a nation ought to derive from its own notions, mores, customs, and local circumstances".

Russia and the Netherlands, brought closer through the efforts of Peter I, continued to interact extensively in the 19th century. The Russian and Dutch monarchs and royal families intermarried (Anna Pavlovna, daughter of Russian Emperor Paul I, married William II of Orange, King of the Netherlands). Dutch laws continued to be translated into Russian, and Russian legal scholars studied Dutch law. The 1846 Treaty on Mutual Trade and Maritime Cooperation between Russia and the Netherlands, stipulating most-favoured-nation status

for both countries, became the cornerstone of a thriving legal relationship between Russia and the Netherlands. Many more bilateral treaties would follow, including the 1867 Convention on Mutual Extradition, the 1872 Postal Convention, the 1881 Declaration on the Mutual Protection of Trade and Factory Marks, and the 1883 Convention on Russian Consulates in the Ports of the Colonies of the Netherlands.

The relationship between Russia and the Netherlands intensified in the late 19th and early 20th centuries. Being firmly committed to the peaceful settlement of all international differences, the two nations worked together closely to pave the way for the first and second World Peace Conferences in the Hague, designed to engender multilateral peace accords and restrictions on armaments development.

As Russia entered a period of sweeping political and economic transformation following the dissolution of the Soviet Union in 1991, it faced the monumental challenge of reorganizing its centrally planned economy into a free market with no barriers to trade. As the precepts of civil law then

EXPLORING THE UNIQUE BOND THAT HAS CONNECTED THE LEGAL CULTURES OF RUSSIA AND THE NETHERLANDS FOR CENTURIES

in force were no longer relevant in a free-market economic environment, the enactment of a new Civil Code was the order of the day. At this juncture, Dutch legal scholars provided invaluable assistance. Professor Alexander L. Makovsky, the eminent legal theorist who was at that time on the Presidential Council for the Codification and Improvement of Civil Law, has spoken repeatedly of their "wise and friendly support". Russian lawyers would work together with their Dutch colleagues for 15 years, seeking their advice on matters such as limitations on the exercise of rights and abuse of rights, freedom of contract and good faith, compensatory damages for moral harm, and the concept of guilt in civil law. It is notable that the work on the new Civil Code in Russia proceeded concurrently with civil law reform in the Netherlands (Nieuw Burgerlijk Wetboek).

Professor Makovsky noted that the assistance of Dutch lawyers proved to be of particular value in those areas of civil law codification which were terra incognita even in the Netherlands, let alone Russia. He was referring to the chapter

on Private International Law that regulates private-law relations involving foreign parties, included in Russia's Civil Code for the first time.

The Netherlands has given the world some of its foremost experts on the conflict of laws: Ulrik Huber, Ted de Boer, and Antoon Struycken, to name a few. It was also significant that Dutch lawyers supported the initiative to add a section on intellectual property to the Russian Civil Code.

HOLLAND: THE CRADLE OF INTERNATIONAL LAW

Not only did the Kingdom of the Netherlands excel economically and militarily; it also led the world in politics and jurisprudence. Holland was the birthplace of the jurist frequently credited as the "paterfamilias of international law" – Hugo Grotius (or Huig de Groot). The name of Hugo Grotius is near-iconic in the Netherlands – so much so that he was featured on the ten-guilder note, the nation's most widespread banknote prior to the Euro.



PHOTO: © DIGIKHMER | DREAMSTIME.COM

A prodigious learner, Grotius completed his doctoral dissertation at age 16. “He was born a grown-up,” they said about him. He wrote: “It cannot be stated that law has no effect without the aid of force, for observance of justice pacifies the conscience.” These words of the great scholar reflect his concept of natural law, which justified certain reasons for war – self-defence, reparation of injury, and punishment.

Hugo Grotius laid the foundations for international law. His three-volume treatise *De Jure Belli ac Pacis* (On the Law of War and Peace), translated into Russian in 1710 by the Academy of Divinity in Kiev on orders from Peter I, became a classic of jurisprudence and philosophy of law immediately upon its publication. Grotius built the framework of modern international relations, heralding a new era of diplomacy.

THE HAGUE: THE HEART OF INTERNATIONAL LAW

The first World Peace Conference, held in The Hague in 1899 at the initiative of Russian Emperor Nicholas II, resolved to establish an international judicial body – the Permanent Court of Arbitration. Today, over a hundred nations are members of the Permanent Court of Arbitration, the oldest international authority for resolving disputes in existence.

In 1907–1913, the Peace Palace (*Vredespaleis*) was built in The Hague under the patronage of Nicholas II and Queen Wilhelmina of the Netherlands and with funds donated by US philanthropist Andrew Carnegie. It was to become the home of the Permanent Court of Arbitration. The UN International Court of Justice also moved into the Peace Palace in 1946.

The Peace Palace, designed by Louis Marie Cordonnier, sits in Carnegie Square, amid a landscaped park in the English style. Its architecture is a blend of neo-Roman, neo-Gothic, and faux Byzantine elements. Many nations contributed to the construction and interior decoration of the palace, and it is

filled with artworks received as gifts from the member nations of the Hague Peace Conferences. The walls are lined with the busts of great peacemakers and the founders of the Permanent Court of Arbitration.

The clock for the 80-metre clock tower in the front of the building was a gift from Switzerland in 1912. The fountain in the courtyard came from the Royal Porcelain Factory in Copenhagen, Denmark. Russian Emperor Nicholas II in 1908 donated a large vase of jasper, crafted at the Kolyvan stonecutting factory. Although dwarfed by its “elder sister”, the 19-tonne “Queen of Vases” (The Great Vase of Kolyvan) at the Hermitage, this vase nevertheless looks quite impressive. It is the size of a human being and weighs around three tonnes.

It is noteworthy that among the busts of preeminent peacemakers in the Peace Palace there is a bust of Russian diplomat and jurist Friedrich (Fyodor) Martens, sculpted by Alexander Taralynov in the 2000s. Martens, an international jurist in the service of the Russian Empire, was instrumental in laying the foundations for the 1899 and 1907 World Peace Conferences in the Hague, convened at Russia’s initiative. He also contributed to the Hague Conference on Private International Law.

The Hague is also the home of the International Criminal Court, which has the jurisdiction to prosecute individuals for genocide, war crimes, and crimes against humanity under the Rome Statute, and supervises the Iran-United States Claims Tribunal and the International Criminal Tribunal for the Former Yugoslavia. As the host city of these and numerous other institutions of international justice, The Hague is rightfully recognized as the juridical capital of the world.

Cooperation in the field of law continues between Russia and the Netherlands to this day. Whenever a debate occurs on whether the regulatory tools of Russia’s civil jurisprudence are still relevant or, conversely, are archaic and out of date, the



PHOTO: ANTON VAGANOV © SPILF 2019, TASS

Winy Maas, Dutch architect, landscape designer, professor and urbanist, one of the founders of MVRDV, was a featured speaker at the Law as Art plenary session of the 9th St Petersburg International Legal Forum.

The decor of the 9th St Petersburg International Legal Forum (SPBILF) inspires reflections on how the strategy of lawyers and artists, and the mission of law and art, have a lot in common. It is customary to stage the Forum at the Hermitage to underscore the kinship between jurisprudence and culture. This kinship of place and meaning is expressed in the posters of the Forum, where masterpieces of the Hermitage appear as images of higher justice and fair judgment. Their gaze from the depth of the ages is as impartial as the blindfolded visage of Themis. Acting separately, but within the same cultural paradigm, art and jurisprudence together contribute to the betterment of democratic culture. They encourage such faculties as open-mindedness and the ability to see things from a different perspective, particularly when this is vital for a constructive political process. Lawyers, just like artists, should look not within themselves, but outwards, where the broad masses have lost their utopian faith in the birth of a new unified world.



PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019



PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019



PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019



PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019

Thomas Gainsborough
Portrait of a Lady in Blue

ENGLAND
Late 1770s — early 1780s
Oil on canvas
76.5 × 63.5 cm
The State Hermitage Museum, St Petersburg
Received in 1916. Donated by Alexei Khilrovo
Inv. No. ГЭ-3509

Lorenzo Costa (attributed)
Portrait of a Woman

ITALY
1506 or later
Oil on canvas (transferred from wood)
57 × 44 cm
The State Hermitage Museum, St Petersburg
Received in 1921. Transferred from the National Museum Fund (Novgorodskie Sklady). Formerly in the collection of L.M. and E.L. Kochubei
Inv. No. ГЭ-5525

Anonymous artist
Original painting by Guercino (Giovanni Francesco Barbieri)
The Samian Sybil

ITALY
17th century
Oil on canvas
115.5 × 95 cm
The State Hermitage Museum, St Petersburg
Received in 1938. Transferred from the Leningrad National Purchasing Commission. Formerly in the collection of N.P. Samoilova
Inv. No. ГЭ-8433

Élisabeth Louise Vigée Le Brun
Portrait of Anne Pill as Hebe

FRANCE
1792
Oil on canvas (transferred from wood)
140 × 99.5 cm
The State Hermitage Museum, St Petersburg
Received in 1920. Originally in the collection of Voronilsov-Dashkov
Inv. No. ГЭ-4749

parties to the debate will begin by deferring to international practice. The major debates of this variety usually occur between the proponents of continental (Dutch or German) law and insular (English) law. So it is no surprise that exponents of various Dutch schools of legal thought, arbiters and practicing lawyers from the Netherlands, are always welcome guests at the annual St Petersburg International Legal Forum. The Hermitage, which hosts the forum on its premises every year, always welcomes all SPBILF guests to enjoy its excellent

art collections, among which the artworks of the Dutch Old Masters are, arguably, the piece de resistance.

In 2013, during the Netherlands-Russia Bilateral Year, the St Petersburg International Legal Forum held one of its field sessions in The Hague, the legal capital of the Netherlands. Members of a representative delegation from the session – comprised of the Minister of Justice and Security of the Netherlands; Chief Justices of the UN International Court of Justice, International Criminal Court, and International Tribunal for the former



PHOTO: IRINA CHEKMAREVA



Decor in the General Staff Building for St Petersburg International Legal Forum

Yugoslavia; Secretary General of the Hague Conference on Private International Law; and Secretary General of the Permanent Court of Arbitration – were received as guests of honour at the St Petersburg Forum in May of that year, underscoring The Hague’s role as the legal capital of the world and allowing the inestimable knowledge and expertise of the Dutch legal system to be shared with forum delegates from over 90 different countries. This sharing of ideas and expertise was a great success, as it promoted friendly business ties between lawyers and kindled lively interest among Dutch colleagues in working together on new juridical projects in Russia. As an example, a new page was written in the history of the long-standing cooperation between Dutch arbitrators and the International Court of Commercial

Arbitration (ICCA) at the Chamber of Trade and Industry of the Russian Federation.

Several distinguished Dutch arbitrators expressed an interest in the work of the Russian Arbitration Centre (RAC), established in 2016 at the Russian Institute of Modern Arbitration, and agreed to be listed as international dispute resolution partners, initiating a joint effort to improve and disseminate arbitration and mediation best practices and assist businesses through impartial, professional arbitration of disputes. The continuing friendship and cooperation between the legal professionals of Russia and the Netherlands underpins the evolving and expanding business and cultural ties between the two nations.

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A ROTTERDAM APART

De Rotterdam, OMA, 2013

ARCHITECTURE HAS A MORE COMPLICATED RELATIONSHIP WITH PROGRESS THAN MOST OTHER ASPECTS OF OUR LIFE. BEING A CAUSE FOR THE PUBLIC GOOD NO LESS THAN AN ART FORM, ON THE ONE HAND IT MUST STAY ABREAST OF THE TIMES. ON THE OTHER HAND, AS LONG AS ITS CRITICAL SOCIAL ROLE IS WELDED TO MEMORY, IT IS SIMULTANEOUSLY COMPELLED TO RESIST CHANGE AS BEST IT CAN. THIS DUALITY, WHICH WAS FELT MOST ACUTELY IN THE PRE-WWII YEARS, MANIFESTS ITSELF IN A VARIETY OF INSTANCES. LET US TAKE TWO CITIES IN NORTHERN EUROPE AS EXAMPLES.



The last of the great Russian poets, Joseph Brodsky more than once compared the effect of modern architecture on European towns to the Nazi bombardment. He drew this comparison for the first time at the International Poetry Congress in Rotterdam in 1973, only twelve months after his forced emigration from the Soviet Union.:

The colossi of new buildings loom.
Le Corbusier had this in common with the Luftwaffe:
Both loiled in earnest and from the heart
To change Europe's face forever.
What Cyclops overlook in the throes of fury
Pencils will complete in perfect calm.

Le Corbusier built nothing in Rotterdam, but Rotterdam is perhaps as striking an epitome of (and almost synonymous with) architectural rejuvenation as Le Corbusier is. The comparison between a great master and aerial bombardment may be unfair, but it makes sense. When something new is

created, something existing will inevitably be destroyed, and the architecture of modernism laid a particular emphasis on the destruction, as it strove intentionally to sever ties with ages-old traditions and usages. However, the comparison sounds even more apt when it comes from a recent Soviet citizen and a native of Leningrad. In the new communist state, avant-garde art had become a tool for the forceful elimination of the pre-existing order of things, while the surviving 18th- and 19th-century city was a painful reminder of the past era – irretrievable, and all the more coveted for it.

St Petersburg and Rotterdam are sister cities, or partner cities – *partenerstad*, as they say in Dutch. The Russian translation of the same concept – *fraternal cities* – indicates a ritually acquired kinship and suggests similarities. The two cities do have a few obvious characteristics in common. Rotterdam and St Petersburg are both the second-largest cities in their respective countries. In each town, a more egalitarian lifestyle makes up for the absence of capital-city functionality. Both are port cities, although St Petersburg's port is currently a lot

smaller. But as concerns the relationship between architecture and time, St Petersburg and Rotterdam are ideal antipodes.

The Nazi air force dropped around one hundred tons of bombs on Rotterdam in just one day on 14 May 1940, turning the entire historic centre into a huge vacant lot of around two and a half square kilometres. From then on, the destiny of Rotterdam would serve as a rare example of a historic European town reconstructed from the ground up without as much as a backward glance at its own irretrievable past. Leningrad survived the atrocious siege of 1941–1944, losing hundreds of thousands of people, but the stones of the old town are very much intact to this day, to the extent that currently St Petersburg is the world's biggest surviving 18th- and 19th-century architectural landmark, exhibiting a strong resolve to remain unchanged.

This is not to say that the “drastic” take on time exemplified by Rotterdam resulted solely from the circumstances of WWII. It would be more appropriate to say that those circumstances merely strengthened and “legitimized” the mores that had existed before. The urge for total rejuvenation had swept Rotterdam

already in the 1930s, while St Petersburg was by that time a “nostalgia theme park”, harkening back to the early 1900s. Rotterdam has spent the past seventy-plus years rebuilding its new city centre, while St Petersburg has been busy conserving its old one, accepting the modern, utilitarian new neighbourhoods swelling up around it as an inescapable evil.

To tell the truth, nowadays it is impossible to imagine even the Rotterdam that Joseph Brodsky saw, let alone the Rotterdam before the bombardment. Very little of what today constitutes the pride and joy of the Rotterdam cityscape was there in 1973. Among the structures erected since are the cube houses (1984), the market building next to the old cathedral (2014), the Erasmus Bridge (1996), the De Rotterdam towers behind it (2013), the new Architecture Institute (1993) and the Kunsthal (1992), and the new rail station (2014). The refined modernist architecture of post-war Netherlands, with its equally meticulous attention to functional and aesthetic detail alike, must have looked depressing to a recent arrival from colourful Leningrad. The humanistic traditionalism of the main shopping street, *Lijnbaan*

Timmerhuis, OMA, 2015



Markthal, MVRDV, 2014



Markthal, MVRDV, 2014



De Bejenkorf, Marcel Breuer, 1956

(1953), the precise cinematographic style of the Cruise Terminal (1949), and the sombre decorum of Marcel Breuer's Bijenkorf Department Store could have fallen flat for an outside observer.

In the end, Europe's urban architectural utopia of the 1950s and 1960s was not that different from the Soviet Union's own. On either side of the Iron Curtain, architects strove to convert demographics into standard apartment designs, with all the infrastructure required by families located within walking distance.

Contemporary Rotterdam does not owe its charm to modern architectural ideas per se, but rather to decades of evolution, with the architectural forms becoming increasingly more complex and uninhibited. The city had to experiment with the location of standardized modules, invent new materials and rediscover some old ones, and develop more sophisticated ideas about the social function of and opportunities provided by the environment. It had to abandon the puritanical concept of "good taste" and restore colour to buildings. Having come a long way, with plenty of failures and misunderstandings throughout, by the


De Rollerdam, OMA, 2013,
View from the Erasmus Bridge, UNStudio, 1996Rollerdam Cruise Terminal,
Brinkman, Van den Broek & Bakema
1946-1949

1990s architecture had relearned the art of pleasing the average person. The whole process is easy to trace in Rotterdam, where it unravelled within a relatively small area.

In St Petersburg, however, the process seems to have never been fully launched. The city on the Neva threw out the baby with the bathwater by rejecting contemporaneity in architecture, missing the opportunity to improve it. In St Petersburg, new buildings have failed to become any less bleak with the passage of decades. Ultimately, present-day Rotterdam – with its boulevards, trams, and dazzling facades – is as chaotic as any old city, yet the environment retains a modernistic sparsity. For St Petersburg, this represents a picture of what could have been its own future – one that, instead, never happened.



Lijnbaan, H.A. Maaskant, H.D. Bakker, A. Krijgsman, 1953



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SEEKING COOPERATION AND FINDING FRIENDSHIP

PAUL MOSTERD

PEOPLE ARE NOT ALWAYS AWARE THAT THE FRIENDS OF THE HERMITAGE FOUNDATION EXISTED IN THE NETHERLANDS EVEN BEFORE THE HERMITAGE AMSTERDAM. HOW COULD THAT BE? TO FIND OUT, WE HAVE TO GO BACK IN TIME.



February 2, 2019, at the opening of the anniversary exhibition *Treasury! on Friends of the Hermitage Amsterdam Day*. Treasurer of the Friends of the Hermitage Amsterdam Foundation Herbert Seevinck is holding a present – a box with Rineke Dijkstra's film.

● PHOTO: © JANIEK DAM

In 1992, De Nieuwe Kerk on Dam Square held an exhibition of Scythian artefacts loaned by the State Hermitage. The Soviet Union had ceased to exist, and Leningrad was able to go back to being St Petersburg. What followed was an incredible surge in exchanges between museums and cultural institutions. Ernst Veen, Director of De Nieuwe Kerk – where he had made his name with countless exhibitions – was among a group of Dutch museum professionals who visited museums in St Petersburg during this period. He was seeking cooperation. He found friendship.

The friendship between Ernst Veen and State Hermitage Director Mikhail Piotrovsky made it possible for De Nieuwe Kerk to follow up the Scythian gold show with a whole series of Hermitage exhibitions. *Catherine: the Empress and the Arts* was the biggest crowd-puller. The official opening was disrupted by a bomb scare, but still went ahead. The church was hastily cleared and the guests were given refuge in the neighbouring Royal Palace. After waiting hours for the “all clear”, a patient Queen Beatrix was eventually able to open the exhibition at around midnight.

The State Hermitage's generous loans of art treasures for the string of wonderful exhibitions at De Nieuwe Kerk had already inspired a group of Amsterdam art lovers to devise a means of reciprocation. The passionate fundraisers at De Nieuwe Kerk – including descendants of the Rusluie (Dutch people who traded with or settled in St Petersburg in the nineteenth century), art experts, and adventurous entrepreneurs – joined forces to set up the Friends of the Hermitage Foundation in the Netherlands on May 18, 1994. Their initiative even received the royal seal of approval: the young Prince of Orange (now King Willem-Alexander) became the official patron of the new Foundation, while his father, Prince Claus, accompanied him to the founding dinner in De Nieuwe Kerk.

The roof repairs, splendid new high-tech lighting, and traditional Dutch framing were followed by other projects, and in 2004 the ongoing cooperation led to something previously unimaginable: an independent exhibition centre on the Nieuwe Herengracht, right in the historic heart of Amsterdam. Once again, the Prince of Orange was the patron, and it was he who officially opened the new mini-Hermitage.

This was the prelude to the creation of a much larger museum complex, opened in June 2009 in the presence of two heads of state, and celebrated with a concert and a ballet beside the Amstel. The new complex even included dedicated premises for art education: the Hermitage for Children. At a time when a number of Amsterdam museums were closed for long periods for renovation, the opening of the Hermitage Amsterdam gave a much-needed boost to the city's cultural life. Among the first visitors were the many thousands of Friends who had chipped in to make it possible. Their visit is commemorated with a photo taken in the courtyard of the museum.

Art and culture always bring people together. The association of Friends has continued to expand its membership. Its numerous activities in support of the State Hermitage have now been supplemented with a study trip. The Friends pay an annual visit to St Petersburg, coinciding with the museum's International Friends Day, and additional trips are organized as well, for example, to visit excavations of Silk Road sites in Uzbekistan. The association has become very large, active, and sociable. Its wide range of activities includes art-related excursions, trips, lectures, dining clubs, and wine-tasting evenings. There is a heavy emphasis on friendship and trust in the future. And Ernst Veen, founding father of the Hermitage Amsterdam, is now also the chairman of the Dutch Friends of the Hermitage Foundation.

THE HERMITAGE CONTINUES TO COLLECT CONTEMPORARY ART. THIS PIECE BY RINEKE DIJKSTRA WAS CREATED IN ST PETERSBURG AND WILL SOON BE INCLUDED IN THE STATE HERMITAGE'S COLLECTION OF VIDEO ART.

MARIANNA (THE FAIRY DOLL)



Rineke Dijkstra
Marianna (The Fairy Doll)
2014

Single-channel HD video installation, surround sound, 19 minutes, looped. The installation was first shown to the public during the Manifesta 10 biennial in St Petersburg in 2014.

In 2019 the Friends of the Hermitage Foundation in the Netherlands presented this piece to the State Hermitage Museum on the occasion of its 10th anniversary.

In this film, Marianna, a ten-year-old dancer in a small, bright pink ballet studio in St Petersburg, is learning the steps for an important audition for a place at the prestigious Vaganova Ballet Academy. She is practicing for the ballet *The Fairy Doll (Die Puppenfee)* by Joseph Bayer (1888). In many ways, this is a typical Rineke Dijkstra work: it focuses on a young girl and explores themes such as ambition, self-control, struggle, and transformation. But in this film Dijkstra subtly adds another element: external control. Marianna's teacher – whom we don't actually see – is continuously giving her orders. Ballet always involves a

peculiar tension: the dancers are expected to make their bodies as expressive as possible, yet the rules of the art forbid displays of personal, private emotion.

How does a dancer cope with this tension – especially a talented, ambitious dancer at the age of ten? At first the rehearsal doesn't require all that much effort from Marianna, but as the film progresses and she starts to tire she displays subtle signs of rebelliousness. The physical impact of her dancing eventually breaks down her controlled exterior, and we finally perceive her youthful spontaneity.

VIDEO WORK

Since the early 1990s, Rineke Dijkstra has produced an impressive body of photographic and video work, offering a contemporary take on the genre of portraiture. By isolating people from the context of their daily lives and by focusing on minimal contextual details – the poses and expressions of the people she portrays – she encourages us to pay special attention to people experiencing various kinds of transitions, whether that be a period of military service, the slow biological processes of pregnancy and motherhood, or the complexities of transitioning into a new culture. Dijkstra

always accentuates poses and attitudes, thus subtly pointing to the multifaceted nature of each individual.

Her video installations are also special. In one of her best-known works, *I See A Woman Crying (The Weeping Woman)*, made in 2008, a group of elementary school children from Liverpool engage with a work by Pablo Picasso. The painting itself remains out of sight. The children discuss their reactions and perceptions and react to one another. The result is a portrait of Picasso's painting in words, as well as a wonderful portrait of the group of children themselves.

Elizabelh van Diest (attributed)

View of Rotterdam on the River Maas (fragment)

Ca. 1650, Holland

Oil on canvas

90 x 103.3 cm

The State Hermitage Museum, St Petersburg

Received in 1915. Transferred from the collection
of Pyotr Semyonov-Tyan-Shansky

Inv. №: ГЭ-3247





Queen Beatrix of the Netherlands and President of the Russian Federation Vladimir Putin visit the Hermitage Amsterdam exhibition centre to mark the beginning of the cross-cultural year: Russia in the Netherlands and the Netherlands in Russia.

8 April 2013

DYNASTIC MEMORY

SWETLANA DATSENKO

The Romanov gallery in the Hermitage displays two ceremonial portraits by Nicolaas Pieneman. One of them features William II (1792–1849), a king of the Netherlands. The other shows the youngest daughter of Emperor Paul I, Russian Grand Duchess Anna Pavlovna (1795–1865), who was to marry the heir to the Netherlands throne, Prince of Orange, in 1816. Since their marriage, all the members of the Dutch ruling dynasty of Orange have considered themselves related to the Romanovs.

Modern-day relations between the State Hermitage Museum and the ruling dynasty of the Netherlands began in 1996 with the official visit of His Royal Highness Prince of Orange to St. Petersburg celebrating the 300th anniversary of the Great Embassy of Peter I to the Netherlands. These relations continue to this day with regular visits to the Hermitage, and the friendship has proved to be strong. In 1996, Mikhail Piotrovsky, Director of the State Hermitage, was awarded the order of the Orange-Nassau Royal House.

In 2001, during Her Majesty's state visit to Russia, Queen Beatrix of the Netherlands attended the opening ceremony of the Tent hall in the Hermitage, the restoration of which was carried out with the help of the Hermitage Friends Foundation in the Netherlands. This was an historic day, when the agreement to establish the *Hermitage on the Amstel* exhibition centre was signed in the presence of the Queen. Later, this Amsterdam branch of the State Hermitage was opened as the *Hermitage Amsterdam*. Crown Prince William-Alexander became the patron of the new project, remaining so until 2013 when he ascended the Dutch throne. Ever since the opening, members of the Dutch Royal family have visited the Hermitage Amsterdam both officially and privately.

DECEMBER 1996

Queen Beatrix of the Netherlands at the opening of the exhibition “Catherine the Great. Empress and Arts”



● PHOTO: © ARCHIVE OF THE NEW CHURCH EXHIBITION CENTRE IN AMSTERDAM (THE NETHERLANDS), 1996



7 JUNE 2001

Her Royal Majesty Queen Beatrix of the Netherlands visiting the State Hermitage Museum during her state visit to the Russian Federation

● PHOTO: © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2001



● PHOTO: © ANTOINE GYORI / SYGMA VIA GETTY IMAGES, 2001

25 FEBRUARY 2004

Patron of the Hermitage Amsterdam Exhibition Centre, His Royal Highness the Prince of Orange visiting “Greek Gold”, the first exhibition to be mounted at the Hermitage Amsterdam, with Mikhail Piotrovsky, General Director of the State Hermitage Museum



● PHOTO: © JØRGEN KOOPMANSCHAP, 2004

19 JUNE 2009

The ceremonial opening of the Hermitage Amsterdam Exhibition Centre was attended by Her Royal Majesty Queen Beatrix of the Netherlands, Their Royal Highnesses the Prince of Orange and Princess Máxima, and President of the Russian Federation Dmitry Medvedev with his wife.

● PHOTO: © JØRGEN KOOPMANSCHAP, 2009



● PHOTO: © EVERT ELZINGA, 2009



8 MARCH 2013

The future King Willem Alexander of the Netherlands (inaugurated on 30 April 2013 following Queen Beatrix's abdication, announced on 31 January 2013) at the opening of the exhibition "Peter the Great. An Inspired Tsar".



● PHOTO: © EVERT ELZINGA, 2013

8 APRIL 2013

Queen Beatrix of the Netherlands and President of the Russian Federation Vladimir Putin at the official opening of the Year of Russia in the Netherlands and Year of the Netherlands in Russia. In the ceremony staged in Hermitage Amsterdam, the heads of states unveiled a memorial plaque to Emperor Peter the Great, who initiated the friendship between the two nations.

● PHOTO: © NOORTJE SCHMIT, 2013



● PHOTO: © EVERT ELZINGA, 2014

27 NOVEMBER 2014

Opening of the exhibition "Spanish Masters from the Hermitage". Princess Beatrix, Mikhail Piotrovsky and Cathelijne Broers in front of "The Portrait of Count-Duke de Olivares" by Diego Velázquez.

● PHOTO: © JANIEK DAM, 2015



MARCH 2015

Her Majesty Queen Máxima of the Netherlands and Mikhail Piotrovsky at the official opening of the Outsider Art Museum in the Hermitage Amsterdam.

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**BORIS BORISOVICH PIOTROVSKY (1908–1990),
DIRECTOR OF THE STATE HERMITAGE MUSEUM
FROM 1964 TO 1990**



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

An outstanding archaeologist, orientalist, and historian, Boris Piotrovsky was the head of the Hermitage for a quarter of a century. He was the disciple of such major specialists in Oriental studies as Natalia Flinler, Vasily Shruve, and Joseph Orbeli. From 1939, Piotrovsky worked at the archaeological excavation of the Urartu kingdom's fortress city of Teishebaini on the Karmir Blur hill (founded in the 5th century BCE). It became a pivotal moment of his life, creating a strong bond with Armenia and this exceptional monument.

The results of his research on the history of Urartu and the archaeology of Transcaucasia brought the scientist well-deserved fame. His monograph *The History and Culture of Urartu* became the basis for a new branch of science – Urartu Studies. Piotrovsky played a major role in the life of the Hermitage Museum, during the difficult years of WWII and after.

The Memorial Study of Boris Piotrovsky.
The study has been recreated in Apartment 21 at 31 Millionnaya Street, where Piotrovsky lived from 1948 to 1985. The room is now part of the Department of Manuscripts and Documents

Boris Piotrovsky by a rock face with inscriptions.
Egypt, 1960s. Archaeological expeditions to Nubia.

2019 MARKED THE 111TH ANNIVERSARY OF THE BIRTH OF BORIS BORISOVICH PIOTROVSKY, SCIENTIST AND LEGENDARY HERMITAGE DIRECTOR. BORIS PIOTROVSKY DEDICATED MOST OF HIS LIFE TO ARCHAEOLOGY AND THE MUSEUM.

HISTORIAN, ORIENTALIST, ARCHAEOLOGIST

"BB was Boris Borisovich Piotrovsky nickname. He worked at the Hermitage his entire life, first as a student and later as the museum's director for 26 years. This year we celebrated 100 years since his birth, with all the Hermitage events of 2008 dedicated to BB's memory. He is also my father. And naturally, there were some unhappy voices insinuating that the son was taking advantage of his position in order to glorify his father. In fact, however, it was both my personal and our common duty to BB, whose health was undermined in part because of the internal crisis that shook the Hermitage. It was our duty to his generation of talented and intelligent people who, thanks to their loyalty to the museum and to science, managed to maintain the Hermitage during the years of war and revolution, amidst ideological and bureaucratic disturbances. We wanted to remember these people, his colleagues and friends, and tell society about them."

Mikhail Piotrovsky. "BB's Year" // The State Hermitage Report. 2008.
St Petersburg, 2009

"I grew up among the Hermitage traditions and its attitudes toward history and culture, toward the museum and our roles in it. These traditions are unique and important for the future of the museum. As fate would have it, several years after the death of my father Boris Borisovich Piotrovsky, I became the director of the Hermitage, and for the last 22 years I have tried to implement what he and his colleagues conceived and planned, and to preserve the spirit of democratic aristocracy that characterizes our museum."

Mikhail Piotrovsky. *My Hermitage*. St Petersburg, 2015

READING

THE UNIVERSITY BOOKS OF BORIS BORISOVICH PIOTROVSKY

MILANA AZARKINA, SLESAREV TIMUR*

THE SCIENTIFIC LIBRARY OF ST PETERSBURG STATE UNIVERSITY HOLDS A NUMBER OF PUBLICATIONS LINKED WITH THE NAME OF BORIS BORISOVICH PIOTROVSKY. THESE INCLUDE TEXTBOOKS THAT HE MAY HAVE USED DURING HIS STUDIES, BOOKS WRITTEN BY HIS TEACHERS, AND THE WORKS OF BORIS BORISOVICH HIMSELF. EACH OF THESE BOOKS HAS THE POTENTIAL TO ADD ADDITIONAL TOUCHES TO THE PORTRAIT OF THE OUTSTANDING SCHOLAR AND REVEAL SECRETS FROM HIS STUDENT YEARS.

Here and on the next pages:
book covers and title pages of books linked with the name
of Boris Piotrovsky, from the collection of the Academic
Library of St Petersburg State University

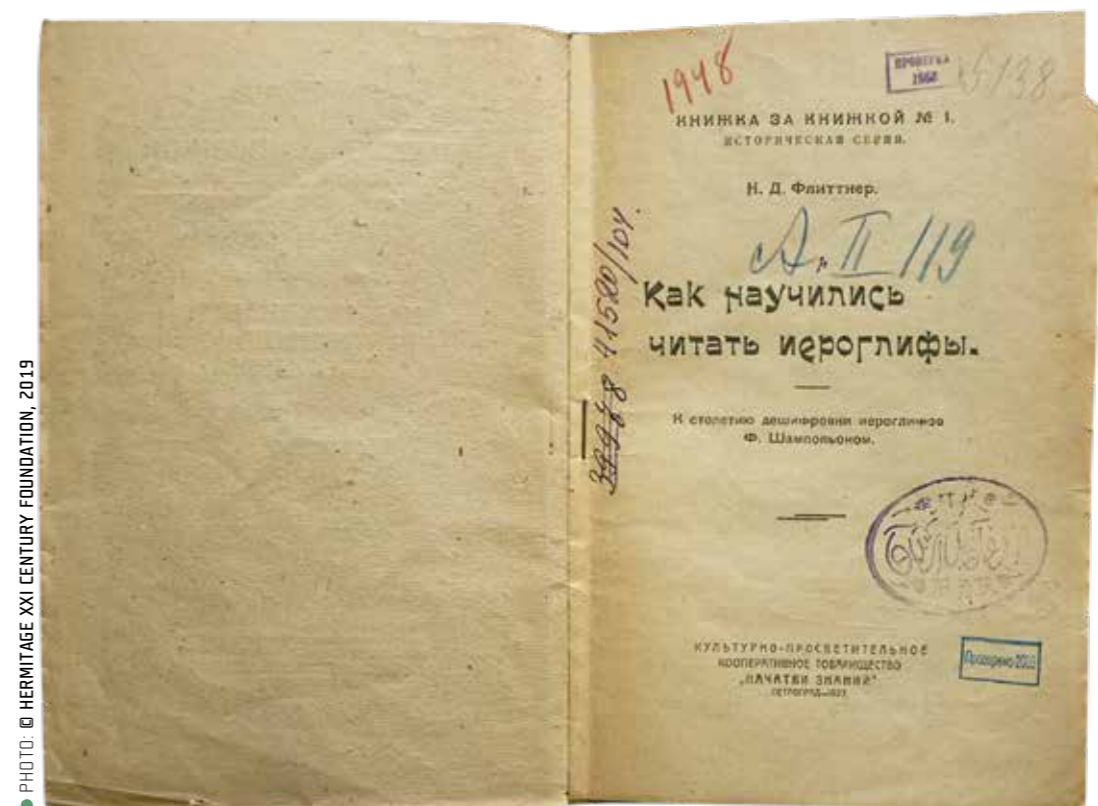


PHOTO: © HERMITAGE XXI CENTURY FOUNDATION, 2019

* Milana Azarkina, Head of the Oriental Department of the M. Gorky Scientific Library of St Petersburg University;
Timur Slesarev, the Chief Librarian of the Oriental Department of the M. Gorky Scientific Library of St Petersburg University.



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The Scientific Library of St Petersburg State University comprises a unique collection of books. It was formed not only by librarians, but also by professors and other university lecturers, patrons, and public figures. The publications in the library are not impersonal tomes, but rather part of the university's history. The pages of many of the books in its collection preserve the memory of people, both great and unknown, and of events, whether they made their mark in history or were consigned to oblivion. This memory is also reflected in the form of comments and notes in the margins and gift inscriptions. Sometimes, the books from the university collection can say more about a person – about their academic interests, plans, and ideas – than archival documents can.

By the time Piotrovsky enrolled at university in 1925, he had made a firm decision regarding his field of interest – ancient Egypt. In part, this was thanks to Natalya Davidovna Flillner (1879–1957), who invited him to attend lessons on Egyptian hieroglyphics before Boris Borisovich had enrolled at university. This was in 1922, which marked 100 years since Jean-Francois Champollion had deciphered them. In 1923, Natalya Davidovna published the book *How They Learn to Read Hieroglyphics*, and it is quite possible that Piotrovsky himself learned the mystery of the ancient writing system from this book. He also purchased a similar book by one of his future university teachers, Izrail Grigoryevich Frank-Kamenelsky, *How They Learn to Read Egyptian Writing* (Moscow, 1922) for 500,000 roubles in 1922¹. As for Flillner, however, she devoted over 30 years of her life (1919–1950) to the Hermitage. In 1929, her *Guide to the Ancient Egypt Rooms* was published, and in the foreword Flillner thanks “Leningrad State University student B.B. Piotrovsky, a tireless assistant of the department in all its efforts, who made all the drawings for this guide”².

I was interested most of all in the Egyptology lessons with V.V. Struve and N.D. Flillner. The students were also a diverse group: experienced Egyptologists: D.A. Olderogge, Yu.P. Franlsev, V.I. Yevgenov, M.A. Sher, and our young group: I.M. Lurye, N.A. Sholpo, and I. We, the younger ones, studied as hard as we could and didn't lag behind the rest. At the initiative of I.M. Lurye, N.A. Sholpo and I copied hieroglyphic texts in special inks from “The Documents”, then copied them using a hectograph, so that all the students had copies of the texts. This copying was very useful for us; in addition, I improved my skill in writing out hieroglyphics, although the quality was a long way from the texts written by Yu.Ya. Perepyolkin, who joined us later.

As we lacked textbooks, we had to copy out ancient texts on parchment paper (the kind used to wrap butter in shops).

The work was hellish. I remember when I was studying pre-dynastic Egypt, I also copied *Corpus of Pre-Dynastic Egyptian Ceramics* by Flinders Petrie, which helped me to improve my drawing skills, since I continued to illustrate articles and books for my classmates. At one point, the opportunity arose to subscribe to foreign publications through “International Books”, but I was unable to set up a book exchange with foreign firms.

In 1919-1930, Flillner taught at the Egyptology Department of the Petrograd-Leningrad University, which was headed by Vasily Vasilievich Struve (1889–1965), the prominent Soviet Oriental scholar and author of a concept regarding the slave-owning system of ancient Oriental societies. When Piotrovsky was a student, Struve gave a course of lectures of the history of the ancient East and held seminars on the ancient Egyptian language. Boris Borisovich's memoirs contain a famous passage where he writes about his tutor with warmth and faint irony. Struve was famous for his passion for bibliography. He told his students to “make a card library” of articles from the German periodical *Zeitschrift für Ägyptische Sprache und Altertumskunde*³. By the end of his life, Struve had gathered a rich collection of books, which in 1967 was transferred to the library of the Leningrad State University Oriental Faculty⁴. The collection numbers over 1,500 books, has a representative selection of scientific periodicals, and also possesses an impressive collection of offprints (around 1,400), most of them with dedicatory inscriptions. They date from 1913 (V.M. Alexeev) to 1965 (N.V. Arutyunyan, Urarta specialist).

Piotrovsky also presented his works to Professor Struve: from his famous debut article on the ancient Egyptian term for “iron” (1929), to a report on the Nubian archaeological expedition (1964, shortly before Struve's death). During this

B. B. Piotrovsky. *Pages of My Life*

1 See: Piotrovsky B. B. *Pages of My Life*. St Petersburg. 1995. p. 31
2 Flillner, N.D. *The State Hermitage. Guide to the Ancient Egypt Rooms*. Leningrad, 1929, p. 5

3 Piotrovsky, B.B. *Pages of My Life*. P. 41
4 Today, the Oriental Studies Department of the Gorky Scientific Library of St Petersburg State University.

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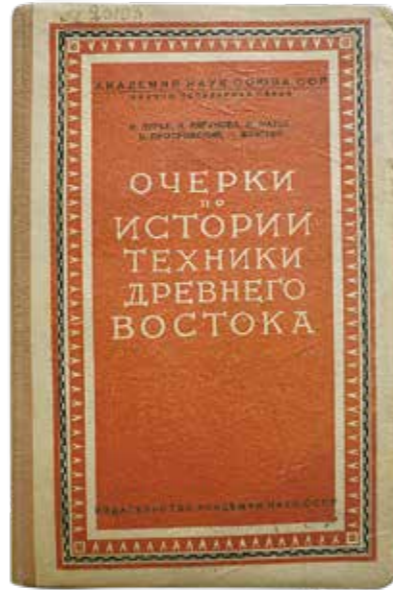


PHOTO: © HERMITAGE XXI CENTURY FOUNDATION, 2019



PHOTO: © HERMITAGE XXI CENTURY FOUNDATION, 2019



period, he gave him 11 offprints of four monographs⁵, a course of lectures⁶, and the first two parts of a report on excavations in Karmir-Blur⁷. One of the copies is a “deservedly forgotten” article by Aleksander Bronislavovich Piotrovsky (Boris Piotrovsky’s uncle) about the tablets from Easter Island⁸. Boris Borisovich made drawings of symbols for this article.

The dedicatory inscriptions from the above publications generally keep to a traditional style. The most common words are “gratitude”, “memory”, “teacher”, and “pupil” (“aging pupil”, in one case!). Piotrovsky usually just writes the name and patronymic of his tutor, adding the surname in only two cases. The most extensive inscriptions are: “To my dear teacher Vasily Vasilievich, the first fragments of the cuneiform archives which will be discovered in Transcaucasia, from Boris B. May 1948”⁹ and “To my dear and respected Vasily Vasilievich, the results of my labours over 17 years at K-B. (Karmir-Blur). BP. June 1959”¹⁰. In one of the inscriptions, Boris Borisovich uses Egyptian hieroglyphics to write the word “follower, pupil”¹¹.

We read some texts from the editions of B.A. Turaev in *News of the Academy of Sciences* (“Magic texts”); the students could obtain books from the Academy’s slacks free of charge if they had permission from the permanent secretary of the Academy of Sciences S.F. Oldenburg. To receive this permission, one had to pay him a visit at the Asian Museum. I hesitated for a long time, but finally went to see him. I was surprised by the reception I got from S.F. He took my application and signed it immediately, then talked to me for a long time, asked me about my interests and the topics I was working on. I was embarrassed and only asked for what I needed, but he never refused young Oriental scholars, even going so far as to give them all issues of *Notes of the Oriental Department of the Russian Archaeological Society* (publications were kept in the slacks for a long time back then, and no one was in any hurry to distribute the entire print-run as quickly as possible).

B.B. Piotrovsky. Pages of My Life

- 5 Piotrovsky B.B. 1) *Vishaps. Stone Statues in the Mountains of Armenia*. Leningrad, 1939; 2) *The History and Culture of Urartu*. Yerevan, 1944; 3) *The Kingdom of Van (Urartu)*. Moscow, 1959; 4) *The Art of Urartu of the 8th-6th Centuries BC*. Leningrad, 1962
- 6 Piotrovsky B.B. *The Archaeology of Transcaucasia (from the Most Ancient Times to the 1st Millennium BC)*: course of lectures. Leningrad, 1949.
- 7 Piotrovsky B.B. 1) *Karmir-Blur* [Part] 1. Yerevan, 1950; 2) [Part] 2. Yerevan, 1952.
- 8 Piotrowski A. “Deux tablettes, avec les marques gravées de l’île de Paques, de la collection de N. N. Mikloukho-Maklay” // *Revue d’ethnographie et des traditions populaires*. 1925. Vol. 6. Nos. 23–24.
- 9 Piotrovsky B.B. “Excavations of the Urartu fortress on the Karmir-Blur hill”. Offprint from: *Reports of the N. Ya. Marr Institute of the History of Material Culture*. Issue 21. Moscow, 1947.
- 10 Piotrovsky B.B. “The City of the God Teisheba (Karmir-Blur)”. Offprint from: *Soviet Archaeology*. 1959. No. 2.
- 11 Piotrovsky B.B. *The Art of Urartu of the 8th-6th Centuries BC*.

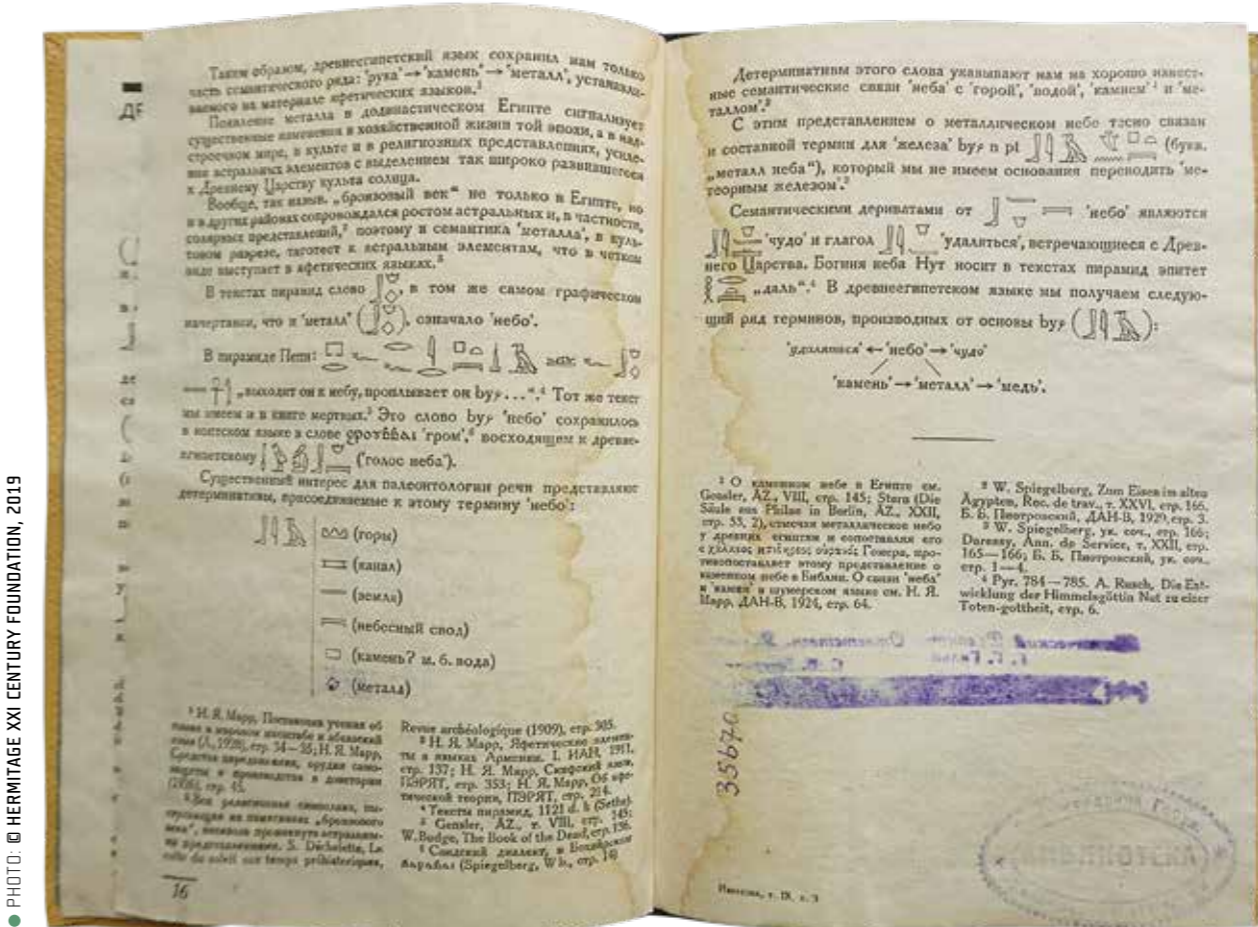


PHOTO: © HERMITAGE XXI CENTURY FOUNDATION, 2019

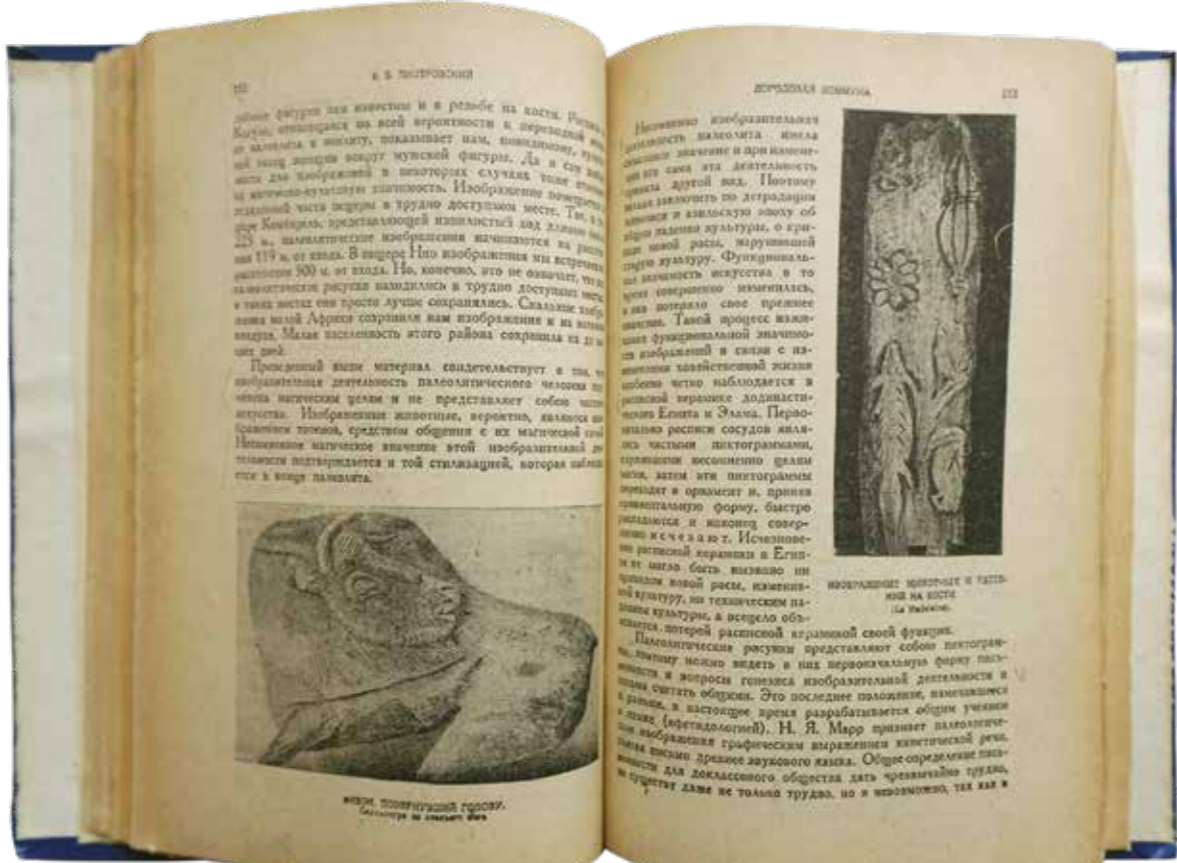


PHOTO: © HERMITAGE XXI CENTURY FOUNDATION, 2019



PHOTO: © HERMITAGE XXI CENTURY FOUNDATION, 2019

Among the university tutors who had an important influence on the young scholar, we should also mention Aleksander Aleksandrovich Miller (1875–1935) and Nikolai Yakovlevich Marr (1864–1934). Professor Miller, a brilliant archaeologist and director of the Russian Museum, was the head of the Archaeological Department at the university's Faculty of Historical Linguistics in the late 1920s. His lectures inspired Boris Borisovich to study archaeology. Piotrovsky was also influenced to take up the study of Transcaucasia by the lectures and stories of Nikolai Marr¹². By the time he graduated, Piotrovsky had changed his field of study: instead of ancient Egypt, he began to work on discovering and studying traces of the Urartu civilization.

Along with the lectures of N.Ya. Marr, I attended lectures by I.G. Frank-Kamenelsky on the topic of “The Palaeontology of Myth”, based on an analysis of poetic semantic images in the Bible. These lectures were of great interest to me; they developed the ideas of N.Ya. Marr. I became interested in James George Frazer’s book *The Golden Bough*, which was a rich source of material, illustrating various semantic connections. There was no Russian translation of this book at the time, and at the English lessons I took, instead of doing grammar exercises, I translated the text I needed from Frazer, which did not really help me to learn English properly.

B.B. Piotrovsky. *Pages of My Life*

12. Marr gave a course of lectures on “The Palaeontology of Speech”, based on his rich practical experience: as a philologist specializing in the Caucasus, he took part in expeditions in the Caucasus, to Mount Ararat, and on the Sinai Peninsula, and as an archaeologist he carried out excavations in Armenia.



EDUCATION AT SPbU

Saint Petersburg University is the first university in Russia, it was founded by a decree of Peter the Great in 1724. For many years, Saint Petersburg University has been a strategic partner of the State Hermitage Museum and the official partner of the “State Hermitage” magazine.

Humanities

60 Master’s programmes

19 Doctoral degree programmes

Among the study fields:

- History and Archeology
- Theology
- Philosophy, Ethics and Religious studies
- Education and Pedagogics
- Linguistics and Literature studies

Among the new programmes: “Philosophical dialogue between Russia and France”, “Jewish Philosophy”, “Foreign Languages and Intercultural Communication in Tourism and Excursion Activities”

Arts and Culture

13 Master’s programmes

2 Doctoral degree programmes

Among the study fields:

- Art History
- Visual and Decorative Arts
- Culture Studies and Socio-cultural projects
- Oriental and African Studies
- Liberal Arts and Sciences

“Museum Funds Management” is an additional educational programme in professional training that has been developed specifically for museum workers.

Social Sciences

89 Master’s programmes

11 Doctoral degree programmes

Among the study fields:

- Management
- International Relations
- Law

Foreign citizens can study Russian in the course of a SPbU additional educational programme “Russian as a Foreign Language”.

The description of all educational programmes is available on the SPbU website



SPbU TODAY IS A WORLD LEADING CENTRE FOR EDUCATION AND RESEARCH:

418 educational programmes

26 resource centres of the SPbU Research Park

≈ 25 000 students



Starting from September, 1 2016 the University gained a right to hold Doctoral thesis defense following its own regulations



“THE VNUKOVO ARCHIVE”

HOLLAND. 1930

Rollerdam. Port.
© From the collection of A. Dobrovinsky



EXCERPTS FROM THE SECOND VOLUME OF THE VNUKOVO ARCHIVE, FEATURING THE PREVIOUSLY UNPUBLISHED LETTERS AND DIARIES OF GRIGORI ALEXANDROV THAT CHRONICLE THE FAMOUS INTERNATIONAL VOYAGE UNDERTAKEN BY SERGEI EISENSTEIN, THE DIRECTOR OF BATTLESHIP POTEMKIN, WITH HIS COMPANIONS GRIGORI ALEXANDROV AND EDUARD TISSE. THE EUROPEAN DIARIES COVER EVENTS BETWEEN AUGUST 1929 AND MAY 1930¹.

The arrival of Sergei Eisenstein’s group at the Rotterdam Central Station. 14 January 1930
© From the collection of A. Dobrovinsky



ROTTERDAM. WE WENT TO TWO MUSEUMS.
THE PORT IS HUGE.
THE SHIPS ARE BEAUTIFUL.
THE DOCKS ARE GIGANTIC.
LOTS OF SEABIRDS.
A SALAD CALLED “MOSCOW”
AND GRENADINE CALLED “POTEMKIN”.
A THREE-ENGINE FOKKER IS OUR PLANE FOR AERIAL FILMING.
MUST LEARN LANGUAGES.
THEY MAKE US FEEL WELCOME HERE.
THE GENERAL LINE IS A BIG SUCCESS.
ROTTERDAM BY NIGHT.
THE HARBOUR.
THE PROSTITUTES.
A “NEW ARCHITECTURE” BUILDING.
AN ELECTRIC SHOESHINE MACHINE.
FIELDS OF TULIPS.
THE HAGUE.
NOSTALGIA IN THE EYES.
A PRIVATE COLLECTION OF VAN GOGH PAINTINGS.
THE CANALS OF AMSTERDAM.
THE HOTEL SCHILLER.
ZAANDAM.
PETER THE FIRST’S HOUSE.
THE “WEEPERS’ TOWER”.
THE DUTCH FIFTEEN-YEAR PLAN.
THE NEIGHBOURHOOD OF AMUSEMENTS FOR SAILORS.
SMALL, CRAMPED DANCING HALLS. VOLENDAM, MARKEN.
IN THE GREAT SHADOW.

AMSTERDAM, JANUARY 17

“NOTHING IS TOO LITTLE FOR THE MAIN MAN”

When I woke up, I thought – it is a Sunday, there is so little movement in the streets, and the movement is so slow. But later it turned out that this is par for the course in Amsterdam on any day.

We galloped through the museum, admiring the founding fathers of Dutch painting. This is the first museum I have seen in Europe where the paintings are correctly illuminated and well placed. There’s a Rembrandt painting that is ingeniously lit: the middle of the room is cunningly darkened to place the viewer in the dark, looking out at the illuminated picture².

We had an ample Dutch breakfast in the hotel restaurant, courtesy of the president of the Dutch Association of Cinematography Workers (theatre owners, press). The meal we were served – a large chunk of roast with lemons and tomatoes – looked like a still life. Speeches were made in a language I could not understand.

A dentist rode his bicycle down the street. He was carrying his own advertisement – an “icon” with artificial jowls and teeth on blue velvet. Nice!

After breakfast we went to Zaandam to visit Peter the First’s house³. It is a 30–40-minute ride on the canal. It’s a provincial town, just like the rest of them, with new houses and streets. The street leading to Peter’s house is the only one conserved in its original look.

Grimy canal, little bridges, small watermills. The last canal lock in this town of coats-of-arms. Between the lock and the sea, if someone blew up the dike or opened the locks, everything would be flooded. Looking at Peter’s house, the furnishings inside and the surroundings, you begin to realize how much Peter brought back and how much was done in imitation of the Dutch in the old St Petersburg. Peter wrote down this slogan: “NOTHING IS TOO LITTLE FOR THE MAIN MAN”. He probably meant to say that “every little detail is significant and interesting to a great man”, or “no little thing is unworthy of the attention of a great man”.

<...>

The window glass is scratched with inscriptions in all the languages of the world.

As we left the house, we were startled by a loud noise. School had just ended, and crowds of children filled the streets, click-clacking their wooden shoes on the brick pavement.

I wrote a few postcards while waiting for our boat in the café.

I love approaching an illuminated city by boat. Water and electricity make for some great company!

Amsterdam is nothing special in terms of illumination. We travelled with some workers who were singing and whistling classic marches.

<...>

1 _____ Selections from the book: *The Vnukovo Archive. Grigori Alexandrov. Lyubov Orlova; Vol. 2: The European Diary. Letters, Diaries, Photographs, and Documents of Soviet Film Legends from the Collection of Alexander Dobrovinsky*. Moscow, 2018.cow, 2018.

2 _____ The Rijksmuseum in Amsterdam. The room on the second floor was specially equipped in 1906 to exhibit the painting *The Night Watch* by Rembrandt.

3 _____ The wooden house where Peter I stayed for a week in August 1697 while in Holland on his Grand Embassy mission.



An unknown man, architect Johannes van Loghem, and Grigori Aleksandrov in the Port of Rotterdam
14 January 1930.
© From the collection of A. Dobrovinsky



Grigori Aleksandrov in the Port of Rotterdam.
14 January 1930
© From the collection of A. Dobrovinsky



Sergei Eisenstein in a motorboat
on his way to Marken island.
19 January 1930
© From the collection of A. Dobrovinsky

AMSTERDAM, JANUARY 18

I wake up as someone steps into the room. It’s the stranger from last night. He is wearing a tuxedo... There is a dodgy smile on his face. He encourages me to have breakfast in my room and gives me the room service menu. He is the maître d’ of our hotel. That is how I know him! Moreover, it turns out that he is secretary of the party committee. Well, damn! Now I feel embarrassed.

We went to visit the studio of this sculptor Krop⁴ at 11 a.m. He is a member of the Friends of the USSR society. He was doing something in his backyard when we arrived. Krop shared lots of his work-in-progress ideas. He created his Polemkin series of prints after watching the film. Krop gave us an introduction to the history of architecture and construction in Amsterdam. The Stock Exchange, built in 1900, was an architectural revolution for its time. The building remained entirely concealed while it was being built. For the opening day, it was covered entirely with sheets of canvas, and then unveiled in a flash. It was a huge sensation. Above the front door Krop had sculpted a hand raised as if to take an oath, with a sack of money. When they put two and two together they made him break off the hand, so it was just the money sack from then on.

⁴ _____ Hildo Krop (1884–1970) was a Dutch sculptor, creator of sculptural décor elements on numerous buildings in Amsterdam, including the Stock Exchange (1898–1903; architect: Hendrik Petrus Berlage) and the Shipping House (Scheepvaarthuis, 1916–1928; architect: Johan van der Mey).

⁵ _____ Adrian Pieler Prins (1884–1958) was head of The Netherlands-New Russia Society.

The Dutch “fifteen-year plan”

...I’m writing to the accompaniment of some amazing harmonica music. I’m afraid my pen might start dancing, the music is so irresistible. Dutch sailors look so dapper with their starched collars. It is Saturday, and Amsterdam is crowded. People from the country are here to have some fun. All the plazas are now parking garages for visiting cars.

Wonderful medieval chimes played an old Dutch melody at noon. Police troops hit the streets to enforce the order to shut down all amusements at 12:30 a.m.

I bought a harmonica with a semitone button in a shop in one of these streets.

Prins, the chair of the New Russia Society⁵, along with a couple of other members of the board, took us out to a nightclub where the art crowd congregates. It is a regular café, a small room on the second floor, with foxtrot and, like all of Holland, provincial dress. I left Ingster to dance alone and then went home and to bed <...>



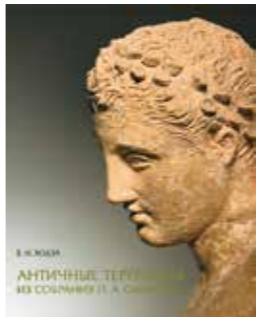
Sergei Eisenstein (left), Boris Ingster (second right) and their companions in the Port of Rotterdam.
14 January 1930
© From the collection of A. Dobrovinsky

BOOKS

Elena Khodza. Ancient Terracottas from the Collection of Peter Saburov

— St Petersburg: Hermitage Publishing, 2018.
— 368 pp.: illustrated

Peter Aleksandrovich Saburov (1835–1918) was a Russian diplomat and statesman, as well as a collector of ancient Greek art. Saburov formed the bulk of his collection while stationed in Greece as Russian Ambassador from 1870 to 1879. He was in Greece when the necropolis of ancient Tanagra was plundered by treasure hunters and large numbers of delicate Hellenistic terracotta statuettes flooded the art market. Saburov purchased many outstanding specimens of these Tanagra figurines. His terracotta collection was held in high esteem by contemporary researchers, archaeologists, and lovers of ancient art. It was purchased by the Imperial Hermitage Museum in 1884.



Sivkov Aleksandr. The Hermitage Palaces in the Soviet Era

— St Petersburg: Hermitage Publishing, 2018.
— 550 pp.: illustrated

This book follows the evolution of the architectural complex of the State Hermitage Museum during the Soviet era. The author, Aleksandr Sivkov, was either an eyewitness to or participant in the events narrated in the book, having served as Head Architect of the Hermitage from 1925 to 1959. Sivkov provides a detailed account of the reconstruction of the former royal residence complex after the October 1917 Revolution,



the hardships that befell the Hermitage during the 1941–1945 Great Patriotic War, and the museum’s post-war rejuvenation and development. The author’s narrative is complemented by the commentary of Svetlana Yanchenko, a research associate at the Office of the History and Restoration of Architectural Landmarks. Most of the photographs, drawings, and archive documents appearing in the book have never previously been published, and are certain to generate tremendous scholarly interest.

The Paintbrush and the Reed Pen: The Institute of Oriental Manuscripts Marks 200 Years of Its Collection: exhibition catalogue.

— St Petersburg: Hermitage Publishing, 2018.
— 360 pp.: illustrated + album

The catalogue of the exhibition celebrating the 200th anniversary of the Asian Museum (Institute of Oriental Manuscripts of the Russian Academy of Sciences) introduces the reader to a hand-picked sample of oriental manuscripts and xylographs, originating



from the literary cultures that span the vast expanse between Europe and Japan over the past two thousand years. The 200 exhibits featured in the catalogue include literary documents from the collection of the Institute of Oriental Manuscripts and diverse items in the possession of the State Hermitage Museum associated with the making, reading, and keeping of books. The illustrated supplement provides close-ups of the more interesting details, highlighting the elegance of miniature book art and calligraphy.

Attics of the Winter Palace. Album.

— St Petersburg: Hermitage Publishing, 2018.
— 152 pp.: illustrated.



Constructed at the same time as the buildings, the attics of today’s Hermitage have remained mostly intact, barely affected by later remodelling projects. Nary a person sets foot here, on the “margins” of the Hermitage, behind massive old doors with clanging, old-fashioned locks. The place is perfectly silent and shrouded in mystery. Time itself seems to have come to a standstill here. This coffee-table book offers a rare opportunity to explore the mysterious, little-researched world of the Winter Palace attics. Yet to be discovered by the public at large, they bear the inimitable marks of an epoch long gone. Appended to the photographs of the attic spaces, taken between 2004 and 2017, are watercolours by mid-19th-century artists: Eduard Hau, Konstantin Ukhtomsky, Luigi Premazzi, Joseph Charlemagne, and Alexander Kolb.

EXHIBITIONS
10 DECEMBER 2019 – 31 MARCH 2020
THE STATE HERMITAGE MUSEUM

“I RAISED MY ROYAL PALACE THERE...”

ASSYRIAN ART FROM THE BRITISH MUSEUM



Ivory back-rest with six panels. ‘Fort Shalmaneser’
Nimrud, Iraq 8thC BC.
© The Trustees of the British Museum



Ivory plaque of a lioness mauling a man; ivory, gold,
cornelian, lapis lazuli;
Nimrud, 900 BCE – 700BCE
© The Trustees of the British Museum

LONDON'S BRITISH MUSEUM HAS THE FINEST COLLECTION OF ASSYRIAN ART IN THE WORLD. THIS EXHIBITION PRESENTS RARE AND IMPORTANT LOANS, SUCH AS RELIEFS FROM SEVERAL ASSYRIAN PALACES, INCLUDING THOSE OF ASHURBANIPAL II, TIGLATH-PILESER III, AND SARGON II.

“When the Assyrian ruler put entire nations to death...”

King Ashurbanipal of Assyria (c. 669/668 – c. 629/627 BCE) was the mightiest man on earth, awarding himself the appellation “King of the World”. His reign marked the apex of the Assyrian Empire. Ashurbanipal was a cruel ruler – there was no perfidy or murder he would stop at to achieve his political ends. Ashurbanipal was ruthless to his enemies, and after defeating them would subject them to extreme forms of humiliation.

But Ashurbanipal did not go down in history merely as a great warrior king and politician. He was also an avid collector of ancient manuscripts. The only Assyrian ruler with a command of cuneiform writing and the Sumerian and Akkadian languages, Ashurbanipal amassed a large library

unrivalled in his contemporary world. He had ordered tens of thousands of original and copied texts on history, magic, and science delivered to his royal palace at Nineveh. The library of Ashurbanipal, numbering upwards of 20,000 clay tablets filled with text, was unearthed during excavations at Nineveh in 1849–1859. A separate section of the exhibition will present the celebrated library of Ashurbanipal, explaining more about cuneiform writing, types of text, and repositories of cuneiform clay tablets.

The exhibition will also feature exquisite relief artworks from Ashurbanipal’s majestic palace at Nineveh, rightfully considered to mark the highest point of Assyrian artistic achievement. There will be an interesting selection of decorative art objects as well, above all superb pieces of carved ivory that were likely used as furniture decorations in ancient times.



Photograph of Iraqi archaeologists underlaking
Iraining as part of the Brilish Museum's Iraq
Emergency Herilage Management Training Scheme
© The Truslees of the Brilish Museum

IN THE NINTH TO SEVENTH CENTURIES B.C.E., THE RULERS OF ASSYRIA, A STATE COVERING MUCH OF MODERN IRAQ (THE NORTHERN PART OF ANCIENT MESOPOTAMIA), CREATED A VAST AND MIGHTY EMPIRE, EXTENDING THEIR POWER TO THE LANDS FROM THE MEDITERRANEAN SEA TO THE PERSIAN GULF. SYMBOLISING THE MAJESTY AND WEALTH OF THE ASSYRIAN KINGS WERE THEIR MAGNIFICENT PALACES, THE WALLS OF WHICH WERE ADORNED WITH RELIEFS SHOWING THE KINGS AND THEIR COURTIERs, BATTLE SCENES, SIEGES, AND HUNTS.



Arseny Tarkovsky
In the Museum

It is not us, it is they who are Assyrians
With the staff of statehood clasped between their claws,
Clay-bearded gods, killers of nations,
Kings in rock-hard robes – it is them!

Like a stone, blood juls from a craggy throal
And one cannot sale oneself with life
When a lion's maw is pierced with feathered darls
And a slave's nose with the vinegar of judgement.

I curse the liara of Shamshi-Adad.
I write no praise in cuneiform.
On earth I crave no bread or honours
If it is not my lol to break royal wings.

Life is short, bul a hundred of my lives
Would fill up the abyss that swallows bones.
At a wake in the Assyrian town of lowers
I would feast with executed prisoners.

I curse the soles of royal sandals.
Am I a lion or a slave to have my muscles,
Stamped into sally earlh without requilal
By square-cul ants of slone?

Volive helmel, decorated
bronze helmel of King
Argishli I honoring lthe god
Haldi, Copper alloy
786 BCE – 764 BCE.
© History Museum of Armenia,
Yerevan



←
Granile sphinx of Taharqo
Kawa, Sudan, ca. 680 BCE.
© The Truslees of the Brilish Museum

→
Bronze Lion, Furnilure filling lopped
by a recumbent lion, bronze,
Toprakkale, 9th century
© The Truslees of the Brilish Museum



EXHIBITIONS
20 JULY – 20 OCTOBER, 2019
THE STATE HERMITAGE MUSEUM

DREAMS OF ITALY. THE COLLECTION OF THE MARQUIS CAMPAGNA

THE COLLECTION OF MARQUIS GIAMPIETRO CAMPAGNA (1808 –1880) WAS CONSIDERED ONE OF THE MOST SIGNIFICANT PRIVATE COLLECTIONS OF THE 19TH CENTURY. IT STOOD OUT FOR ITS LARGE NUMBER OF SOPHISTICATED ART OBJECTS, INCLUDING TERRACOTTA, VASES, WEAPONS, ANTIQUE AND RENAISSANCE SCULPTURE, AND PAINTINGS. THE COLLECTION NUMBERS AROUND 10,000 ARTEFACTS, SOME OF WHICH CAN UNDOUBTEDLY BE CALLED MASTERPIECES.

Funerary Urn in the Form of a Reclining Youth
Etruria
Early 6th century BCE
Bronze, casting
h. 42 cm, base 70 x 23.5 cm
The State Hermitage Museum, St Petersburg
Entered the Hermitage in 1862;
formerly in the Campana collection in Rome
Inv. No: ГД-4806

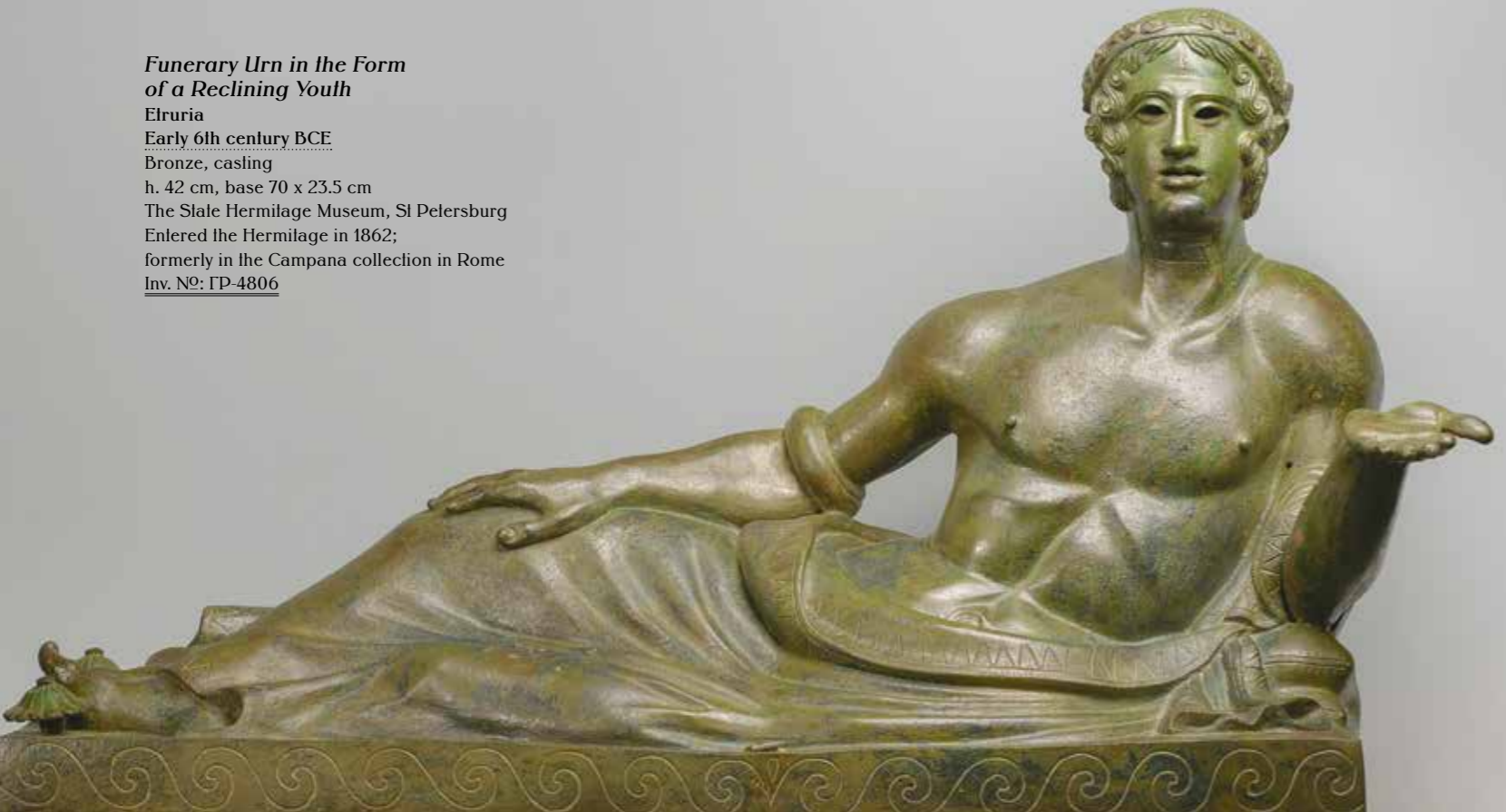


PHOTO: V. TEREBININ, A. TEREBININ © THE STATE HERMITAGE MUSEUM, ST PETERSBURG, 2019

PHOTO: © PRESS OFFICE OF THE LOUVRE MUSEUM, PARIS, 2019



The Museum of Campagna formed over the course of the Risorgimento to emphasize the Italian cultural legacy. Marquis Campagna would acquire works of art from antiquaries, and would also commission archaeological excavations. He was well known to scientists; the visitors to his museum were collectors, aristocrats, specialists, and art lovers. However, the Marquis suffered a tragic fate. As head of the Roman loan office, Monte di Pietà, Campagna went bankrupt after spending huge sums on his collection. He was found guilty of embezzling loan office funds and sentenced to 20 years of hard labour, while his property was confiscated to repay his debts. Nevertheless, public sympathy with the "poor Marquis" who was ruined by his love for art caused the court to replace penal servitude with permanent exile. In 1861 the collection was put up for sale.

The papal government granted a special privilege to the Director of the Hermitage, Stepan Gedeonov, enabling him to choose over 500 vases, about 200 bronzes, and numerous marble sculptures before the public sale of the collection. Most of the objects from the Campagna collection were acquired by Alexander II for the Imperial Hermitage or by Napoleon III for the Louvre. Some items went to the British Museum and the Victoria and Albert Museum in London. The rest were scattered among private collectors.

Ancient sculptural portraits, statues of the nine muses, a huge statue of Jupiter, and a relief featuring the death of Niobe's children have become main attractions in the Hermitage. The museum's collection was replenished with the fascinating Etruscan monuments and Italian and allied vases and

3. Cratère en calice à figures rouges.
Musée du Louvre, département des Antiquités grecques, étrusques et romaines.
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PHOTO: © PRESS OFFICE OF THE LOUVRE MUSEUM, PARIS, 2019

1, 2. Louvre 2018 Exposition Un rêve d'Italie.
La collection du marquis Campana

bronzes, including the famous "Queen of Vases". In addition to antiquities, the Hermitage acquired several frescoes by Raphael's pupils from a villa on Palatine Hill in Rome.

The unique cooperation between the Louvre and the Hermitage has given rise to the first exhibition in 160 years to display 700 of the most outstanding works among those that once constituted the Campagna Museum. It will first be displayed at the Louvre, then in Rome, the homeland of Giampietro Campagna, and finally at the Hermitage.

EXHIBITIONS
NOVEMBER 8, 2019 – FEBRUARY 10, 2020
POLDI PEZZOLI MUSEUM (MILAN)

AROUND LEONARDO: THE MADONNA LITTA AND THE MASTER'S WORKSHOP



In the 500th year since the death of Leonardo da Vinci, the main event of the "Leonardo 500" celebrations in Lombardy will be the exhibition Around Leonardo: The Madonna Litta and the Master's Workshop, which will feature the Madonna Litta, one of the most popular paintings in the State Hermitage Museum's collection.

In return, the Poldi Pezzoli Museum has provided the Hermitage with the painting Saint Nicholas of Tolentino for the exhibition Piero della Francesca. Monarch of Painting.

The Madonna Litta found its way to the Hermitage in 1865. In December 1864, Antonio Litta, the Duke of Milan, offered the Hermitage a collection belonging to him. The director of the Hermitage at that time, Stepan Gedeonov, was the one who insisted that this painting by Leonardo da Vinci be among the Hermitage's purchases.

Leonardo da Vinci
Madonna and Child (The Litta Madonna)
Italy, Mid-1490s
Tempera on canvas (transferred from wood panel)
42 × 33 cm
The State Hermitage Museum, St Petersburg
Entered the Hermitage in 1865; acquired
from the collection of Antonio Litta in Milan
Inv. No. ГЭ-249

"Once the decision to purchase the Madonna Litta was made, the Minister of the Court got a letter from Professor Gustav Friedrich Waagen, 'I cannot miss the opportunity to congratulate you on purchases that are so beneficial for the Hermitage ... This is a rare, even unique painting. No doubt it is now the Hermitage's most precious pearl.'"

Dmitry Grigorovich. *New Acquisitions of the Hermitage*. St Petersburg, 1865

"Critics who doubt the Madonna Litta's attribution to Leonardo fail to suggest the name of any other artist to whom a picture of such high artistic qualities could be convincingly ascribed."

Matvey Gukovsky. *The Madonna Litta: A Painting by Leonardo da Vinci in the Hermitage*. Leningrad; Moscow, 1959

"Mentally tracing a line around the figures of the mother and the baby in her arms, we get the shape of a triangle. This is not a formal device: mathematics comes to the aid of the artist in building an extremely clear composition. The triangle, thanks to its simplicity, is easily perceived by the eye of the viewer and thus highlights the focus of the picture."

Tatiana Kustodieva. *A Guide to Italian Art of the Renaissance, from the 13th to the 16th Centuries*. Leningrad, 1985

EXHIBITIONS
2 MARCH – 26 MAY, 2019
THE STATE HERMITAGE MUSEUM

JACOB JORDAENS. PAINTINGS AND DRAWINGS FROM RUSSIAN COLLECTIONS

This is the first-ever major exhibition celebrating Jacob Jordaens (1593–1678), one of the most prominent Flemish artists of the 17th century. The exhibition features works from the Hermitage and the Pushkin Museum, as well as loans from the Museum of Fine Arts in Yekaterinburg, the State Art Gallery in Perm, and the State Art Museum in Nizhny Novgorod.

The large and varied collection sourced from Russian museums provides an evocative perspective on Jordaens' fascinating legacy, representing nearly all the genres in which the artist worked over his long career spanning the period from the mid-1610s to the mid-1660s. The idea of bringing together all the works by Jordaens in Russia has acquired particular relevance today, as many of the exhibits have undergone complex restoration over the past seven or eight years, removing overpainting and restoring the pictures to their original splendour.

Jacob Jordaens' art exudes a typically Flemish joie de vivre. The image of Flanders so exuberantly captured by Flemish masters combines worldly pleasures and religious ardour, materialism and spirituality, roughness and elegance, simplicity and sophistication, refinement and uncouthness – all pervaded by a zest for life.

Visitors viewing *The Lamentation* by Jacob Jordaens (on loan from the Holy Trinity Cathedral of the Alexander Nevsky Lavra)



EXHIBITIONS
OCTOBER 10, 2018 – MARCH 10, 2019
THE HERMITAGE KAZAN EXHIBITION CENTRE

THE ART OF THE PORTRAIT



PHOTO: © THE HERMITAGE-KAZAN EXHIBITION CENTRE, 2019



PHOTO: © THE HERMITAGE-KAZAN EXHIBITION CENTRE, 2019

Gathered together in one place, these works of art from different countries and nations (about 400 exhibits from the State Hermitage Museum's collection) demonstrate the specific nature of the portrait genre, as well as its origins and the diversity of its forms.

Initially, portraiture was mainly reflected in sculpture. In ancient Greece, statues of prominent people were one of the main ways in which portraits were executed. Roman sculptural portraits impress the viewer with their striking and sometimes even excessive naturalism.

The portrait genre flourished during the Renaissance. Brilliant examples of the portraiture of this new era are the works by Anthony Van Dyck and Jacob Jordaens shown at the exhibition.

Profound originality characterizes the Russian portrait, which is assessed as having made a significant contribution to the global history of art.

Portrait of Anlinous
Ancient Rome, 130-138 AC
Marble
Height 39,5 cm
The State Hermitage Museum, St Petersburg
Entered the Hermitage in 1787; formerly in the collection of Lyde Browne
Inv. No. GP-1708

Audience at the exhibition
February 2019

Mikhail Piotrovsky, General Director of the State Hermitage Museum:

"Splendid works create strong impressions. Looking at them, you understand how people felt temptation and even fear of the illusion of verisimilitude and even life; they were afraid that the artist dared to imitate the Creator and compete with Him. This exhibition, like our museum itself, shows that there is nothing to fear. No artist can create a living thing, but he can tell us something about it and thus glorify both man and his Creator.

Portraits are important participants in the dialog of cultures, which is the substance of the Hermitage museum's exhibition. They give the dialog a wonderful liveliness and tangibility. They do not merely look at us, they expect us to answer. And we talk to them."

EXHIBITIONS
18 DECEMBER, 2018 – 24 MARCH, 2019
CANDIANI CULTURAL CENTER (VENICE)

VENICE AND ST PETERSBURG: ARTISTS, PRINCES AND MERCHANTS

Catalogue of the exhibition *Venice and Saint-Petersburg: Artists, Princes and Merchants*
(Lineadacqua publishing house, 2018, 175 pp.)



Organized by the State Hermitage in collaboration with Ca' Rezzonico and Museo del Settecento Veneziano, this exhibition sparks a dialog between the Hermitage and Venetian collections, bringing together drawings by Tiepolo, Quarenghi, and Novelli and paintings by Pietro Longhi and Luca Carlevaris. Most of the works from the Hermitage shown in Venice – notably Perseus and the Muses by Tintoretto, Maffeo Ponzzone's Portrait of Carlo Ridolfi, and Capriccio by Luca Carlevaris – have never travelled abroad, remaining virtually unknown even among experts. The exhibition also showcases an unprecedentedly rich sample of the many graphic works by Pietro Antonio Novelli held by the Hermitage.

Exhibition curator Irina Artemieva explains that in the 18th century pictures by contemporary Venetian artists abounded in St Petersburg's imperial palaces and private mansions.

In the words of Mikhail Piotrovsky, General Director of the Hermitage, "The 18th century in Russia was the age when Venetian art expanded into all creative spheres, including monumental painting, sculpture, architecture, theater, and music. Research on this topic continues, and it is unlikely that the subject will ever be exhausted. We hope that the exhibition at the Candiani Cultural Center will help us reveal new aspects of the cultural ties that connect our two cities."



Jacob Isaakszoon van Ruisdael
Seashore (fragment)

Holland, Late 1660s – early 1670s

Oil on canvas

52 × 68 cm

The State Hermitage Museum, St Petersburg

Entered the Hermitage in 1919;

transferred from the Marble Palace in Petrograd

Inv. № ГЭ-5616



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Dan Perjovschi. Drawing for the exhibition The Coming World: Ecology as the New Politics 2030-2100, 2018
Courtesy of the artist

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THE CYCLE HAS BEEN PREPARED BY THE HERMITAGE XXI CENTURY FOUNDATION*, AND IT IS BASED ON THE MATERIALS OF THE HERMITAGE MAGAZINE.

Lectures have been organized with participation of leading specialists of the State Hermitage Museum and staff writers of the magazine. Lecture visitors will be able to purchase collection copies of Hermitage Magazine issues of various years.

* Hermitage XXI Century Foundation
An independent private Russian foundation that supports projects and programs of the State Hermitage Museum. Publisher of Hermitage Magazine

LECTURE SERIES

HERMITAGE MAGAZINE

Hermitage Magazine is the main magazine of Russia's main museum, which is one of the largest museums in the world. The magazine publishes articles about the Hermitage, all main events, collection custodians, history, attribution, restoration, exhibitions, scientific, and archeological discoveries. It also publishes essays on art, interviews with recognized experts in culture, holds discussions on the future of museums. Authors of the magazine include leading experts of Hermitage, art scholars, international

experts. The magazine has been published since 2003. It has been published by Hermitage XXI Century Foundation since 2010. The Chairman of the Supervisory Committee of the Foundation is Mikhail Borisovich Piotrovsky. The design concept of the magazine was created by Dmitry Barbanel (2010–2012), Andrey Shelyutto (2012–2015), and Igor Gurovich (since 2016).

The goal of the magazine is to turn every reader into a virtual keeper of Hermitage treasures.
www.hermitage-magazine.ru

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