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MUSEUM

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"Private Initiatives:
Between Society and the State"**

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You and Your House

- Purr-Purr
- Bow-Wow



It seemed that very little time has passed, and private museums have become one of the fastest growing groups of the Russian museum community. As shown in the articles of this issue, they not only present to society significant collections, which are sometimes not inferior to the level of the state museums' collections, not only interact actively with the largest state museums and work with the public in a bright and modern way, but also have a significant impact on the change of the museum legislation.

If in the early 2000s, the number of private museums in our country did not exceed hundreds, and they were created mainly in the capital cities, today their number has increased at least 4–5 times, they successfully lobby their own interests, apply for the government funding and, finally, registered their Association in Support of the Private Museums' Activities.

What role can and should the private initiative play in preserving and understanding cultural heritage? How can the interests of the state, society and private collectors become more harmonious? How and under what conditions do personal collections develop as socially significant initiatives without losing their private character? What is more important for a private collector — focus on business interests or professionalism and social responsibility? Can the experience of private collections' management be useful for the public? All these issues were discussed as a part of the I International Kotchoubey Readings, which were held in the autumn of 2018 in the mansion of the famous collector V.P. Kotchoubey in Tsarskoye Selo.

Discussions at the forum, which we introduce to the readers of the journal, stated only a small part of the current problems of private museums and their creators. However, they demonstrated that only united efforts inside the museum sphere, reaching the level of interdepartmental cooperation and targeted work on the universal legislative basis creation can overcome the current situation in regard to the participation of private collectors in preserving Russia's cultural heritage. Legalization at the legislative level, establishing their social status as institutions working along with the state museums to identify, preserve, study and exhibit cultural heritage, as well as the inclusion of the private museum collections in the Museum Fund of the Russian Federation will eventually contribute to overcoming stereotypes of the public consciousness in relation to the private collecting. In the meantime, although they are recognized by the public professional community and are actively engaged in professional activities, private museums are “de facto” outside the legal field.

We thank the Organizing Committee of Kotchoubey Readings for their assistance in the preparation of this issue and hope that its materials will give our readers food for thought and discussion about the ways of further development of Russian museums.

*With high appreciation of your work, Elena Medvedeva
e-mail: musey@panor.ru
<http://www.facebook.com/journalmuseum>*

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I. Matvienko

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On October 11–12, 2018, under the auspices of the VII St. Petersburg International Cultural Forum and under the patronage of the Kotchoubey family, the First International Kotchoubey Readings were held in the Executive Training Centre (Kotchoubey Centre) of the Higher School of Economics. Experts discussed the role and importance of private initiatives in the development of exhibition projects and business.



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In November 2018, the Association for the Promotion of Private Museums was officially registered by the Director of the Moscow Contemporary Museum of Calligraphy A. Shaburov. He told us the history of this project and its tasks.

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In accordance with Federal law No. 54-FZ On Museum Fund of the Russian Federation and Museums in the Russian Federation, the museum is the institution the collections of which are included in the structure of the Museum Fund of the Russian Federation?. Thus, in Russia, several thousand museums are not de jure considered as ones.

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The author of the article, Associate Professor at Simon Fraser University and Executive Director of the Vancouver Maritime Museum, referring to global as well as his own museum experience, describes the importance of private initiatives for cultural heritage shaping and preservation in the past, present and future.

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The director of the museum established at the Villa Ephrussi de Rothschild tells about the agreement between the French Academy of Fine Arts, museum founders and the private cultural organization Culturespaces.

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The collections of P. A. Kotchoubey and Heinrich von Struve with unique mineral samples, after entering the Fersman Mineralogical Museum, are the most valuable in it today.

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The museum established in 2003 by B.L. and L.N. Oshkukov (collectors, admirers and connoisseurs of the Florentine mosaic) is one of a kind because it fully reflects the development of this technique in Russia. According to the author's intention, people should travel through the museum with a feeling that they are its guests. The museum's director tells about all of this in the article.

MUSEUM AND CHILDREN

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In Autumn 2018, the first stage of the Children's Museum opened in the Tsaritsyno park reserve in Moscow. It's for children at the age of 3-14. When the Children's Museum is completely opened, we will tell whether



the creators managed to find solutions to satisfy such a different age audience. And now we will tell about the children's press conference held to announce the project.

MEET NEW RESEARCH

V. Popov

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Yakutia museums, as well as the State Museum of Oriental Art, the Russian Ethnography Museum and other Russian museums reposit objects of Yakut horse tack. The author of the article cites the latest data of these paleoethnography objects research and draws the expositors' attention to their features to indicate the dates in the explanations.

EVENT

To the 100th Anniversary of the State Museum of Oriental Art62

The State Museum of Oriental Art, which recently celebrated its centenary, is one of the largest cultural and educational centres in our country today. It presents art and culture of the Far and the Middle East, South, South-East and Central Asia, North and Tropical Africa, Central Asia and Kazakhstan, the North Caucasus and Transcaucasia, the peoples of the Crimea, Buryatia and Tuva, small indigenous ethnic groups of North Asia, the Amur region and Chukotka, dating from the 2nd millennium BC to the present day.



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Dedicated to the Year of Theatre. The Memorial Flat of V. E. Meyerhold in Moscow has recently gained extra appeal. Actors of the Russian Academic Youth Theatre (RAMT) perform here the play "Love and Death of Zinaida Reich". The audience member shares his impressions of the performance.

ICOM NEWS

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Museum Valuables Evacuation Guideline74

In 2018, the Russian Committee of the International Council of Museums (ICOM Russia) presented an electronic version of the UNESCO/ICCROM Guideline translated into Russian — "Heritage is in Danger. Museum Valuables Evacuation Guideline".

Conference "Exhibition Projects: Creation, Management,

Digital Development" 77

On March 14, 2019, the Russian Committee of the International Council of Museums (ICOM Russia), Panasonic Russia and the "Museum Plus" company will hold a conference "Exhibition Projects: Creation, Management, Digital Development" in the Jewish Museum and the Tolerance Center.

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On the cover: a fragment of
exposition of the private museum
Villa Ephrussi de Rothschild.
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IN RUSSIA

CRAFTSMAN'S MUSEUM

The initiative to create a private museum often belongs to a collector and less often to a craftsman who reached a certain level of professionalism in a particular craft. Such museums began to appear primarily in the early 21st century, mainly in the last 5–7 years, and most often it is a family business.

Museum of Shevelev Brothers and Kargopol's Clay Toy (2000. Kargopol). The museum founders: T. Onuchina (author of idea), and Yu. Popova (director and owner).



The museum was created based on the collections and archive of Shevelev brothers after the death of a ceramist and toy maker D.V. Shevelev (1907–2000). It is housed in a cultural building of regional importance that belonged to the Shevelev family. The funds for the museum were received through the Presidential grant in 2003. The collection is based mostly on a Kargopol's clay toy collection belonged to the craftsman's son D.V. Shevelev. It represents the works by the Shevelev family and other craftsmen working in the toy industry. In total, 12 craftsmen in 5 generations. In addition to the permanent display, the museum often holds different exhibitions, workshops, seminars on ceramics and plein-air for students.

After a long period of time, T. Onuchina and Yu. Popova established another museum.

Museum of Arkhangelsk Gingerbread (2017. Arkhangelsk). The purpose of the museum is to preserve the traditions of Northern ritual bak-



ing; for example, Arkhangelsk gingerbread-kozulya. The collection mainly consists of the national artist Tatiana Onuchina's works, as well as the works by Arkhangelsk Pryanik workshop belonging to local gingerbread amateurs. There are also different types of Russian (from Tula, Yaroslavl, Gorodets, Kungur, Vyazma, Novgorod) and the world (from Germany, Czech Republic, China, Norway, Sweden) gingerbread.

Kineshma Museum of Felt Boots (2012. Kineshma). Founders: spouses V. Sokolov and I. Sokolova. The head of the family Valeriy and his wife Irina have been making felt boots for almost 20 years. They started off with simple ones, and gradually went to those embroidered with bugles, beads, lacing. Over time, some unique masterpieces began to appear attracting people who wanted to take a look at them. Soon, with the help of city and regional administration, it was possible to re-



IN RUSSIA

locate the house museum into the city centre, so that everyone could visit it. The museum exhibit is comprised not only of amazing felt boots, but also tools for their manufacture and various woollen products.

Museum of Popular Arts “Petrovskaya Toy” (2013. Kostroma). Founders: spouses M. Shmarov and S. Pimanova. Mikhail Shmarov, who has a title “People’s Craftsman of Russia”, is known in Kostroma for manufacturing Petrovskaya toys. This is a clay whistle’s name, a traditional folk craft in the Kostroma region, originated in Petrovskaya village of the Susaninskiy district. The key feature of this wind instrument is that it is molded from dark clay and it is not painted afterwards (the item remains greenish-brown), the only decoration is a pattern squeezed into the clay. The museum works as a traditional workshop of the ancient craft. Here, one can observe the work of the toy masters. During the tour, visitors are told about the history of the craft and fabrication process. Every tour includes also a small concert of clay whistles. The museum’s visitors can participate in clay modeling workshops and buy a clay whistle or painted pottery in the souvenir shop.

“Russian Life” Art-Project in Kurakino Ceramics Workshop. Founders: spouses N. Mishintseva and V. Mishintsev. In 1991, Nina Mishintseva, a ceramist graduated from Abramtsevo Art-Industrial School, opened a creative workshop Kurakino Ceramics in a small village. Here, she creates stove tiles according to the 16th–17th-century technology, as well as pottery, decorative ceramics, and toys. Together with her husband Viktor, Honoured Farmer of Russia, she has been collecting items of rural life and ancient equipment for several years. Some were inherited from their grandmothers, some were bought, some items were given by the residents of Kurakino and the surrounding villages. As a result, the spouses got the idea of creating a museum based on the items they have collected and Nina’s collection of ceramics. The opening of the exhibition devoted to



the peasant’s way of life became a part of a large-scale event the Village of Craftsmen. This project is carried out in collaboration with the administration of Ferapontov settlement. The former spacious rural calf shed was converted into the exhibition hall. The Kurakino Ceramics workshop is also located there. The main part of the exhibition comprises items of everyday life that belonged to the people living in Vologda village in the 20th-century and the ceramics by Mishintseva. Aside from the tours around the workshop and exhibition hall, N.G. Mishintseva holds workshops on working with a potter’s wheel, modeling clay toys and painting tiles.

Galinskoye Sails Interactive Museum (2016. Galinskoye village, the Cherepovets district, the Vologda region). Founders: S. Tokarev and his daughter N. Tokareva. The museum was established based on the works and ideas of a ship-builder Sergey Tokarev who is famous both in Vologda region and outside of it for his dugout canoes. He was in the Navy, worked as a mechanic and was interested in ships. With time, his hobby overwhelmed him so much he moved to Galinskoye village in the vicinity of Kirillov, built a workshop there and began to make dugout canoes. The creation of the museum, however, began with a museum project written by his daughter Nadezhda who became the winner of 100 ideas for CIS international fair and exhibition in Minsk. Her project was recognised as the best one in the nomination

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“Hospitality: Tourism and National Culture”. At present, the museum’s collection includes models of traditional Russian and foreign boats created by the craftsman (over 100), life-size boats (over 30) with some unusual ones like, for example, a crocodile-shaped boat, which mouth is opened by a mechanism. During the tours, visitors are guided by the “Pontoon Wharf’s Commander”, the main dramatic character of Sergey Tokarev, immerse in a playful and interactive manner into the boat theme through the epic poems and tales.

Museum of Ceramics and Pottery (2017. Yoshkar-Ola). Founder: I. Strelnikov. Director: E. Gubova. The museum creator Igor Strelnikov was a famous craftsman in Mari El who devoted his life to pottery. Having created At Goshá’s museum and art studio with the largest collection of

ceramics in the republic that includes the works of the well-known people’s craftsmen, he not only introduced people to the beauty, but also taught them the basic pottery skills. After the premature death of the craftsman, the museum was headed by Elena Gubova. Together with Strelnikov’s friends, she organised Mari El Ceramics Centre, a non-profit organization, which includes the museum too. At the moment, both museum and art studio work in many directions: pottery, modeling, painting on ceramics, battik, ceramic tiles. There is a pottery in the museum and each visitor can participate in a workshop.

Main source: Catalogue of Private Museums published in 2018 by the Association of Private Museums of Russia — <http://xn--80akahgvf5ajn1b2c.xn--p1ai/en/>



The International Museum Day’s theme will be “Museums as the Centre of Culture: the Future of Tradition”.

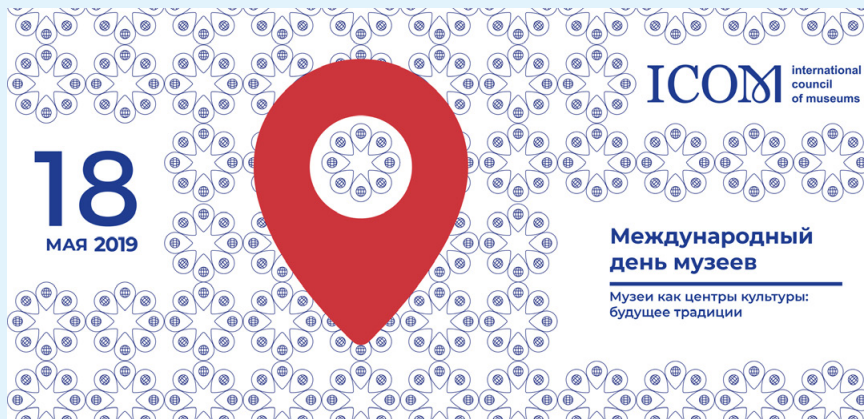
Museums transform their methods of work to be close to the community, which they are working for, while preserving traditional museum functions — to complete, preserve, research, interpret and publicise collections.

Now, museums are on the way to find innovative solutions to existing social problems and conflicts. Working locally, museums can uphold the rights of community and influence on solving global problems.

As an institution that is central to the development of society, museums develop a dialogue between different cultures, build new bridges between peoples and become the key to sustainable development.

Museums find new ways to preserve and interpret collections, create new traditions, which will have new meaning for future generations and never lose relevance to various modern audiences. All the processes taking place in the culture sphere make museum experts rethink the museum’s mission, as well as ethical boundaries, which determine the very nature of the museum activities.

IN RUSSIA



May 18, 2019. International Museum Day

How the German Museums' Exhibitions Are Protected?

In July 1994, three masterpieces of world painting disappeared at once from the Frankfurt Art Gallery Schirn: a painting by German artist Caspar David Friedrich and two paintings by British artist William Turner. The thieves came to the exhibition at night, tied up the guards and took what they needed and gone without making a mark. Since then, the Germans have learned a lot. Modern technologies allow for a security system, which makes it impossible to commit robberies like this, Bernd Weiler from the Security Service Securitas emphasizes. This great international conglomerate provides the full range of security services for museums, shopping centres, airports and art galleries around the world. In Germany, its clients include, for example, the Frankfurt Museum Städel and the Grassi Museum in Leipzig. According to Weiler, light sensors are put near the most valuable exhibits and transmit alarm signals to the central security room, after someone gets too close to the exhibit. Such sensors respond to even the slightest vibration of air, change in temperature, smoke, shaking, light. In addition, in museums, high-resolution video-cameras are installed and specially-trained staff are employed. Security systems in museums are extremely reliable. They, in particular, are supplied with autonomous power sources, which guarantees their uninterrupted operation even in cases when power is turned off. Of course, museums and galleries cannot work

without insurers. Before concluding an insurance contract regarding items in case of their abduction, insurance companies always carefully check how exhibits are protected, how necessary safety requirements are complied with. The masterpieces of world art today are not abducted so often abroad. The point is not only that museums are now much

better protected, but also that the works of famous artists can hardly be sold. Therefore, after a year or two, robbers often return to museum collections the paintings stolen. Canvases lost in 1994 were finally found by the gallery Schirn.

Deutsche Welle.de

In FRG, it is forbidden to display photos on the Internet made in Museums

Photographing museum exhibits in defiance of the prohibition and displaying the taken photos on the Internet is unacceptable. Such actions violate copyright and the right to publish, which was decreed by the Federal Court of Justice. The decree was issued on the case of a Wikipedia employee who in 2007 photographed paintings at the Reiss-Engelhorn Museum in Mannheim and also scanned the photos in one of the museum catalogues and then shared the photos on Wikipedia.

<https://p.dw.com>



First International Kotchoubey Readings

Irina Matvienko

National Research University “Higher School of Economics”, St. Petersburg

On October 11–12, 2018, under the auspices of the VII St. Petersburg International Cultural Forum and under the patronage of the Kotchoubey family, the First International Kotchoubey Readings were held in the Executive Training Centre (Kotchoubey Centre) of the Higher School of Economics. Experts discussed the role and importance of private initiatives in the development of exhibition projects and business.



*Mansion
of V.P. Kotchoubey
in Tsarskoye Selo
(The Kotchoubey Centre)*

In February 2018, the 150th anniversary of the birth of Vasily Petrovich Kotchoubey, the Master of the Revels of the court of Emperor Nicholas II, was celebrated. The Executive Training Centre (Kotchoubey Centre) of the National Research University “Higher School of Economics” in St. Petersburg is located now in his mansion. V.P. Kotchoubey was a passionate and consistent

collector, educated and literate person. In the second half of XIX – early XX centuries, he continued the family tradition of collecting minerals, rare editions and objects of art, and made remarkable collections of paintings and

sculptures. After the revolution of 1917, many objects from his collections were transferred to state museums and private collections.

In the anniversary year of the mansion owner, the First International Kotchoubey Readings “Private Collections in Russia and in the World — Experience of Interaction with Society and the State” took place in his house. About a hundred people, who represented private and state museums, as well as exhibition spaces, public organizations and professional bodies (UNESCO, ICOMOS, ICOM, VOOPIK), research institutions (Russian Research Institute for Cultural and Natural Heritage named after D.S. Likhachev), specialized universities (National Research University Higher School of Economics, University associated with the Interpar-

liamentary Assembly of the Eurasian Economic Community, St. Petersburg State University of Culture), took part in the readings. Private collectors also showed a natural interest in the event.

The conference became a platform for its participants for meaningful dialogue not only about the present, but also about the connection of the past with the present, of the present with the future. Presentations were made by 10 Russian and 8 foreign speakers from Italy, Spain, France, the Netherlands, Estonia, Canada, and the USA, who presented international experience in creating, preserving, and representing private collections.

Two answers were provided to the main question of the readings “Is access to private collections a duty or responsibility of a collector?” Head of the department of private collections of the State Museum of Fine Arts named after A.S. Pushkin — Natalia Avtonomova and Director of the Vancouver Maritime Museum — Joost Shokkenbruk (Canada) were discussing this issue.

The key speakers were Director of the Villa Ephrussi de Rothschild — Bruno Henri-Rouso (France) and Director of the Cartier House in St. Petersburg — Arkadiy Izvekov, co-owner of the Villa Garda — the Countess Alberta Kavazza (Italy), Deputy Director of the Museum of Russian Icons — Sergey Bogatyryov, Director of the Kadriorg Art Mu-



*Vice Rector of HSE
Sergey Roshchin
welcomes participants
of the conference*



Representatives of the Kotchoubey Family During the Kotchoubey Readings

seum — Aleksandra Murre (Estonia) and heads of St. Petersburg museums — Vladimir Zelenev (Museum of Florentine Mosaics) and Julia Kuchuk (Museum of Local Lore of Lomonosov City), representative of the University of Navarra in Russia — Magdalena Gaete (Spain) and Professor of the University of the Interior Ministry of the Russian Federation — Peter Nikolayenko. The discussions were organised in round table format and experts touched three thematic units: private collections as a subject of study, as exhibition projects and as a business.

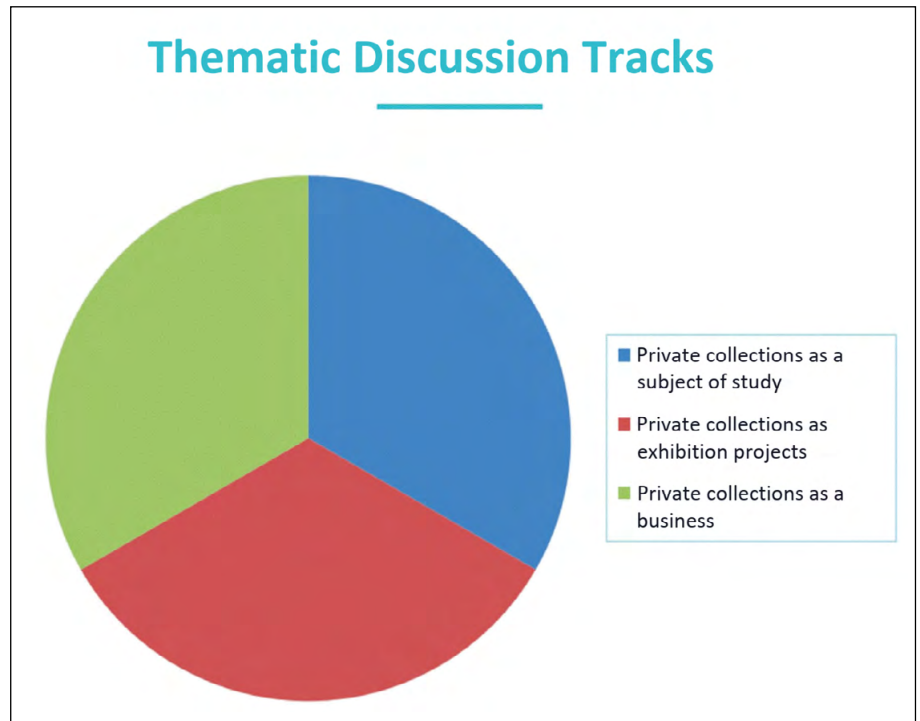
The representatives of the Kotchoubey family participated in the conference very actively. Four family members living in France, Belgium and the United States visited the mansion of their ancestor located in Tsarskoye Selo. Peter Vasilyevich (born 1937), Andrey Sergeevich (born 1938) and Vasily Vasilyevich (born 1942) Kotchoubey became guests of honour, they are grand-nephews once removed of Vasily Petrovich Kochoubey, the last owner of the mansion. V.V. Kochoubey, PhD in Geological Sciences, made a presentation on “Bibliophiles and Collectors in the Kotchoubey Family, Their Contribution to the Cultural Development of the Russian Empire” at the section devoted to researches of collections of the Kotchoubey family.



Participants of the Kotchoubey Readings

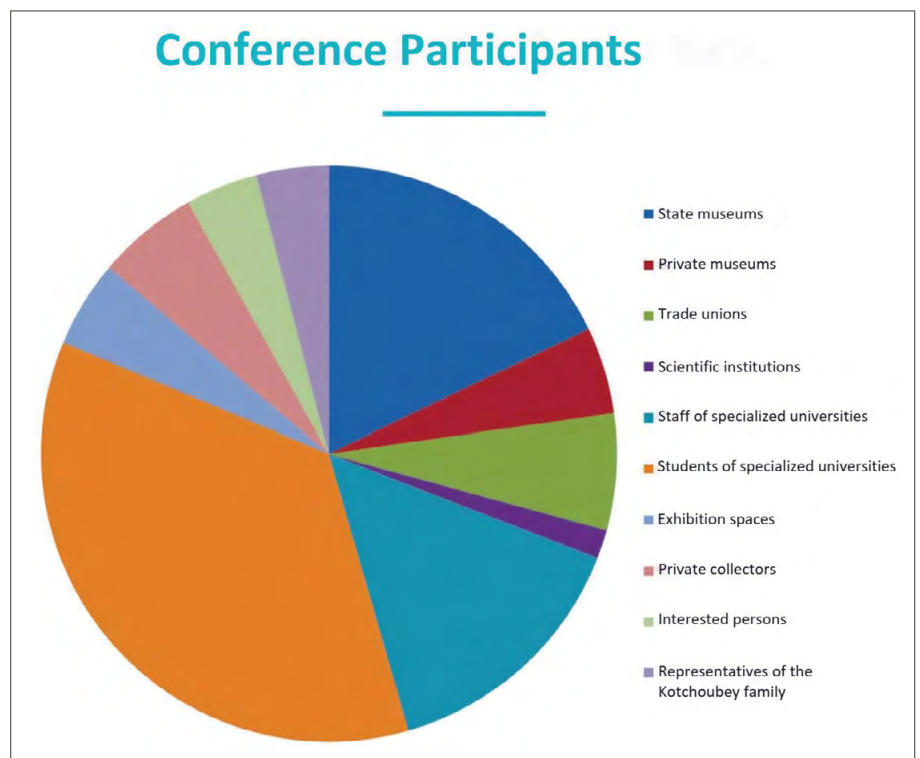
Kotchoubey Readings have also become an educational and communicative platform for Master’s Degree students of “Applied and Interdisciplinary History” program, National Research University Higher School of Economics — St. Petersburg. Future historians participated in discussions and kept social networks blogs, and they proposed some potential partnership projects at the briefing session: Cartier firm and Villa Ephrussi de Rothschild in organizing Cartier exhibitions — the name of Cartier and exhibitions of exclusive items would attract the flow of tourists; joint exhibitions of Cartier Firm and the Museum of Russian Icons (Moscow) would represent a symbiosis of tangible and intangible heritage of Russia, France and world art; Villa Ephrussi de Rothschild and Villa Garda, where private museums in Italy and France would create some kind of “Ring” for travellers in Europe like the Golden and Silver Rings of Russia.

The discussions revealed the difference in the status of private collections, contents, museums, as well as in relation to it in the former Soviet Union, where private collecting, for the most part, is still in the so-called “grey zone”, and legislative regulation of private and corporate museums cannot be considered transparent or coherent, and in countries with continuous



history of collecting, where collecting traditions are a natural part of the society’s cultural life, and private collections are officially admitted as a country’s cultural heritage.

The case studies which were presented at the conference demonstrated the diversity of relationships between private collectors and museums/exhibition spaces, as well as between “guild fel-



Director of the
Kotchoubey Centre
Oksana Pikuleva speaks
at the round table
discussion
“Museums and Law”



lows” — private and public museums — in the framework of short-term projects and long-term strategies.

Conference participants noted that only united efforts inside the museum sphere, reaching the level of interdepartmental cooperation and targeted work on universal legislative basis creation can overcome the current situation in regard to the participation of private collectors in preserving Russia’s cultural heritage. Thus, the proposals of Sergey

Round table “Museums
and Law” in terms of the
VII Saint-Petersburg
Cultural Forum
(Photos were provided by
the Kotchoubey Centre)



Bogatyryov, Vice-President of Russia’s ICOM, concerned the preparation of amendments package to the current Law № 54-FZ “On the Museum Fund of the Russian Federation and Museums in the Russian Federation”, which take into account the specific character of corporate, institutional, school, private and other types of non-state museums, as well as museums of the Russian Academy of Sciences.

The coherent functioning of Russian museum legislation in relation to private museums should lead to the legalization of collectors’ activities, to the definition of their social status as people collecting, preserving and exhibiting cultural heritage, and, eventually, to overcoming of the stereotypes of public consciousness to private collecting activities.

The legal issues of private collecting and proposals for changing the museum legislation, formulated during the I International Kotchoubey Readings, were also voiced during the round table discussion “Museums and the Law” in the framework of the section “Museums and Exhibition Projects” of the VII St. Petersburg International Cultural Forum.

II International Kotchoubey Readings

October 10–11, 2019 • Kotchoubey Centre
4, Radishcheva str., Pushkin, St. Petersburg
imatvienko@hse.ru • kc.hse.ru

*The organisers of the forum will be grateful to the readers for their suggestions
on the topics of the round tables.*

When the Initiative Is Not Punished

I accidentally learned about the project of Aleksey Shaburov, Director of the Moscow Contemporary Museum of Calligraphy, by googling “private museums”. It turned out that while the Union of Museums and ICOM had been discussing the possibility of uniting private museums for almost 10 years, he created and filled with content the Internet portal of the Association of Private Museums (частнымузеи.рф) and then in November 2018, the Association for the Promotion of Private Museums was officially registered.



— Aleksey, how did you come up with the idea of creating the Association? After all, there have already been numerous attempts to unite, and all of them were unsuccessful.

— While developing the Contemporary Museum of Calligraphy, I overcame a lot of hardships before my museum started to resemble a

real one — with robust records, an income book, a keeper and an exhibition activities specialist, constant research, databases development, and so on. At some point, I wanted to get acquainted with people who are as obsessed with the idea of collecting as I am, to find out what difficulties they face, and maybe to share our experiences. And perhaps, through them, to introduce the true Russia to foreign business partners. So,

Work with visitors of the Contemporary Museum of Calligraphy





*Master class
in calligraphy*

spontaneously I began to visit private museums and then decided to compile their catalogue. A group of concerned people formed around me, and almost every Friday or Saturday we fly to one of the regions in order to get acquainted with another private museum and its founder.

*Deryabkin Private
Museum of Gramophones
and Phonographs,
St. Petersburg*

Indeed, there were attempts to organize the Association. But my initial idea was different. To be honest, the Association is not that important

for me. The initial motivation was my desire to establish business contacts with interesting private museums in China, and it is easier to speak on behalf of a public organization. So, the opposite happened: the Association was not important to me, but people noticed it, and now some of the potential business clients come through the Association and information about the Museum of Calligraphy, which is already 10 years old.

— *What are the private museums that joined the Association?*

— There is a great diversity of museums, the quality of some collections is as good as the state ones. But there are others called “folk”, they may not have a legal entity, do not fall un-





Private museum
 “Gemstone Rainbow”,
 the Republic of Buryatia

der any specific criteria, but you can't deny these are real museums. They collect significant items of cultural value, for example, the Museum of Spoons in Vladimir or the Museum of Iron in Veliky Novgorod. These collections blew my mind when I saw them! The founder of the St. Petersburg Museum of Gramophones and Phonographs maintains active communication with similar museums in the United States and South Korea, which were considered to have the most valuable collections of these record players. But ours is much better and its creator, V. Deryabkin, a former circus actor, began to collect it much earlier — more than 30 years ago. Words cannot express the awe when you touch the devices once owned by such legendary people as singer Fedor Chal-

iapin, director and actor Konstantin Stanislavsky, singer Nadezhda Plevitskaya, opera singer Ivan Ershov. In one of the halls, you can see the device belonged to Leo Tolstoy. There are gramophones and phonographs taken from Russia by the first wave of emigrants to New Zealand and Australia, the musical devices of the largest and oldest companies in the world, Julius Heinrich Zimmerman, Rebikov, Burkhard and the large collection of records.

The main thing is that the catalogue that I have created turned out to be more about the museums' founders, real Russian geniuses, rather than about private museums themselves. Most private museums exist only thanks to the enthusiasm and dedication of their owners. I have never seen anything similar in Europe, the USA, China, or Japan. It's only inherent here, and especially to the folk museums. They have no money, and often small businesses only run to keep museums project alive in order to preserve the history of this region, village, settlement. Another example is a museum in Buryatia. There are no tourists there, but to our question “what for”, the museum's management answered with tears in their eyes: “Well, someday they will come!”. The creator of the Museum of Gramophones and Phonographs, which I have already mentioned, shared with me that his museum, located in the



Peasant Life Museum,
Sergiyev Posad,
Moscow Region

territory of the Peter and Paul Fortress, makes money only enough to pay rent and utilities.

— *Private museums are unprofitable. What do you think is the main motivation of the private museums' founders?*

— I think everyone has a different motivation. I have heard numerous variants — from the most incredible to plain and simple. For example, about 15–20 years ago, artist Viktor Bagrov was able by the very fact of creating a museum to save an entire historic street in Sergiyev Posad from the redevelopment. Taking a clever move, together with his neighbours, he built an extension to his house and opened the Museum of Peasant Life. Since then, skyscrapers have grown up behind his house, but there are still 5–6 tiny wooden houses on his street.

We have recently returned from an expedition, during which we visited fifteen museums, for example, Dom Morenogo Duba (the Bog Oak Museum). It is located in Kozmodemyansk (Republic of Mari El), in a fascinating merchant's house, occupying 1000 sq.m. Its director, Vladimir Kazakov, possesses some unique knowledge in paleogeography and works to revive the long forgotten craft to source, process and use bog oak, putting on display a collection of art made of this unique natural material. Due to the erosion of the banks of rivers hundreds of years ago, coastal oak

groves ended up under water. There, exposed to tannin (gallotannic acid) and without oxygen access, the wood acquired a black colour with a dark blue shimmer and noble silver or grayish-ash colored streaks. This incredible colour reproduction inspires artists to create things of extraordinary beauty. The age of wooden items in museum's collection has been proven with a radiochemical analysis by the Russian Academy of Science: the oldest is 4600 and the youngest 500 years old.

The museum also keeps a collection of archive documents, which were literally dumped in the trash before they found them. It is a pity that the last scientific research devoted to the bog oak dates back to the 70–80s of 20th century. In the meantime, there are very few deposits of the bog oak

in the world, while there are as many as 15 here in Russia, worth of billions of dollars. Japan and China are dreaming about getting the permission to clear the Russian riverbeds.

The owner of the Museum of Carpenter Tools in Pushkino (Moscow region) has been collecting for 32 years the tools for making and restoring furniture and musical instruments, for turnery and carpentry, shipbuilding and barrel making. His collection contains about 2000 tools made not only in Russia, but also in America, Germany, France, the Netherlands, Spain and even Japan. The collection was listed in the Guinness Book of Records. His father started to collect it in Germany after the World War Two, and the son followed his footsteps.

The museum not only tells about the exhibits, but also teaches how to use it. Any museum should have a certain story, otherwise it can't exist. Stories inspire a person for reflection.

— *How many private museums are already in your database?*

— Now I have information about approximately 400. The catalogue is constantly updated, but I don't have enough time to add all new records immediately. I want to enable any participant of the project to open the catalogue and contact a neighbour, to find relevant information, addresses, phone numbers, and so on.

— *How do you get information about new private museums?*

— The information about our website spreads through the word of mouth. It works much faster than we think it does.

— *You officially named your organization the Association for the Promotion of Private Museums. How do you promote them?*

— I have a lawyer degree. When something new happens in the world of museums, including private ones, I distribute information via newslet-

*Private Museum
of Bog Oak,
Kozmodemyansk*



ter. I travel around the country, it takes time and requires a good team. We write articles about private museums, help them with advice. We have a website about private museums in Russia and plan to publish a catalogue. Usually our museum holds 15 to 20 exhibitions every month. In September, instead of organizing a profitable exhibition, we will open an exhibition that is mainly about worries and effort for me. But this will be a real contribution to the Association: the Exhibition of Russian Private Museums. We invited 200 museums from all parts of Russia: from the Far East to Kaliningrad. People will come to show their exhibits and themselves, meet each other and communicate. I would like the Ministry of Culture and the Union of Russian Museums to pay attention to us. I would like to hold an interesting event in Moscow and invite people to visit our exposition during the celebrations of the City Day, but I am not sure how to approach it. It is necessary to knock many doors, argument and seek allies. I also have a dream to make a film about private museums in Russia, we have even started to work on it.

In addition, I am working on translating my catalogue of Russian Private Museums into Chinese at my own expense. Thanks to my connections with the Embassy of China, Chinese tour operators will officially receive these catalogues to add the museums to the official register of

museums, recommended by the Chinese government for visiting in Russia — after all, Moscow and St. Petersburg are already flooded with Chinese tourists.

All these examples show that many private museums are our root culture, which differs from the official one as much as the original folklore brought from an expedition differs from its stage performance. I think we should evaluate our regions by presence and quality of its private museums. This is the non-economic component, that sometimes leads to miscalculation. For example, there was a large military factory in Ryazan, but the owner decided that the production in Kazan is more profitable, so a thousand Ryazan workers lost their jobs. But museums, on the contrary, attract people and investments, preserving our culture.



*Private Museum
of Joiner's
Tools, Pushkino,
Moscow Region*

IN RUSSIA



Great China Calligraphy and Painting (words on the screen)

On December 2018 the Great China Calligraphy and Painting exhibition was officially presented in the **Contemporary Museum of Calligraphy** in Moscow. The exhibition is due to be held in September 2019. The exhibition project is devoted to the 70th anniversary of diplomatic relations between the People's Republic of China and Russia. Distinguished invitees of the presentation included Li Hui (Ambassador Extraordinary and Plenipotentiary of the People's Republic of China in the Russian Federation), Lyubov Dukhanina (State Duma Deputy, Deputy Chairman of the Committee on Education and Science), Boris Titov (Chairman of the Russian Part of China-Russia Friendship Committee for Peace and Development), Sergey Ryazanskiy (pilot cosmonaut, Hero of Russia), Zhang Huaqing (Chairman of the Sharp-Pointed Nib All-China Calligraphy Association), Li Bin (Vice Chairman of the Association) and Xiong Jieing (Association's Local Party Chairman), Zhao Xueli (Director of the Academy of Calligraphy and Painting of the Political Advisory Council of China, Vice-President of the All-China Association of Calligraphers of Heilongjiang Province), Dong Xiaopan (member of the Chinese Union of Painters, member of the Chinese Union of Chinese Paintings), Zhang Yuefei (national artist of the First Order, Vice-Rector of the Calligraphy and Painting of the Political Advisory Council of China of Heilongjiang Province). The exhibition will feature over 400 calligraphy works from 23 provinces of China including Taiwan, Hong Kong, and Macao showing the range of styles from classical to avant-garde. Such a large-scale exhi-

bition will take place not only in Moscow, but all over the world. Within the scope of the exhibition there will be a rich educational programme: lectures, master classes, presentations of Chinese poets' books translated into Russian, and music concerts. Also, there will be a separate section devoted to the rules of the tea ceremony.

Based on the museum press office's materials

At the end of 2018, the **"New Museum as a Driver of Territory Development"** project aimed at supporting non-state museums was launched in the Northwestern Federal District. The initiator of the project Kirill Korolev (Director of the historical and cultural centre Patria) said that the first step is to create a community on Vkontante under a working name New Museum. There the museums will be able to present their projects and share the experience. "The next step is to create an interactive map of the non-state museums in the Northwestern Federal District on the basis of Yandex or Google maps. This will be a unified platform where one can find all the existing museums, their contact details, and addresses". In addition, a YouTube channel will be created to support private museums. It will be possible to post video sketches about museum activities that could be interesting on the regional level. The organisers expect the program to help private museums to attract more visitors.

<https://tass.ru>



Kargopol Clay Toy Museum
(Arkhangelsk region)

On Legal Status of Non-State Museums

Sergey Bogatyryov

Private Museum of Russian Icons, Moscow

Vice-President of ICOM Russia, Deputy Director of the Private Museum of Russian Icons outlined in his article the main problems in activities of non-state museums. The reason why they arise is that the existing regulatory framework doesn't correspond to the real needs of museum business development in our country. They were also discussed at the round table “Museum and Law” during the VII St. Petersburg International Cultural Forum in November 2018.



NON-RECOGNITION OF MOST PRIVATE AND CORPORATE MUSEUMS BY THE CURRENT LEGISLATION

In accordance with articles 3, 5, 26 of Federal Law No. 54-FZ of April 24, 1996, “On Museum Fund of the Russian Federation and Museums in the Russian Federation”, the museum is “a non-commercial cultural institution created by the owner for storage, studying and public representation of the museum objects and museum collections included in the structure of the Museum Fund of the Russian Federation”. Currently, most of the items and collections of

private, corporate and other non-state museums are not included in the structure of the Museum Fund of the Russian Federation and their founders are not familiar with the process. A lot of corporate museums are structural divisions of enterprises and not independent legal entities. That questions their legal status in the field of museum and cultural activities, while they need support and development. Thus, in Russia, the situation is that several thousand museums are not de jure considered as such (according to the provisions of Federal Law No. 54-FZ), but these museums de facto carry out professional activities. They identify, store, study and publish museum objects and museum collections and are

also recognized by public professional associations (the Union of Museums of Russia, ICOM Russia).

On the part of the Ministry of Culture, the controller in this field, corporate and private museums and their founders need consultations and elucidations of museum changes and innovations. State authorities should motivate an owner to include museum objects and collections in the structure of the Museum Fund of the Russian Federation. They also should render methodological assistance on issues of state registration of his objects and collections.

We would like to emphasize that while creating regulatory legal acts on museums and museum affairs it is necessary to take into account the peculiarities of the legal status and functioning of corporate, private and other non-state museums.

RESTRICTIONS IN INTERNATIONAL EXHIBITION ACTIVITIES.

The adoption of amendments to the Law on export and import of cultural property (Federal Law No. 435-FZ of December 27, 2017) did not change the legal status of private and corporate museums at temporary exporting their collections from Russia for displaying them at exhibitions. This is particularly true for Museum objects and Museum collections of the XX–XXI centuries. Private collections of the XX–XXI centuries, sent abroad

to exhibitions in accordance with agreements on exhibiting, are considered by the Ministry of Culture as cultural property, leaving the country permanently, and are still dutiable at the rate of 10% of their market value. That is a major constraint on the international exhibition activities of private museums.

It would be fair to equate private and corporate museums in implementation of international exhibition activities to the state and municipal museums that have received export tax exemption and obtain a permit for temporary export of cultural property from Russia.

The Museum community (the Union of Museums of Russia, ICOM Russia) has repeatedly appealed to the Ministry of Culture of the Russian Federation with proposals to amend the current legislation on the position of private and corporate museums, but no changes have been made.

At the Kotchoubey Readings and the round table discussion held during the VII St. Petersburg International Cultural Forum, the following proposals were made to change the current legislation in the field of museum affairs:

- 1. To prepare and make amendments to the current version of Federal Law No. 54-FZ "On Museum Fund of the Russian Federation and Museums in the Russian Federation", taking into account the specific nature of corporate, private, departmental, academic, school and other non-state museums. To add in the definition of a museum a provision that says it can be both the non-profit cultural institution and the structural division created by the owner for storage, studying and public representation of the museum objects and museum collections. To recommend using the wording from article 4 of Federal law No. 78-FZ of December 29, 1994, "On Library Science".*
- 2. To make efforts for organizing interdepartmental cooperation of the Ministry of Culture of the Russian Federation and corporate and private museums and their founders. It is necessary for inclusion of Museum objects and collections in the structure of the non-state part of the Museum Fund of the Russian Federation, and also for methodological assistance on issues of their state registration.*
- 3. To apply to the Ministry of Culture and the Committee on Culture of State Duma of the Russian Federation with a request to support and implement these proposals.*

Heritage Preservation and Private Initiatives: a Deal Made in Heaven or in Hell?

Joost S.A. Schokkenbroek

Vancouver Maritime Museum (Canada)

The author of the article, Associate Professor at Simon Fraser University and Executive Director of the Vancouver Maritime Museum, referring to global as well as his own museum experience, describes the importance of private initiatives for cultural heritage shaping and preservation in the past, present and future.



Vancouver Maritime Museum

When referring to global experience, it can be observed that various institutions are interested in preserving regional, municipal and national heritage. They can be divided into two main groups: private individuals and government agencies. I managed to work with both institutions.

MY PROFESSIONAL MUSEUM LIFE

It began in 1988. For almost three years, my work was related to a small private Whaling Museum in Massachusetts (the USA), which belongs to the Kendall family. There are only 5 employees and 2 managers from this family, who until 2001 continued to invest heavily in the museum development, while the bulk of its collections, with 80,000 exhibits and 15,000 books, were collected from 1925 to 1965. Later, from 1991 to 2017, I worked at the National Maritime Museum in Amsterdam. As a matter of curiosity, this museum was also founded by a number of private individuals¹ in 1916, uniting their own collections



at the request of Her Majesty Queen Wilhelmina. In 1975, this museum changed its status to a national one, the government started to pay for the staff and guaranteed the preservation of the collections, although they continued to belong to the Society of Friends of the Museum, founded that same 1916 year by a bunch of wheeler-dealers of local industry. And up to the present this museum works exactly this way. Finally, since July 2017, I have been working at the Vancouver Maritime Museum, which is located on the west coast of Canada. This is a municipal museum, and although its collection consists of collections donated by private individuals, it belongs to the city. The museum is run by at least 18 trustees representing the city government. This museum is home to Saint Roch, a famous ship that was built

in Vancouver and recently received the status of a monument to national history.

Having first-hand experience in that matter I can tell that various types of interrelations are possible between private collections and public (national) collections, and between concerned parties responsible for their preservation, and sometimes these relationships can be quite tense.

PRIVATE INITIATIVE AND MUSEUM

For a better understanding of the private initiative origin, I suggest to get back to the past — to the end of the XVI century. The Age of Discovery resulted in the emergence of wide exploration and unprecedented interest growth in exploring the world outside Europe. Scientists, nourished by the sailors' stories, began to collect data about this extraordinary world, which was so much different from their own. In the suburbs of Amsterdam alone in the Netherlands in the XVII century, there were at least 90 major private collectors. They gradually started to appear also in Russia, where famous *Kunstkamera* was founded by Peter the Great.

The first private collections were available to the rather restrained scope of persons, and only after the Great French Revolution, with its clarion call for freedom, equality and fraternity, they (first of all, former royal collections) became available to a wide audience, and not just

The main exhibit of the Vancouver Maritime Museum 90-year-old ship the St. Roch



to the “upper crust”. From the very beginning, the private initiative was crucially important in uniting the local, regional and national cultural heritage, reaching the height at the turn of the XVIII and XIX centuries when public museums began to appear.

DICHOTOMY OF THE PRIVATE AND PUBLIC

Private collections long remained quite eclectic and depended on what artefacts were brought to Europe by sailors, traders and other persons involved in overseas trade. The situation changed when private collections became museums, especially national museums, whose mission was to ground national states emergence, tell the national history and help compatriots identify themselves with it. For heritage, the category of belonging appears to be very important. Artefacts kept by museums and information collected about them should have been presented as belonging to the general history of the nation. The same applies to private collecting.

For example, the famous Danish physician and naturalist Ole Vorm (1588–1655) was collecting stuffed



animals and various kinds of antiquities, following his own interest and satisfying personal curiosity. He did not intend to consider his collections as heritage, and certainly he did not collect them for the nation. Nevertheless, his collection — and sure enough this case is not a one-off — influenced the national heritage development of his country, becoming public ownership.

Heritage must be considered in retrospect to cultural-historical phenomena that evoke memories, influence and contribute to the understanding of what we must identify ourselves with. However, the level of heritage understanding and its impact may depend on who interprets it.

POLITICAL REALITIES AND HERITAGE FATE

Cultural heritage preservation and management are currently at risk. And the worst of it is that the problem, in my opinion, is common for the whole world.

Over the past decades in the United Kingdom, the cultural landscape depends mainly on grants from the National Lottery, since the national government cut the cultural sector funding. Most museums in the Netherlands, including those with national status, have also experienced a significant reduction in financial support for already a quarter-century. A similar situation is in the United States of America, especially under the current administration.

Under these circumstances, the private sector importance grows.

When in 1995 the National Maritime Museum in Amsterdam was privatized, government subsidies decreased from 100% to 60% in 2000 and then to 40%. And this means that the funds necessary for its existence, and these are millions of euros, were to be found in the private and corporate sectors. To attract sponsors, it was necessary to inspire them with an understanding of the museum mission. To a certain extent, the state support reduction had a positive impact for the museum, as it led to a more acute understanding of the museum's public role by staff members, as well as tasks it must perform in order to attract people's attention and create conditions for making partners' financial help possible.

The above-mentioned Whaling Museum in the USA can now rely mainly on the unlimited funds of the Kendall family. It is not completely self-supporting, but scarcely counts on government subsidies. Its strength is also in a developed network of friends and fellow collectors.

Referring to private collectors in the USA, Canada and Western Europe, I will name three of their features that give hope for support in cultural heritage preservation. First, private collectors are usually wealthy — they have money to buy the artefacts that museums need, and secondly, they usually have the experience and knowledge in their field of collecting: sense of taste and subject knowledge often goes hand in hand. Thirdly, it is by no means unimportant that most collectors are very proud of their achievements. The last of these factors is the most critical for the institutions involved in heritage preservation. If it is possible to make private collectors a part of a museum's world, involve them in its strategy development, fill them with pride for heritage preserved by a museum, then it is also possible to count on their support.

Clearly, such help is seen only in isolated cases in a museum life, it is not a panacea for institutions that continue to take responsibility for heritage preservation and management. Matter of crucial importance for museums is not individual donations, but society's commitment to their values.

When I started to work in the Vancouver Maritime Museum, I realized that over the past decade this wonderful, but small institution closed in on itself, did not develop networking with the



local community. Therefore, for over a year now we have been working very hard to overcome this situation, developing partnerships with our neighbours — other institutions in the heritage sphere, local communities, foundations, corporations, and private sponsors. During a short period of time, we managed to improve our media coverage, mutual understanding with target audiences, and relations with various communities. The result was not long in coming: the relevance of the Maritime Museum in Canada's largest port has become even more obvious.

I believe that firm pillars establishment between heritage institutions and private initiatives helps in accomplishing the most important

tasks — collecting, preserving and managing heritage objects or collections that should be under institutions control. Road to success will not be easy, no off-the-shelf solutions are possible here since each museum faces its own problems and opportunities.

Private collecting began almost five centuries ago, yet the collectors became founding fathers of museums and other heritage sites not on purpose at all. Now when the institutions ensuring the cultural heritage preservation can no longer rely only on government support, they are increasingly dependent on the interest, experience, financial support of collectors, their desire to contribute their time to museums. The circle is almost closed.

*Photographs courtesy of the
Vancouver Maritime Museum*

¹ Which can be called "harbour barons".



Private Management of a Public Domain

Bruno Henri-Rousseau

Villa Ephrussi de Rothschild, France

Photo — ©CULTURESPACES

The director of the museum established at the Villa Ephrussi de Rothschild tells about the agreement between the French Academy of Fine Arts, museum founders and the private cultural organization Culturespaces.



Villa Ephrussi de Rothschild is a symbol of the Riviera, a region discovered by British aristocrats during their trips around Europe in order to complete their studies. Later, members of the Royal and aristocratic families used to come here for a retreat, and Baroness Beatrice de Rothschild was among them. She wanted to create something match-

ing her versatile knowledge in the field of arts — the villa was the result. Its style can be described with the help of the French word *folie* (madness, craze, passion) because of its eclectic architecture and peculiar collection reflecting different art periods. Travelling around the world, the Baroness collected an impressive amount of paintings, sculptures, carpets, tapestries, decorative items, porcelain from the Renaissance to Impressionism periods.

While creating the Villa of her dreams, the construction of which had taken seven years (1905–1912), and filling it with the items of



Photo by Pier Rebehar

her collection, the Baroness at the same time wanted to show the Rothschilds lifestyle. Almost 99% of the museums, gardens, architectural monuments in France are open (with the exception of some private castles), but it is important for us to keep and maintain the spirit of privacy. In the museum, everything is done to evoke the impression that the mistress is here and you may happen to come across her in the corridors of the building. The fact that the villa was initially a private property also increases the prestige of its place. Beatrice de Rothschild highly valued privacy, so we continued her ideas and preserved the villa as a home.

At some point in her life, the Baroness donated the villa to the French Academy of Fine Arts which brings together musicians, artists and architects. Protection of historical heritage is out of their competence, so in the 1990s the members of the Academy contacted the private company Culturespaces. It consists of specialists who have united their efforts to preserve and promote cultural heritage. The members of the organization are ready to share their knowledge and passion for culture and engage people in dialogue with it. They realize, that in Europe, especially in France, people are interested to know about their origins, where they came from, why they are surrounded by certain architectural

and historical monuments. They seek to offer people an opportunity to define their identity, which is especially important in our rapidly globalizing world.

The members of the Academy of Fine Arts asked Culturespaces to help them take care of the villa, which at that time was difficult enough to keep in good condition, and the collection partially requiring restoration. The relationships between the Academy and Culturespaces are built in the following way. The academy is the owner of the museum and the partner of the company. It controls all the company's decisions, including those relating to the building and the collection.

Culturespaces employees monitor the building condition and restore various areas inside the villa. Now we are starting to restore the facade,



which required preliminary diagnostic investigation involving relevant experts.

Of course, we are also engaged in marketing and communication. Our prima-

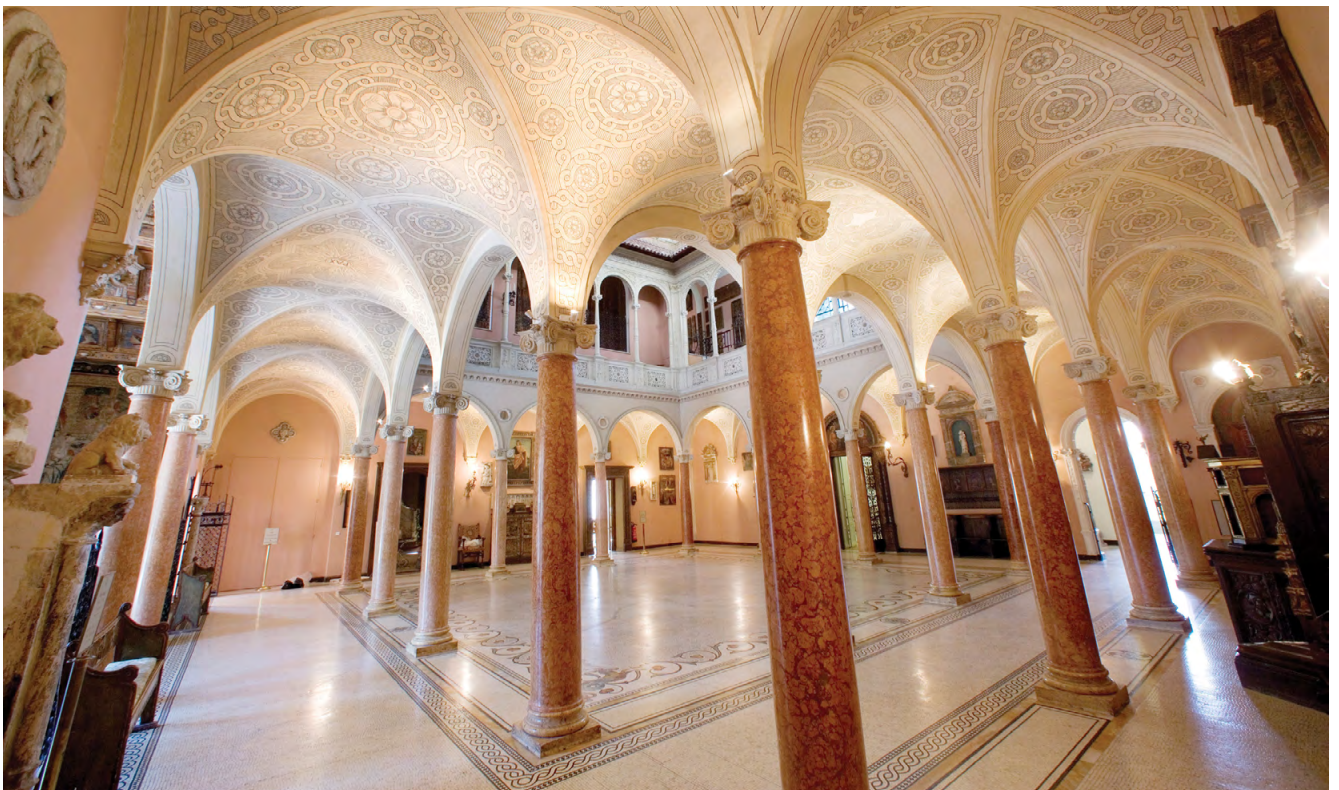
ry focus is: the satisfaction of visitors. A visitor is above all else, despite all the possible problems related to, for example, the restoration works. We must do everything not to spoil people's experience. This may seem very simple, but all employees of the company follow this principle, and it brings tangible results. When the museum was first opened, it was visited by only 30,000 tourists a year, but today the number is almost 200,000 and grows annually for 3–4% and even up to 5%. This is the result of our work.

It is worth to mention that the Villa Ephrussi de Rothschild is surrounded by wonderful gardens. According to the National Geographic magazine, they are among the ten most beautiful gardens in the world. We organize numerous events three times a year, allowing people to appreciate this beauty, and cooperate with contemporary artists to create new conceptual interpretations.

There is a restaurant in the park of the villa, and we do our best to maintain the same cultural entourage as in the museum. At the same time, the restaurant is an important part of our income, and we make sure that our service is excellent during the receptions. Even Russians sometimes celebrate here.

We also have a special museum shop. We also organize lectures on art, performances

*Photo by Recoura
Christophe*





and concerts. Sometimes during winters representatives of the Rothschild family and their friends come to us to have a good time and listen to some good music.

The main advantage of the agreement between the Academy of Fine Arts and the Culturespaces company is that the family is assured the Villa is

in a good condition and the will of Beatrice de Rothschild is respected. They see that tourists from all around the world share her love for eclecticism.

Culturespaces makes a profit and invests it in other projects, thus developing its network. In my opinion, the effectiveness of our work is guaranteed primarily due to the flexibility of the private company, ready to adapt to any situation. The museum stuff (22 workers are permanently employed and 30 are seasonal from February to October) knows that we value efficiency above all. And they are expected to follow this principle, especially since a part of the profit of the company is paid to them. Employees benefits make up half of the cost structure, which distinguishes us favourably from state museums. We pay our employees generously and they deserve it. For example, we have eight gardeners, but the garden



Interior fragment

covers several hectares, so they have a lot of work. The manager responsible for the restoration of the collection and the facade of the villa also has a range of responsibilities.

Ticket sales, revenues from the restaurant, as well as from receptions and various events provide the main flow of funds. The raised funds are used for the restoration works and acquisition of equipment because we should be able to use the latest technology.

Our difficulty is that we are remote. It is not that easy to be a small company and manage a little castle in a rather quiet region of France, which makes it harder to offset. But we are working on attracting new visitors.



I can also say that we are not spreading any political messages, which is typical for French state museums. As a private company, we would like to serve only our historical and cultural heritage, without acting as a representative of any ideology.

Interior fragment

ABROAD

The recently published academic report, prepared by order of President Emmanuel Macron, refers to **the need for the complete restitution of works of art exported “without consent” from the former African colonies** to the collections of French museums. French historian Benedicte Savoy and Senegalese economist and writer Felwine Sarr presented the results of their 108-pages research to President Macron. They advocate the return of objects of art to the ownership not just the transfer to the long-term use of African museums, and this should be the general rule for all objects of cultural heritage exported during the colonial period, unless it is proved that they were “legally acquired”.

In November 2017, during his tour in West Africa, Macron promised that the “permanent or temporary” return of objects of African cultural heritage would be a priority during his presidential term. The report suggests specific actions and their sequence. It is recommended that 24 groups of exhibits be returned to Benin, Cameroon, Ethiopia, Nigeria, Mali and Senegal immediately. Most of them are war trophies of French and British troops taken in the 1890s, but some cultural monuments were brought by ethnographic missions, including the famous 1931 expedition to Africa of Marcel Griaule and Michel Leiris. According to French experts, the concern that the receiving party will not be able to provide the necessary conditions for the storage and exhibition of works (this is how European museums usually motivate the refusal to return someone else’s heritage) is not enough for refusing restitution.

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Duty or Responsibility?

Natalia Avtonomova

Pushkin State Museum of Fine Arts

The author considers the main issue of the First International Kotchoubey Readings within the framework of the current worldwide problem of public-private partnership¹. The consideration is based on the positive results of the work of the Department of Private Collections at the Pushkin State Museum of Fine Arts.



Overall view of the building of the Department of Personal Collections

RESPONSIBILITY AT FIRST AND DUTY LATER

One of the most important questions raised by the organizers of the Kotchoubey Readings was as follows: “Is the opening of private collections a duty or a responsibility?”. In my opinion, it would be more correct to rephrase it a little, emphasizing not the contrast, but the consequent completion of these concepts.

In the process of displaying private collections to the public, the top-priority issue is, of course, the responsibility of their owners, but then it becomes a duty. This word is extremely important

and critical for private collecting because a collector makes all his organizational, intellectual and financial efforts to create a collection. A collection is the result of his activity, and therefore the responsibility for it is, first of all, the question of its future. If for one reason or another the owner doesn't assume the responsibility, after his death the fate of the collection is often undetermined. The collection usually falls apart and loses its integrity. Thus a lot of famous Moscow collections, created in our country before the revolution and in Soviet times, were lost. Among them there were collections of E. Gelzer, V. Ashika, L. Ruslanova, G. Andreyeva and many others. A lot of famous works from their collections have irretrievably fallen out of touch of researchers, some works, fortunately, were found in Museums or in private collections by chance.

**TO PRESERVE
THE INTEGRITY
OF A COLLECTION
AND THE MEMORY
OF A COLLECTOR**

Another side of a collector's responsibility is a responsibility towards society. To display a collection to the general public and to let viewers and specialists form their judgement about it is quite a brave step, because some private collections may often contain showpieces, the authenticity, authorship or creation time of which are not clear.

Opening up private collections to society and viewers' getting acquainted with them can take place in different ways. For example, the famous Russian collector of the modern occidental art Sergey Shchukin invited visitors to his house in Bolshoy Znamensky lane in Moscow on certain days and time. He often conducted excursions himself. As recollected by the artist Ivan Klyun, he and Kazimir Malevich visited Shchukin's house and spoke with admiration of works by Claude Monet, Edgar Degas, Paul Gauguin, Paul Cezanne, Henri Matisse and Pablo Picasso. At that time future avant-garde artists were not able to travel abroad, and we can assume that the Black Square wouldn't have been created, if Shchukin had not opened his collection to the public.

In Soviet times George Costakis created a stunning collection of Russian avant-garde. His collection impact-

ed greatly such artists as Oscar Rabin, Vladimir Nemukhin, Lidia Masterkova, Ilya Kabakov and many other non-conformists of the second half of the XX century. They were friends of George Costakis and visited him in his apartment on Vernadsky avenue in Moscow.

One of the main points in opening a private collection to society is displaying it or some individual works included in it at various monographic or single-themed exhibitions. Many people remember that in 1980 the Soviet Fund of Culture was established along with the Collectors Club, that actively held exhibitions of private collections not only in Russia, but also abroad. That was an important step in establishing closer contacts between the government and private collectors.

As it is known, collections of many leading museums in the world (including the imperial ones) were created on the basis of personal collections: the Tretyakov Gallery in Moscow, the Hermitage in St. Petersburg, the National Gallery in London, the Prado Museum in Madrid and many others. All the museums negotiate with private collectors with the purpose of supplementing their collections, each museum has its own strategy and ways to find contacts. However, when a private collection enters a major museum, the items are sorted into respective sections of the museum, where they are arranged chronologically or content-wise.

*Opening in the atrium
of the new DPC building
in June 2005*



Alexey Bogolyubov
*View of the Cathedral
 of Christ the Saviour
 in Moscow. 1880*
 Oil on canvas. 78 x 136
 Collection of Ilya
 Silberstein



The integrity of the collection is destroyed, and only on an item label one can read, for example, that it is “donated by George Costakis to the State Tretyakov Gallery in 1977”. It is the only memory that remains from the collection and the collector's activity. That very fact prevents many collectors from donating or selling their collections to museums or displaying them within the walls of a museum.

In the early XX century Prince Sergey Shcherbatov developed the concept of a museum of private collections, but, unfortunately, he was unable to implement it. At the end of the XX century, this idea was caught and implemented by the famous literary critic and collector Ilya Silberstein together with Irina Antonova, Director of the Pushkin State Museum of Fine Arts. In the Museum of Personal Collections, created by them in 1994, the main principles were to preserve the integrity of donated collections and to provide expositions with detailed information about the owners, whose collections passed from personal possession to state ownership.

The Museum of Personal Collections was originally located in Volkhonka street, 14, in the former Moscow house of princes Golitsyns. Currently, it is in Volkhonka street, 10, opposite the main building of the Pushkin State Museum of Fine Arts, and later two more renovated houses were added to it, as the collection became too large. For 25 years, more than 40 collectors and their heirs have donated their

collections to the Pushkin State Museum of Fine Arts. Now the museum collections count more than eight thousand works of Russian and West European art of the XV–XX centuries. They are painting, graphic arts, sculpture, applied art and art photography.

The collection of the museum founder Ilya Silberstein takes a special place among them. It includes more than two thousand paintings and drawings. The works are of the high-

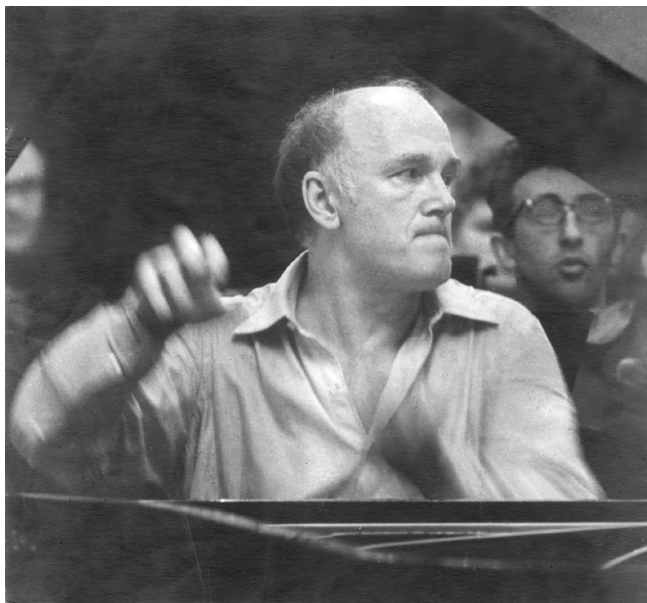


est level and created in various techniques and genres by Vladimir Borovikovsky, Semyon Shchedrin, Leonid Solomatkin, Ilya Repin, Alexey Bogolyubov, famous masters of such art associations as the World of Art, the Union of Russian Artists and others.

The collection of 75 icons of the XVI-XX centuries was presented to the museum by Mikhail Chuvanov, a famous book collector and the head of the Preobrazhensky Old Believer Community. It was his intention gift. In 1996, Fyodor and Ekaterina Lemkul made up their minds to give the museum their magnificent collection of glass from ancient times to the 30s of the XIX century.

Other collections are highly valued due to the preserved original intention of the collector and their high artistic quality. They include the collection of Russian realistic painting of the second half of XIX — beginning of XX centuries of the carver on metal Sergey Solovyov. The activity of Pavel Tretyakov served as an example to him or it might be the collection of Russian painting at the turn of the XIX — XX centuries of professor Alexander Ramm in Leningrad.

The museum introduces to visitors such collections, that were being created throughout the lives of representatives of the Russian artistic and scientific intelligentsia. They contain not only works of art, but also memorial items that introduce us to the personality



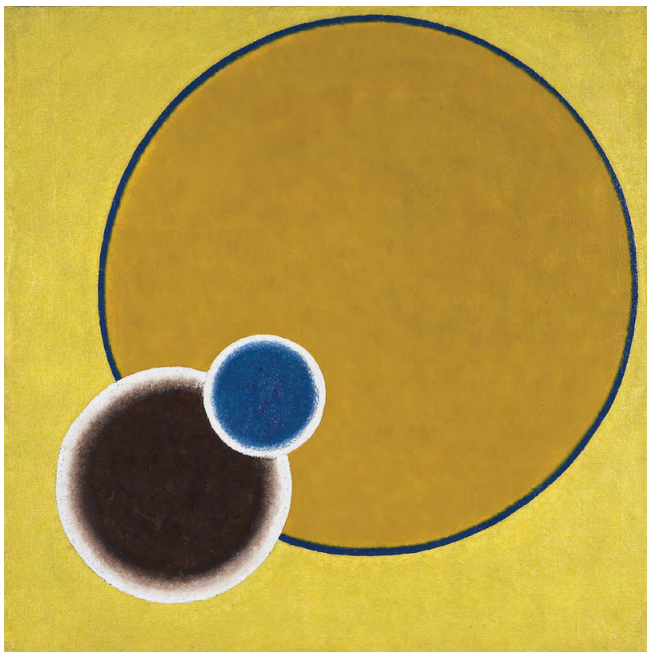
Richter at the rehearsal

of a collector. An example is the collection of the great musician and pianist Sviatoslav Richter. He was a good friend to the Pushkin State Museum of Fine Arts and one of the creators of the music festival “December Nights” held annually in the museum. Richter presented to the Museum of Personal Collections his collection of paintings

Photo of Fyodor and Ekaterina Lemkul



*Aleksander Rodchenko
Dva Kruga (Two Circles)
No. 127. 1920
Oil on canvas. 62.5 x 53
Heritage of Aleksander
Rodchenko and
Varvara Stepanova*



and drawings by Robert Falk, Vasily Shukhaev, Natalia Goncharova, Dmitry Krasnopevtsev and other artists as well as his own pastels.

*Overall view of Dmitry
Krasnopevtsev's
workplace in the halls
of the Department of
Personal Collections*

The creative heritage of the following outstanding artists of the XX century was transferred as a gift to the Museum: Aleksander Rodchenko, Varvara Stepanova, David Shterenberg, Vladimir

Weisberg, Alexander Tishler and Tatiana Mavrina.

Design solutions of the exposition allowed not only to exhibit works, but also to recreate the world of Dmitry Krasnopevtsev in the museum, the prototype of his workshop. There one can see the things, among which the artist lived and that are depicted in his paintings. In another hall, there is the artistic environment of Tatiana Mavrina, who donated the collection of icons and works of folk art such as painted trays and bottles, folk toys.

An important activity of the Museum of Personal Collections is the organization of temporary exhibitions. Their themes are extremely diverse: "From the History of Collecting in Russia", "Art Associations in Russia of the



Late XIX-early XX Centuries Exemplified in Private Collections”, exhibitions and publications “Forgotten Names”, displaying famous modern art collections, etc.

In 2012, to the 100th anniversary of the Pushkin State Museum of Fine Arts, the large-scale exhibition “Portraits of Collectors” was organized. There was a great variety of artworks of the new generation displayed there, that showed a wide range of the collectors' interests. The exhibition included about 300 paintings, drawings and sculptures: works from the largest Moscow collections of Peter Aven, Ilya Glazunov, Tamaz and Iveta Manasheroys, Vladimir Logvinenko, Valery Dudakov and Marina Kashuro, Maria Salina and Sergey Krivosheyev, Victor Bondarenko and many others. The very name of the exhibition, “Portraits of Collectors”, means that the attention of the organizers was focused on the personality of a collector and the result of his activity. The exhibition introduced the audience to Byzantine and old Russian icons, paintings and drawings of old European masters of the XVI — XVIII centuries and the Russian art of the XVIII — the first half of the XX centuries.

CREATIVE CONNECTIONS WITH COLLECTORS AND HEIRS OF ARTISTS

A lot of well-known Moscow collectors have become members of the Club of Friends established and at-



*Spas v Silakh
(Christ in Majesty)
Late XV — early XVI
centuries. Tempera on
wood. 106 x 80
Collection of Mikhail
Chuvanov*



Robert Falk/ Vitebsk. 1921–1922. Oil on canvas. 87 x 98.8. Collection of Sviatoslav Richter

Zinaida Serebriakova
 Katia v Golubom
 u Yolki (Katia in a Blue
 Dress by the Christmas
 Tree). 1922. Pastel
 on paper mounted on
 cardboard. 63.6 x 47.5
 Collection of Ilya
 Silberstein



Vasily Polenov
 Christ ("Dreams").
 1894. From the series
 "Life of Christ"
 Oil on canvas.
 179.5 x 163.
 Collection of Sergey
 Solovyov



tached to the museum. They are provided with free access to private views and permanent exhibitions. Regular meetings with art experts, expert consultations and collectors commemoration meetings are held for them. The activity of the Club is a great joint research work, an opportunity to exchange experience and a platform for a thoughtful dialogue between museum researchers and collectors, heirs of artists. There are many topics and areas for discussion and disputes. Collectors play a prominent role in history (including the history of art). They are included in the space of human destinies and creative energy.

In 2018–2019 the Club worked on the programme of a new trend "Artists of Pleiades. The Heritage of Masters of the 1920–1950s". The heirs of the artists participated in its developing. The programme reveals the historical and artistic significance of the masters of that period. Common ideas about life and the world, their artistic position and tragic destinies united them. They are "VKHUTEMAS Lost Generation", students and teachers of Vysshiey Khudozhestvenno-Tekhnicheskoye Masterskiye (the Higher Art and Technical Studios), who showed their vivid and distinctive talent in the 1920s and early 1930s, but later found themselves physically destroyed. Some of them were repressed, the others were severely pushed to the very edge of artis-

tic life. Among them, there were Boris Goloposov, Alexey Kozlov, Nikolay Grigoriev, Yuri Schukin and other outstanding, talented, brave masters who formed their own post-avant-garde art. The programme includes scientific, educational and exhibition work.

In the Centre of Aesthetic Education “Museion” of the Pushkin State Museum of Fine Arts and in the museum lecture halls lectures on the history of private collecting in Russia, meetings and topic-related classes are regularly held. Thanks to the various activities concerning the collections and the unique people who created them, the museum demonstrates a wide panorama of Russian and West European art in its halls. It establishes a connection between the collectors of the past and the present.

¹ See the article “Private Collections in Russia and in the World — Experience of Interaction with Society and the State” by I. Matvienko.



*Publications of the Department of Personal Collections
Photos were provided by the Pushkin State Museum of Fine Arts*

ABROAD

During the works on the construction of the new Egyptian Museum building, several European museums will take part in a major project called “Transformation of the Egyptian Museum in Cairo”. We are talking about an old museum of antiquities in the centre of the capital of Egypt, in Tahrir Square. In particular, the British Museum will offer help in collection management, communication and work with visitors. At the same time, officials in Cairo and London emphasize that this initiative does not imply the return to Egypt of the famous 2000-year-old Rosetta stone, which is one of the most important exhibits of the British Museum. As stated in the press release, the British Museum will advise Cairo colleagues on the organisation of expositions in the halls of the Late Period and the Era of the Ptolemies, as well as labelling, and attracting visitors to new expositions. “Restorers from the British Museum will assess the degree of preservation of organic artefacts exhibited in the lower galleries and conduct training on techniques for the preservation and restoration of important painted fragments of tombs,” which is emphasised in the document. Funding for the work is fully provided by the European Union.

<http://www.theartnewspaper.ru>

Private Collections in the Museum Collection

Nina Mokhova

Fersman Mineralogical Museum, RAS

The collections of P.A. Kotchoubey and Heinrich von Struve with unique mineral samples, after entering the Fersman Mineralogical Museum, became the most valuable in it. Although, as the reader will see, they are very different in terms of undamaged state and the possibility of scientific description.



*Spinel, 2 crystals
0.7x0.7; 0.5x0.5
Sri Lanka*

© Fersman Mineralogical
Museum

The gathering has been known since ancient times. But it became most widespread in the XVIII–XIX centuries. Numerous private collections serve as the basis for major museums. The Fersman Mineralogical Museum is no exception. Its history starts from Peter the Great's purchase of a collection of minerals from Christoph Gottwald, a physician, in 1716. The collections of the natural scientist and public figure A.A. Nar-tov, Governor of Tomsk province V.S. Khvostov and the mining engineer V.A. Joss are an integral part of the museum collection. But in our museum as in any other, there are two mineralogical collections, the importance of which is difficult to overestimate.

COLLECTION OF P.A. KOTCHOUBEY

The history of the collection is tragic and amazing, but first about the collector. Peter Kotchoubey was born on June 17th, 1825 in Oryol. After graduating from the Mikhailovsky artillery military school in 1845, he continued his education abroad, and then returned to Russia and attended officer classes in the Mikhailovsky Artillery Military Academy. Soon he was appointed orderly, and then aide-de-camp to Alexander II. In the summer of 1855 Kotchoubey was charged to check the rumours about the large thefts of gunpowder and ammunition from the fortress of Narva. After carrying out the assignment he was received by the Emperor with a report on the results of the investigation. But the expected actions did not follow: some military officials were dismissed, but the sys-

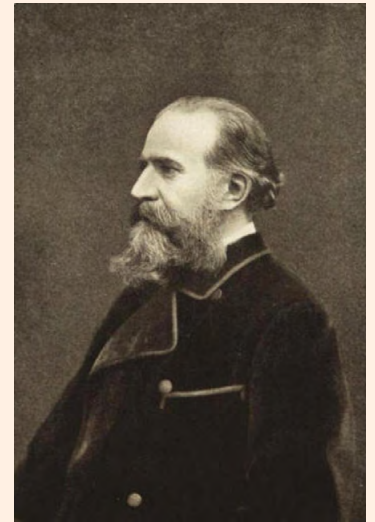
tem remained the same. P.A. Kotchoubey was very disappointed and in 1857 he retired. Since 1859 he lived in St. Petersburg, where he devoted himself to social activities. For example, thanks to his efforts in 1866 the Russian Technical Society was founded.

Peter Kotchoubey paid special attention to the creation of the Museum of Applied Knowledge, which he established in 1872–1873 together with N.V. Isakov. He donated several of his collections to this museum, located in the Salt town in St. Petersburg.

And his own house was sometimes called “house museum” for a reason. There were various collections kept (silver and art products), including a collection of min-



Peter Kotchoubey, like all the Kotchoubeyes before and after him, was an active collector of many different collections. His house in St. Petersburg was literally turned into a museum depository. For example, it housed a collection of 173 items including pistols, rifles, daggers and other weapons. The collection of paintings, according to the inventory, included 49 portraits painted in oil. Among them, there were portraits of all Russian emperors, starting with Peter I, who was a favourite one with the Kotchoubeyes. It is no accident that the name Peter was and remains one of the family names along with Vasily and Nickolay. In addition to the portraits, in the house, there are 37 paintings by Russian and West European artists, nine busts and seven statues.



Peter Arkadyevich Kotchoubey — the photo of the last quarter of the XIX century

Peter Nikolayenko, PhD in Historical Sciences, Professor in Saint Petersburg University of Ministry of Internal Affairs of Russian Federation

erals, which is “the best of the existing in Russia.” Probably the first items appeared in the collection of P.A. Kotchoubey in the 40s of the XIX century. They may have been purchased in August Krantz's mineral shop in Berlin. Then Kotchoubey enlarged his collection by collecting, buying and exchanging items.

In the XIX century mining developed rapidly in Russia, new deposits were discovered and mined. Collecting minerals spread widely in high Russian society. Significant finances and a wide range of acquaintances among mineralogists and geologists allowed Kotchoubey to buy his favourite minerals firsthand. To a great extent, he managed to enlarge his collection by buying count L.A. Perovsky's collection after his death in 1856. After P.A. Kotchoubey's death on December 22nd, 1892, his collection was supplemented slightly and kept in his estate Zgurovka.

The next stage in the fate of the collection dates back to 1905 when it was damaged as a result of peasant unrest. “Kotchoubey's house was burned down, and the collection was scattered about the garden, some items were thrown into the pond. After a long search, almost three-quarters of the items were found,” — thus this event was de-

*Beryl
Murzinka, the Middle
Urals, Russia.
5.5x6.9*



*Elbaite (Rubellite).
Shaytanka, the Middle
Urals, Russia*

scribed by A.E. Fersman. At that tragic time, the fate of the collection passes to Vasily Petrovich Kotchoubey, P.A. Kotchoubey's only son. Having gathered the collection after the devastation, Vasily Petrovich transported it to Kiev. Later in 1908, the collection was transported to Vienna, a catalogue of the items was published and negotiations with the largest museums in Europe and America

were started for its sale. In 1910 Vasily Kotchoubey sent the Russian Academy of Sciences a letter in which he offered them to buy the collection. From the 4th to the 25th of January, 1911, the collection was examined by Vladimir Vernadsky in Vienna. In March 1912 Vladimir Kryzhanovskiy, the curator of the Mineralogical Department of the museum, was sent to Vienna to accept the collection. And in April boxes with the items arrived in St. Petersburg.

On July 12th, 1913, a special law was enacted. According to it the Treasury issued 165690 rubles for purchase of the collection. This event, as noted in the report of the museum, was the most extraordinary in the entire two-hundred-year history of the museum. Thanks to such a valuable acquisition the mineralogical collection of the Academy of Sciences became one of the best in Europe, and its value has almost doubled.

In the collection, there were more than 3000 items. Among them dominated topaz, beryl, tourmaline, chrysoberyl, corundum, quartz, orthoclase, gold, zircons and apatites. There were also quite rare minerals in it. After the devastation of 1905 there were 2588 items in the restored and catalogued part of the collection. 2606 items were recorded in the museum catalogues in 1913. Nowadays, the museum houses 2457 items from the collection of Peter Kotchoubey¹.



*Emerald crystal
Weight is 2225 g*

In this collection, there is one of the first items found in the Emerald mines in 1831. That is a magnificent emerald crystal of a very rich dark green colour and without any yellow hue. Its size is 12.5 x 8.5 cm and the weight is 2.225 g. Among the early items, there is also the unique druze of alexandrite, found in the Emerald mines in 1840. The druze consists of twenty-two dark green translucent at the edges crystals, the largest one is of 7.2 cm (the item size is 25 x 14 x 11 cm, the weight is 5724 g).

Vladimir Vernadsky and Alexander Fersman believed the value of the collection is in the fact that it includes minerals from various paragenetic landscape complexes. Some deposits have been exhausted for long, but the collection allows us to see the silver from Kongsberg, the beau-



*Silver.
Wire-shaped twisted
crystal 12 cm long with
numerous branches,
on a quartz-calcite-
barite rock.
Kongsberg, Norway
17x8x5 cm*



*Unique druze of
alexandrite, found in the
Emerald Mines in 1840.
The druze consists of
twenty-two dark green
translucent at the edges
crystals, the largest
one is 7.2 cm. The item
size is 25 x 14 x 11 cm,
the weight is 5724 g.*

tiful druse of manganite from Ilmenau and the azurite from the Altai.

We can't help saying a few words about the undamaged state of not only the collection itself but also its attributes. The museum has several catalogues of the collection in it. There is also the "List of Minerals from the Collection of Vasily Kotchoubey with the Enclosed Inventory of the Boxes. 1906". The author's labels and tags have been preserved to this day. We may say that it is one of the most preserved old collections of the museum.

If Peter Kotchoubey's collection is the "gold standard" of a collection, where there is everything: inventories, catalogues, labels, information about the collector and, above all, when entering the museum, it was recorded in the inventory books of 1916 in full and without omissions, then another of our collections can be considered as its complete antipode.

COLLECTION OF HEINRICH VON STRUVE

The collection of the Russian diplomat Heinrich Christoph Gottfried von Struve was bought from him in 1830. There are several descriptions of this collection given by a variety of people, starting with Alexander Humboldt. According to them, there were more than 9000 exhibits in the collection. But it had been sold in parts, and in 1830 38 boxes arrived to the museum. There were about

6000 items and an inventory to them. However, to date, it is quite impossible to find the items of the collection by this inventory and to identify them, because by 1916, when the museum began to keep inventory books, some of the author's labels and some labels to the items had been lost. Those items that had been preserved with tags and labels were recorded in the inventory books, but discretely, and most records are with question marks. As a result, only about 500 items were recorded in the inventory books.

But we were lucky in another thing, it turned out that together with the items the museum received an incredibly interesting and unique catalogue, that is an album in a beautiful coloured cover. The album consists of 84 pages and contains 125 drawings of 131 items of Struve's collec-



Manganite.
Ilmenau, Thuringia,
Germany. 18x12 cm



Kotchoubeite (clinkstone with admixed chrome)
The item in the museum and the picture from Struve's album.

tion. The drawings are made in pencil and black and coloured ink. They are life-size and extremely accurate. On the cover, there is the inscription “Choux de minéraux dessines d'après nature d'après des échantillons du cabinet de monsieur Struve à Hambourg” (“Drawings of selected samples of minerals, made from nature in Mr. Struve's Mineral Cabinet in Hamburg”). All the drawings are provided with detailed descriptions of the illustrated items. Thanks to the drawings in this catalogue, it became possible to identify 33 items that had not been recorded in the museum documents as ones from Struve's collection.

In 2005, ECOST publishing house published the book “Heinrich von Struve's Collection in the Fersman Mineralogical Museum, RAS” by N.A. Mokhova. Since then,

the collection has been replenished with three more identified items.

Summarizing the search for items from the album, we would like to draw attention to the following. In any case, the absence of the author's labels makes it impossible to determine the owner of the unidentified items, although there are several theoretically possible options. For example, if an inventory number of an item is between the numbers of two identified ones, it may also belong to the collection (of course, if the author of it is unknown), and especially if they are all from the same deposit.

The work with items from a collection of ornamental and precious stones is very difficult. Thus, in the description of the collection there are “Chinese grotesque statuettes made of talc”, and indeed eight such statuettes are recorded in our books. It is unknown who and when passed them to the museum. The same thing can be said about a “big plate made of alabaster from China...”.

Despite the difficulties, working with historical collections is possible and also useful. It helps to realize and feel that behind each exhibit in the museum there is a man who is interesting not only as a collector, but also as a person.

¹ The author explains the difference in the number of depository items by the fact that small geological items often crumble because of their specific property. In addition, part of the collection was lost during the evacuation. (Editor's Note)

IN RUSSIA

COLLECTORS AND MUSEUM: EDGES OF GATCHINA EXPERIENCE

The formation of collections for such a complex museum exhibit as the Gatchina Palace and Estate Museum took several decades. But either way, the Palace exhibits were based on private collections. First on those of count Grigory Orlov, then of grand prince Pavel Petrovich and other members of the Romanov family. Therefore, it does not come as a surprise that in the present days the relationships with private collectors are of most importance to the museum and prove to be very productive.

It is impossible to overestimate the role of the private collectors as participants of inter-museum exhibits. For example, during the creation of the On Both Sides of the Trenches exhibition (215) devoted to the Gatchina life during the Nazi occupation in the Great Patriotic War many private collectors from Saint Petersburg and Gatchina provided unique materials, which cannot be found in the Palace's funds. P.I. Myagkov has provided valuable assistance to the staff of the Palace in creation of the Romanov Family Travels exhibition, and M.Yu. Karisalov has helped much in the Empress' Golden Dream exhibition. However, this phenomenon cannot be attributed to be a result of the recent years only. In 2004, an exhibition of the Gatchina Palace and Estate Museum's textiles fund had enjoyed considerable success. It was held with the participation of a collector N.A. Kostrogina.

Collectors also organise their own exhibits using the museum space. In 2018, in celebration of the 100th anniversary of the Local Museum Palaces in the halls of the Gatchina Palace and Estate Museum, the exhibition "Worthy of a Magnificent Palace" was held. The items from a collection of the Karisalov family, famous Russian collectors, were exhibited there. It is particularly gratifying that the portrait of K.I. Shestova, Mikhail Romanov's mother named Martha in the monachism, which was considered to be lost, was presented to the museum.

This shows another important facet of the collector's work, which is the help they provide to museums for expanding the scope of their collections. Unfortunately, tragic events of the 20th-century like the Revolution, the Civil War and the Great Patriotic War did tremendous damage to museum collections. Even now, the museums are not always able to return the lost treasures, if for example, they were transferred abroad or ended up in a private collection. A famous Russian collector V.A. Logvinenko acquired at an auction in Germany a carved icon Presentation of the Blessed Virgin Mary, which had its backside sealed. When he began to examine the icon, he found inscriptions



"Worthy of a Magnificent Palace..." exhibition from the Karisalov Collection. Unknown painter. Portrait of the nun Marfa (K.I. Shestova) in the Empress Maria Feodorovna's Dressing Room

and museum markings. With the help of a unique stock number, it was possible to determine that the icon belonged to the historical collection of the Gatchina Palace and Estate Museum. The collector decided to transmit the icon to the State. In 2011, the Presentation of the Blessed Virgin Mary icon, which was presented to Alexander III by monks from the Skete of Prophet Elijah, was given to the Gatchina Palace and Estate Museum.

Sometimes items related to the town's history are donated to the museum. For example, the English collector W. Daile presented a cane to the museum. Apparently, the cane was made in 1941–1943 by a soldier or officer of the German occupational troops. This is also the memory of history.

*Aisulu Shukurova
Gatchina Palace and Estate Museum*



Presentation of the Blessed Virgin Mary icon, 1889



Cane, 1941–1943

IN RUSSIA

CYCLING CULTURAL MUSEUM

Being one of the eight private museums of Kazan, this museum is at the same time one of the youngest among them. It was officially opened in December 2015. The main part of the exposition comprises objects from the collection of its founder Ildus Yanushev (Director of the Department of Relations with Government Bodies and International Organizations) in Delta company specialising in security equipment. He is also a Just Russia Deputy of the City Duma and the founder of Tatarstan Cyclists' Association.

The museum is located in the city centre inside the Rodina shopping mall and occupies two floors.

On the ground floor, there is a place where people can relax, enjoy tea, coffee and cookies, or even play the piano. There is also an exhibition stand on the history of the first bicycle created by Karl Drez in 1817.

The second floor features the exhibition of bicycles that have been created since 1869 in different parts of the world. It was in 1869 that the so-called boneshaker was released in France. It had a giant front wheel and no rubber tires on both wheels (this resulted in the absence of absorption, hence, the name). Here, one can find a bicycle with manual control manufactured after the First World War on the German government's request. It was designed for people injured during the war who were unable to ride the ordinary bicycle.



Also, the museum's visitors will learn the story of Onisim Pankratov from Kazan who was second in the world to make a bike trip around the globe. In 1908, he moved from Kazan to Harbin (China) and in 1911–1913 he travelled around the world covering the distance of more than 30 thousand kilometres in 2 years and 18 days. Another bike with a similarly rich history belonged to Sergey Rusakov, the USSR's champion in cycle tourism. Various trips were made on this bike. He assembled it using parts from different bicycles and sewed a backpack which allowed him to reduce the load on his back.

Among the bicycles manufactured during the Soviet time, there is the famous Ural dating back to the late 1970-s. It is still considered to be reliable and many people, who still own them, continue to ride Urals despite its weight of 20 kilograms.

The museum's staff strive not only to tell the history of the bicycle, but also show the bicycle's role in our culture. Also, they want to make this site the center of attraction for the cycling community. The museum has its own library where one can find books both in Russian and foreign languages about cycling as sport and cycling as tourism. Another part of the museum is the event space, where every Tuesday members of the Cyclists' Association meet to discuss problems, make decisions and agree on joint events.

Sources: inde.io, prokazan.ru

Visiting the Artist

Vladimir Zelenev

Museum Apartment of the Florentine Mosaic, St. Petersburg

The museum established in 2003 by B.L. and L.N. Oshkukov (collectors, admirers and connoisseurs of the Florentine mosaic) is one of a kind because it fully reflects the development of this technique in Russia. According to the author's intention, people should travel through the museum with a feeling that they are its guests. The museum's director tells about all of this in the article.

PROCESS LEADING TO THE MUSEUM'S CREATION

At the end of the 1990s, a former doctor and businessman Boris Lazarevich Oshkukov and his wife Lyudmila Nikolayevna visited Florence. During their visit, they noticed interesting panels elegantly made from stone plates of intricate shape fitted very tightly to each other. They saw something similar in the objects from the State Hermitage collection where this technology was used to make countertops, cabinets, clocks, and jewellery. In Italy, they learned that it was in Florence in 1588 where Grand Duke Ferdinando I de' Medici revived the ancient technology famous since times of the Sumerian Kingdom. He created the monopoly of the Florentine masters to fabricate luxury items from stones by creating a hard stone treatment manufacture, or as it was later called "Pietra dura" (hard stone). The glory of the brilliant Italian lapidarists gave the name to this complex mosaic technology.

What the Oshkukovs have seen in Florence had a great impact on them. B.L. Oshkukov has decided to enter the world of the applied and decorative arts and master the mosaic technology. He acquired the preliminary training in the Saint Petersburg Stieglitz State Academy of Art and Design at the Department of Monumental and Decorative Painting. However, it was not enough, and

Boris Lazarevich decided to continue his training with professional lapidarists. In parallel with acquiring master skills, the first works of art were purchased which later became the core of the private collection. By 2003, the collection consisted of more than 300 works in the Florentine mosaic technique and contained several sections: decorative panels, furniture, decorative and applied art objects, and jewellery items. The collection is basically a litmus test showing the state of the unique decorative technique in Russia at the beginning of this century. The next step was the creation of the museum.

MUSEUM

The Oshkukovs decided to open the Museum Apartment of the Florentine Mosaic for the 300th Anniversary of Saint Petersburg. At the appointed time, the

museum actually took the first visitors. The museum's creators had in mind their own unique museum's format that would become the culture, education and information centre, where a link between the masters of the Florentine mosaic and amateurs of highly artistic work would be maintained, and lapidarists could gain inspiration for their works.

A great number of unique works made of semi-precious stones and minerals are exhibited in the museum's rooms. The majority of the presented works are made in the Florentine mosaic technique by Russian masters; however, there are also works of Italian and even Indian origin. At the same time, the museum's creators tried to present works in dif-

ferent artistic styles like realistic, abstract or even in the style of fauvism.

The museum also has its own workshop where master classes and introductory tours are often held. A well-known lapidarist A. Gurbunov works in this workshop. A lot of his artworks are exhibited in the museum. Masters show that the Florentine mosaic's quality depends on a number of things; however, the most important factors are, aside from the artistic value, the skillful fitting of the stones, value, natural properties of the materials and the richness of the colour palette.

In addition, one of the museum's principles is the absence of storerooms. "The artist created a work of art for people to see it. Everything should be for the people, instead of collecting dust in the storeroom", says B.L. Oshkukov.

VISITORS

Entering the museum, a visitor finds oneself surrounded by the interior of the late 19th century with high ceilings and relevant furniture. The museum apartment was originally designed for small groups of 3 to 5 people. This was facilitated by the room features and the principles of communication with the visitors.

*Exhibition fragment.
©Museum Apartment
of the Florentine Mosaic*



At first, the collection's owners, who had no experience in running a museum, invited only friends, acquaintances, artists, and art historians in order to evaluate the viability of their idea. The guests had an hour and a half long excursion with a mandatory buffet and the exchange of opinions. These visitors were allowed to bring their friends and acquaintances with them.

Gradually, the number of visitors grew, but even now exclusiveness prevails over the massive participation. At the same time, people always specify the time and other details of the visit in advance. This allows the guide to prepare accordingly, and learn about the audience's awareness on the topic discussed during the tour. But what's never changed since the Museum Apartment's opening is the style of communication with the visitors. Moreover, both Boris Lazarevich and Lyudmila Nikolayevna often give the tour themselves. In any case, the tour becomes an unforgettable event for the museum's guests.

A person has a chance to travel in space and time by moving from one room to the other. For example, one sees the panels made in Khabarovsk

in the first room, and the works from Ufa and Sibay (the Republic of Bashkortostan) in the second. The artworks created by the artists from Khujand (Tajikistan) are presented in the library, and one can find a great number of panels from Gai in the dining room. Thus, in front of the people, a coherent picture full of bright colours unfolds showing the development of the unique artistic technique that allows combining the pleasure from watching the beauty of the stones with the delight from the fine design, where the stones take up the role of colours. At the same time, the visitors can see that each workshop presented in the museum can be distinguished by its original

*Exhibition fragment.
©Museum Apartment
of the Florentine Mosaic*





technique and the palette of the stones. For example, the Khabarovsk workshops use such rare minerals like Blue Jasper (similar to lapis lazuli), scarn, petrified wood and other materials that are mined only in the Far East. Masters from Ufa and Sibay use a rich palette of Jasper and aposandstone that can be found in the Southern Urals.

Several groups can be identified among the museum's visitors. Lapidarists, whose works were purchased for the museum's collection, became an integral part of the audience. They inspire the desire to work and improve one's own skills.

Geologists are also interested in the museum as most

of them not only love and know the stones, but also are experts in the Florentine mosaic. And they point out: "The collection presents the minerals and rocks world in a different and unexpected light. Perhaps, only a geologist can appreciate your collection. (Irina. Faculty of Geology, Moscow State University).

Museum workers also visit the museum and highly appreciate the collection's diversity. The feedback from the Hermitage staff is the evidence to it: "It is hard to impress a museum worker with a museum, but you did not just impress, you fascinated me. The interest in the Florentine mosaic translated into the language of the Russian soul will definitely make our society more spiritual, but only if you and your friends and supporters, including us, will work on it".

The opportunity to spend an unforgettable evening in Saint Petersburg turned out to be an important part for the foreigners. It turned out that almost a third of the museum's audience are foreign visitors. Some of them claim, as it might seem, the most unexpected things: "Thanks to you, I was able to discover a new form of art which

*Exhibition fragment.
©Museum Apartment
of the Florentine Mosaic*

seems to me as exclusively Russian. I believe that this mosaic technique is developed in Russia more than anywhere else. Russia is the world's leading centre for this form of art. (Jean-Patrick Cannerode, Doctor in Physics, France). And even the representative of the country, where “pietra dura” was born, points out: “I saw how well Russian artists can follow the Italian tradition and even surpass their teachers in creativity and originality”. (Franco Guaniccio, Italy)

Our compatriots leave the museum having made some personal discoveries too: “For me, you are wizards, storytellers, who opened the gates to the new fantastic world, which I knew nothing about. Earlier, a stone was just a thing I tripped over. And you have opened the world of stone for me. From now on, I will be looking down at my feet and search for this stone land. Thank you for the emotions that you gave me. I admire you”. (Olesya, Saint-Petersburg).

FUTURE EXPECTATIONS

Limited exhibition space put on hold acquisitions of further works. As it was already mentioned, buying works for the storerooms is not an option for the museum curators as it is disrespectful towards the masters who spent months on these works for people to see them. Also, the increased prices for the works of Florentine mo-

saic played its role. In a number of workshops, the prices exceeded the average European price level. However, the curators are satisfied with this fact as it shows the revival of this art form!

The collection's owners seek for the ways to help the collection find a second wind. The curators believe that the collection's preservation is possible only in case of its cost recovery and a profit, albeit a small one. Then, it will live. In their view, the transfer to the State Museums is fraught with the possibility for the collection to get into the storerooms, which is not an option. Selling the collection to wealthy people may result in ending the project development, which is also not the best option. Curators dream of good owners who will be able to develop this area of applied art even further.

ABROAD

The **Bauhaus Museum** in Dessau will be opened on September 8, 2019. The museum will be opened in conjunction with the 100th anniversary of the foundation of Bauhaus, an experimental art school established in 1919 in Weimar. The museum will contain the second largest collection (after the Bauhaus Archive in Berlin) of about 49 thousand exhibits, dedicated to the Bauhaus school. The museum building was constructed by the Spanish architectural bureau Gonzalez Hinz Zabala, which won the open tender in 2015.

www.bauhaus-dessau.de



For Children, about Children, together with Children

Elena Medvedeva

In Autumn 2018, the first phase of the Children's Museum opened in Tsaritsyno Museum-Reserve, Moscow. This is a space where one can not only get acquainted with the history of the famous architectural ensemble, but also play, relax and have fun. Whether the authors of the concept and the exhibit's artistic solution¹ succeeded in finding ways to satisfy such a diverse audience, we will tell when the Children's Museum is planned to be completely open. In the meantime, we will speak about the Museum's solution to the project's presentation.





© Tsaritsyno
Museum-Reserve

The organization of press conferences, briefings, press luncheons, press tours and other ways of communicating with mass media has long become the usual everyday life of the Russian museums. However, the children's press conference can be considered as a unique case in the museum practice. This initiative was taken by the Tsaritsyno Museum-Reserve in preparation for the children exhibition's opening.

The museum invited students from the Schools of Young Journalists, representatives of school press

centres, children's educational television studios, literary and photo clubs to participate in the press conference. In other words, all those children who see themselves as future correspondents, photographers or editors. In one of the museum rooms, more than 10 youngsters gathered "armed", as befits media professionals, with tape recorders, photo- and video cameras. Together with them, there were several moms with small babies who had already managed to visit the two rooms of the opened exhibition.

It was like a real press conference. The curators of the project, Elizaveta Fokina, Director of the Museum, Maria Korosteleva and Oleg Nikolaev (ArtTerra Bureau), were ready to answer the questions raised by the young correspondents. But before that, E. Fokina made an opening statement in which she





told about the popularity of the children's museums and exhibitions, where it is possible to learn through play, as in such exhibitions a strict museum rule "do not touch" does not apply. What's really got the children's attention is that these museums encourage active participation in educational game situations and interaction with the museum's interactive modules.

The young participants of the press conference learned that there will be five rooms in total, two of which can already be seen today. The first room is dedicated to the inhabitants and owners of the territory that houses the museum. Cartoon heroes specifically designed for the Children's Museum will help the young visitors to travel back in time. Of course, the museum exhibits will also become the guides in this historical journey.

The second room is devoted to the creators of Tsaritsyno ensemble, architects V.I. Bazhenov and M.F. Kazakov. One will be able to find the answers to the questions about construction techniques that the architects used, which elements were used to decorate the palace complex, and why Empress Catherine II was dissatisfied with both architectural projects.

The children were promised that both kids and teenagers will find something to do in the museum's space.

© Tsaritsyno
Museum-Reserve





© Tsaritsyno
Museum-Reserve



Also, the project managers admitted that the Children's Museum is a sort of experiment for the open-air museum. They expect the first visitors will help understand whether all their ideas are perceived correctly.

There were a lot of questions after the introduction. The first question addressed to the open-air museum's director by a student of the MSU School of Young Journalists Kristina Byurikova determined the discussion's tone for the whole press conference, "Teenagers are called generation Z, which is known for inability to concentrate for a long time or think about difficult things. Doesn't it seem to the Museum's staff that the interactive exhibit will only make the matter worse? After all, it eases the perception of the information

so that there is no need to think. Basically, it limits the imaginative thinking”.

There was no time for Elizaveta Fokina to take a breath as another teenage girl asked her question, “If children come to a museum where they can touch everything, they will have a wrong attitude towards the museums without interactive exhibits!”

Although, it was not easy either to answer the question of a five-year-old girl, who was at the press conference with her mother, “Why people visit the museums at all?”;

Maria Korosteleva and Oleg Nikolaev got quite difficult questions too, for example, this one: “Is there something unique at the exhibition, which I could not learn about on the Internet?”

The children's press conference lasted for more than an hour. According to the participants' feedback, the first experience was a success. Although one could feel how tired the museum staff was from trying to word their answers in such a way so that the professional vocabulary could be avoided and the children's interest maintained.

It seems to us that the children's press conference is a fascinating format for the Children's Museum. The remaining three rooms are planned to become open this year. What they will be devoted to is a secret for now; however, we hope to share it very soon.

¹ ArtTerra Bureau, St. Petersburg. Academic adviser: O. Dukuchaeva, PhD in Art History. Coordinator: Natalia Blokhina.

IN RUSSIA

TRADITIONAL BOATS OF BELOZERSK REGION

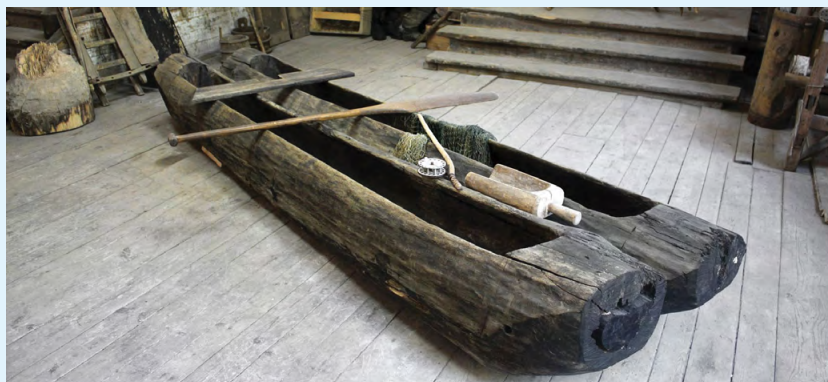
This private museum was established by Mikhail Stolyarov, a collector of antiquity. He was born in Megra village flooded during the construction of the Volga–Baltic Waterway. Being a hereditary carver, he learned not only from his father and grandfather, but also from things that suddenly turned out to be of little use to their owners. Stolyarov could not watch them deteriorate. Thus, the house of Stolyarov's family in Maeksa village soon turned into a museum depository: antique furniture, chests, spinning wheels, samovars, and other peasant utensils filled up the barn, attic, and even living rooms. This was followed by traditional wooden boats — his new interest. Stolyarov has begun to collect chunyas, ryukhas and even dugout canoes — dangerous rickety boats, because they tip over easily. The question of where to house the collection arose quite quickly. Stolyarov managed to settle in the former barn of the merchant Sukin near the city wall in Belozersk. There, he created his museum which he, actually, does not call this way. He sees it as a creative workshop involving free interaction with any of his exhibits. One can sit in the boat, take an original peasant utensil in hands...

The Traditional Boats of the Belozersk Region exhibition presents all types of local wooden boats as well as the famous Belozerka that withstands the White Lake's waves and takes on board up to 3.5 tons of fish. Also, the exhibition includes fishing gear, boatbuilding tools mastered by the owner and many peasant utensils. Stolyarov cannot tell exactly how many exhibits there are in the collection, as it always grows and acquires new items.

In addition to looking at the boats, the museum visitors can learn about the life of Northern Russia fishermen, fishing traditions and secrets, the manufacture of fishing gear, the distillation of tar and many other details about fishery. Guests come here from all over the region, capitals and even from abroad to watch and listen to the fascinating story. Those willing to try out the boats they saw, may visit Maeksa where M.N. Stolyarov has the so-called branch of his museum. The visitors can sail in any boat in order to take a ride down the river.

Stolyarov does not aim at earning money from this project. The income from the tours is spent on new exhibits and tools, as well as transportation costs and building maintenance.

Sources: goldenmiddle.ru, granimagazine.ru



Yakut Traditional Horse Saddle

Vasiliy Popov

Yakutsk State Museum named after Emeliyan Yaroslavskiy

Yakutia museums, as well as the State Museum of Oriental Art, the Russian Ethnography Museum and other Russian museums reposit objects of Yakut horse tack. Sometimes the exhibition includes men's saddles with round pommel and women's saddles with trapeziform pommel, with no specified date. As a result, visitors believe that such saddles have been used for a long time, but this is contrary to historical reality.

Before exposing a paleo-ethnographic object to exposition, museum officer has to get acquainted with new scientific data of the chosen object. From 1933 to 1950, 91 pre-Christian Yakut burials were excavated by the Yakut Republican Museum of Local Lore. Horse saddles were found among the accompanying objects. In 1995 I. D. Novgorodov, museum Deputy Director for Academic Affairs, in the article “Ar-

chaeological Excavations of the Museum” notes: “Yakut saddles which were found in the graves of the XVIII century, in contrast to saddles of the following time, were... quadrangular with brasses on the pommels” [Novgorodov, p. 152].



*Yakut female saddle,
19th century*



*Yakut traditional saddle,
17–18 centuries*

In the 1960s, the archaeologist and ethnographer I.V. Konstantinov in the territory of Central Yakutia excavated 55 burials of the XVII–XVIII centuries. In the monograph “Material Culture of the Yakuts of the 18th Century (according to the Burial Materials)” he also points out that “... in Yakut pre-Christian burials, the presence of the same type saddles with a rectangular pommel is noted” [Konstantinov, 1971, p. 125].

A.I. Gogolev, Dr. of Historical Sciences, conducted archaeological excavations of Yakut burials from the 1970s to the 1990s. In the monograph “Yakuts” (1993), he agrees with the conclusions of I.V. Konstantinov. Then A.I. Gogolev indicates that at the turn of the XVIII–XIX centuries, the shape of Yakut saddles pommel acquired ovality [Gogolev, p. 108].

Since the beginning of the XXI century, the Yakut burial complexes of the Middle Ages have been explored by the archaeology sector of the Institute for Humanities Research and Indigenous Study of the North (Siberian Branch, RAS) and the Sakha-French archaeological and ethnographic expedition. Horse saddles were found among the accompanying objects in the pre-Christian Yakut burials. They are of the same type with a rectangular pommel. In the scientific



*Yakut male saddle,
19th century*

*Burial of a man.
Sundar's nomad camp,
18th century*



ic publication of 2008, the author of the article described the Yakut traditional saddle [Bravin, Popov, 2008, pp. 132–133]. For visual analysis, the article illustrates photographs of horse saddles which were found in Suntarsky District in the Marba area in male and female burials of the 18th century. Also, the reader can compare the silver slabs of the saddle pommels of the XVII century burial (Nyrgan Boltonin — the ancestor of Boltoginsky Nasleg, Churapchinsky District) and the female burial of the XVIII century from Aana Alasa in Churapchinsky District.

*Front plate of Nyrgan
Boltonin's saddle
horn, 17th century*

The first Russian settlers: Cossacks, explorers, since the XVII century coachmen taught



Yakuts to tack up horses. Earlier, the Yakuts used horses only for riding and tacked up bulls to transport heavy loads. In the ancient legends, it is told how the Russians taught the Yakuts to use horse harness. For example, in the territory that belonged to the Yakut prince Badyam (now it is Ust-Aldan District), at the end of the XVII century, voluntarily settled the Cossack Vasily Gotovtsev, who taught natives to make and use Russian horse harness. From the XVIII century, the Yakuts were attracted to public transportation. Every year, the Yakut Districts supplied several thousand horses with guides to transport food and loads of numerous Far East and North America development expeditions. According to calculations of Dr. of Historical Sciences G.P. Basharin, 373,806 Yakut horses were attracted only during 1736–1785 and 1796–1830

[Basharin, 1956, p. 231–236]. Every year 1–2 thousand of Yakut men, working as horse breeders, learned the skills of using Russian horse harness.

Who was the first Yakut who adopted Russian culture? Of course, wealthy Yakuts, Toyons. Apparently, that's why the initials of the wealthy Yakuts are engraved on the saddles with the round pommel.

Gradually, with changing in lifestyle, the traditional household, general adoption of Christianity (1820s), under the influence of Russian culture in general and horse harness in particular, the saddle with a round pommel becomes a male saddle, and a traditional saddle (with changing of the pommel with rectangular shape to trapeziform shape one) becomes female.

Summing up the article, it is necessary to say that if the Yakut horse saddle with a round pommel is exposed at the exhibition, then the following should be written on the label: “Yakut horse male saddle” with indication of the century (XIX – early XX century) or engraving the date. If a female saddle with a trapeziform pommel is exposed, then the time of propagation should be indicated (XIX – early XX century).

According to archaeological materials, traditional Yakut horse saddles are considered to be saddles of the XV–XVIII centuries. They are of the same type with a rectangular pommel without gender division.

IN RUSSIA

MUSEUM NAMED AFTER VADIM ORLOV

The history of the house on the Volga embankment in Yaroslavl, where this museum opened in December 2018, goes back to the late 17th century. The mansion was built by the Rukavishnikov merchants, then it passed into the possession of the Shapkin merchants and has remained their property for the entire 18th century. At the end of the century, it was transferred to the jurisdiction of the city magistrate and afterwards bought by Trunov, a merchant known for his charity work. Later, he organised Russia's second free hospital, which gave the house its name House of the Physicians Society. After the Revolution, until 2001, the house was administered by the regional Healthcare Department. Then, the hospital was closed, and the building deteriorated. It was transferred to the Yaroslavl History Museum, which had no funds for its renovation, and, in 2014, the building was put up for sale. The house was acquired by Yaroslavl Carbon Black plant. V.Yu. Orlov, Director of the plant, decided to open the museum for exhibiting his own collection.

After the restoration, which lasted almost five years, one of the most famous and beautiful mansions in Yaroslavl came back to life in December 2018. The new museum was named after Vadim Orlov, collector, art patron, and an honorary citizen of Yaroslavl. He did not live to witness the opening; however, his will was fully executed. Now, the collection of more than 4.5 thousand items that Orlov had been compiling for more than 25 years is a public domain.

The exposition of the museum is divided into three parts. The art porcelain made in Russian and European factories in the 18–20th centuries is the largest and most significant section of the collection. Its special pride is the almost complete series “Peoples of Russia”, produced by the Gardner factory at the end of the 1870–1880s according to the illustrations of the book “Ethnographic Description of the Peoples of Russia” by Gustav-Theodor Pauli, a scientist and traveller. There are 50 figurines in total, whereas the museum in Yaroslavl possesses 41 of them. The second part of the exhibition is presented by the Kasli cast-iron mouldings of Ural plants of different centuries: horses, riders, military men, hunters, busts, etc. And the third part of the exposition is devoted to Russian and



European artistic and household silver. These items are exhibited in the interior hall furnished with the last century's furniture. One can find here silver cutlery, pipes, ashtrays, jewellery stands, small playing sets for children. Some items are laid out inside the drawers so that the visitors can open them and look over spoons, forks, knives, salt cellars, pepperettes, manicure sets, cigarette cases.

The museum building with its preserved brick vaults and historical inscriptions is also attractive to visitors. Renovators managed to show the house's origin by opening a part of the 17th-century facade with decorative kokoshniks.

Already at its opening, the Museum named after Vadim Orlov was claimed to be one of the best private museums in the Yaroslavl region.

Sources: vesti-yaroslavl.ru, yarcube.ru, vashdosug.ru

To the 100th Anniversary of the State Museum of Oriental Art

Photos provided by the State Museum of Oriental Art

The State Museum of Oriental Art, which recently celebrated its centenary, is one of the largest cultural and educational centres in our country today. It presents art and culture of the Far and the Middle East, South, South-East and Central Asia, North and Tropical Africa, Central Asia and Kazakhstan, the North Caucasus and Transcaucasia, the peoples of Crimea, Buryatia and Tuva, small indigenous ethnic groups of North Asia, the Amur Region and Chukotka dating from the 2nd millennium BC to the present day.

The anniversary is just another reason to remember that the museum was founded in 1918 on the basis of private collections. Among the most significant collectors to whom the museum pays tribute were P.I. Shchukin, K.F. Nekrasov, V.G. Tardov, D.M. Melnikov, V.S. Kalabushkin, I.E. Grabar, A.S. Kolomiyets and others. Following the best traditions of collecting, some of them donated or bequeathed to the museum the results of their collecting activities of many years.

One of the first (in the autumn of 1918) the museum received a collection of *K.F. Nekrasov* (1873–1940), nephew of the great Russian poet. In total, the stores include 328 items from his collection. His personality is bright and uncommon, he ventured different directions — from politics to art. In 1905, he was elected to the State Duma from the party of the cadets “People’s Freedom”, was sentenced to three months in prison, then withdrew from politics and engaged in literary and publishing activities.

After the October Revolution, Konstantin Nekrasov worked in the Department for Museums Activities and Protection of Monuments of Art and Antiquities, then in financial institutions,



K.F. Nekrasov

he studied the history of ancient Russian art and as a collector was fond of ancient Russian painting. But then he became interested in oriental art. He was especially attracted to Persia, where in April 1914 he travelled and purchased from the antique dealers and “grave robbers” a unique collection of ceramic products of



A vessel in the shape of a bird with a woman's head. Iran, 13th century, Dutch ware, painted black under a turquoise glaze



Items from the collection of P.I. Shchukin

On the left. A miniature “Akbar with a snake”, Mongolian style, 17th century, ink, gold

On the right. A panel fragment “Selling Yusuf on a market”, Iran, 18th century, Dutch ware, underglaze painting

the 12th – 16th centuries. Later, in France, and then in Italy, Pavel Muratov, who headed the Oriental Museum in those years, bought paintings, icons and Chinese miniatures with Nekrasov’s money. The collection contains mainly monuments of Iranian art and only a few Indian and Turkish items, as well as seven Japanese engravings of the 18th–19th centuries. The integrity and high quality of the collection, which includes ceramics, manuscripts, and min-



A miniature “Babur’s feast visiting Badi Az-Zaman Mirza” from the manuscript Babur-name, end of the 16th century, paint, gold

Items from the collection of I.E. Grabar. Hiroshige Utagawa (1797–1858) “Suijin Shinto temple in the Massaki region on the banks of the Sumidagawa river”



trait painting, historian of Russian art, art critic, one of the organizers of the museum and the founder of the Soviet school of scientific restoration — is widely known in our country. It is less known that Grabar collected an interesting collection of classical Japanese engravings — Ukiyo-e woodcuts, numbering about 150 sheets. It presents artists who worked in various genres, but much of the work falls on the heritage of

atures, suggest that K.F. Nekrasov not only had a subtle artistic flair, but also, apparently, deep knowledge in the field of oriental art.

The famous Russian collector *Pyotr Ivanovich Shchukin* is known mostly for his collection of Russian antiquities. But interest to the art of the East countries (Persia, India, China) originated in Pyotr Shchukin h in the 1880s. His collection included carpets and fabrics, miniatures, manuscripts, porcelain, ceramics, bones and stones, weapons of Iran and India of the 15th-18th centuries, of Turkey of the 16th–18th centuries. In an effort to preserve works of art after his death, P.I. Shchukin decided to donate them to the state together with all the buildings (his museum houses now the Timiryazev State Biological Museum). After the revolution, a huge collection of P.I. Shchukin was partially dispersed, part of the oriental things moved to the Oriental Museum.

The name of *Igor Emmanuilovich Grabar* (1871–1960) — master of landscape and por-



A sheet from the series “100 sightseeing places in Edo”, 1856, colour wood-engraving. Utamaro Kitagawa (1753–1806) — “A beauty with a fan”, colour wood-engraving



Items from the collection of V.G. Tardov

On the right. A tile depicting a horseman and a flying bird, Iran, 19th century, Dutch ware, underglaze painting, lustre

On the left. A prince with an apple in his hand, Iran, the first half of the 19th century, glass, tempera

the famous master Utagawa (Ando) Hiroshige, who preferred the landscape genre. I.E. Grabar found the collection of famous landscape series especially attractive. The sheets from the Utagawa Hiroshige series (1797–1858), subordinate to the decorative design, were most consonant with the artistic quest of the “World of Art” representatives.

In December 1927, Vladimir Gennadiyevich Tardov (1879–1938), journalist, poet and translator, donated his huge collection to the museum. After the revolution, he worked in People’s Commissariat of Education, People’s Commissariat of Foreign Affairs, was a public relations officer of the Russian SFSR Embassy, and Consul-General

of the USSR in Isfahan. During the time spent in Iran, Vladimir Tardov made a significant collection of unique Indian, Chinese and Japanese monuments. In the donation to the museum, he wrote that he had brought a collection, hoping to contribute to the study of the rich heritage of Iran. V. Tardov had a close relationship with the Museum of Oriental Culture, participated in the work of the All-Union Association of Oriental Studies. Like many Soviet citizens who worked abroad, Tardov was arrested on February 5, 1938, sentenced to death for espionage and executed on the special NKVD object “Kommunarka”. He was rehabilitated by Chief Military Prosecutor’s Office of the Russian Federation only in 1994.

Dmitry Mikhailovich Melnikov (1864–1949) presented his entire unique collection of Chinese art to the State Museum of Oriental Art — a person with an unusual destiny, most of which was devoted to China, where he lived for 64 years in total, 35 of which he had worked in a tea-trading company. For his entire life, he had been collecting “rarities of Chinese culture.” After the war, being in old age, Dmitry Melnikov decided to return to Russia. A part

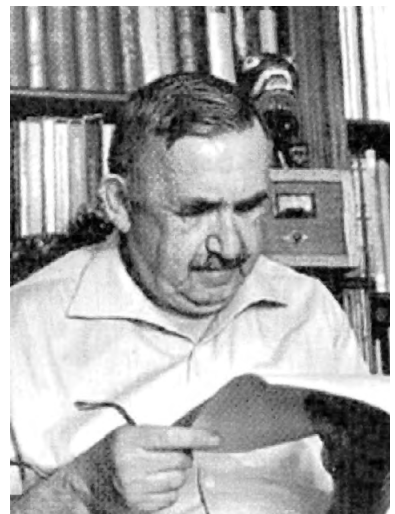
of the 15-box baggage way passed along the Yangtze River on several small steamboats, and one ship sank carrying a numismatic collection. D.M. Melnikov's collection has about one and a half thousand works and is diverse in composition: stone plastic, jade and pottery of the Han period (3rd century BC — 3rd century AD), bronze vessels and sculpture, snuff boxes, as well as varnishes, enamels, ivory, painting. The collection contains a group of bronze items, among which several vessels belong to the period of Ancient China (1 thousand years BC). The collection of ceramics and porcelain consists of more than 300 pieces. The collection of snuffboxes of D.M. Melnikov is the basis of the entire museum collection of these products. In addition to Chinese works, there are several Lamaist tank-icons in the collection.

In June 1926, the Commission on acquisitions of Glavnauka bought for the State Museum of Oriental Cultures a valuable collection (out of 305 items) of *Aleksey Matveevich Pozdneev* (1851–1920) from his widow Vera Nikolaevna, and in August 1926, she donated to the museum “300 silk Lamai idols” (i.e. small printed icons) from this collection. This unique collection formed by one of the greatest connoisseurs of the art of the Northern Buddhism (Lamaism), inexplicably, was ostracised by the museum staff. From 1946 till 1969, about 2/3 of its body were transferred to almost 20 museums of the Soviet Union. Specialist in Mongolian studies, Doctor of Mongolian and Kalmyk literature, Professor Pozdneev was one of the founders and the first director of the Oriental Institute in Vladivostok. In his youth, fascinated by the idea of the missionary activity of Russian priests in Asian countries, he graduated from the Department of Oriental Languages at St. Petersburg University, where he studied Chinese, Manchu and Mongolian literature, often travelled to Kalmykia to collect folklore materials. He participated in the G.N. Potanin's expedition to Mongolia and China, where he collected 972 volumes of Mongolian manuscripts and printed publications for the university library. He worked in Mongolia a lot even in his late years. In 1913, he received the title of Jun-Wang (Prince of the second degree) from the Mongolian government for his contribution into the public education of Mongols.



A.M. Pozdneev

In 1975, the museum received a collection of works from the Far East collected by *Vladimir Semenovich Kalabushkin* and his wife *Olga Markovna Guryan* (1899–1973). Vladimir Kalabushkin was a famous chemist-caster by training in this field, whereas Olga Guryan was a writer who wrote mainly for children and youth. Since 1949, Vladimir worked in China as a teacher. There he started forming a collection of Chinese household items and works of art. His range



V.S. Kalabushkin

of interest was quite extensive: furniture, arts and crafts, jewellery, sculpture, cold-arms, etc. V.S. Kalabushkin did a register for every section of his collection, thus forming a great card index that helped the museum specialists in the scientific process. When Vladimir fell seriously ill, he expressed the wish to donate his collections and books on the art of the Far East to the State Museum of Oriental Art. Following his death in December 1975, the collection was given to the museum according to his will.



A.S. Kolomiets

Thanks to *Alla Sergeevna Kolomiets* (1924–1976), a famous researcher of Japanese art, the museum collection today has large stores of Japanese prints of various artistic directions including traditional painters, decorators, “folk prints”. She had a great command of Japanese language and travelled extensively in Japan. While communicating with many painters and visiting work-



shops studying their work methods, she formed a significant collection, part of which was presented to her by the masters themselves.

During its century-old history, our museum has changed several names: museum “ArsAsiatica”, Museum of Oriental Culture, the State Museum of Oriental Art. The State Museum of Oriental Art today is not only a large exhibition complex but also a research establishment, which employs four Doctors of Science and thirty PhDs. New opportunities emerge for the museum in connection with the recent obtainment of additional sites on the territory of VDNH, the development of which is yet to be done.

Based on the Museum Press Office materials

Fumio Kitaoka (1918–2007) “Drying a cuttlefish”. A colour wood-enchaving from A.S. Kolomiets’ collection



Zinkina Kvartira (Zinka's Flat)

Vladislav Pronin,

Institute of Contemporary Arts

Photos by: Sergey Petrov ©Russian Academic Youth Theater

The Memorial Flat of V.E. Meyerhold in Moscow has recently gained extra appeal. Actors of the Russian Academic Youth Theater (RAMT) perform here the play “Love and Death of Zinaida Reich”. The audience member shares his impressions of the performance.



*Scene from
“Love and Death
of Zinaida Reich” play*

In 1928, in the centre of Moscow, in Bryusov Lane, between Tverskaya Street and Bolshaya Nikitskaya Street, one of the first cooperative houses was built upon the project of architect I. Rerberg, and it was named the House of Artist. Outstanding theatre figures started to live here, including the director Vsevolod Meyerhold and his wife Zinaida Reich, the leading actress of the Meyerhold Theatre. They did not live here for long, and they were on the way towards the future catastrophe.

The apartment, unlike its inhabitants, has been preserved. In 1991, thanks to the efforts of Maria Valentey, the granddaughter of Meyerhold, a memorial museum was opened here, where, in

particular, the director’s office decoration was restored as it was in 1934. With the aid of donors, the museum was filled with memorial belongings, and standard items were bought in antique shops. And now, the apartment — furniture, portraits, paintings — looks like it would be during the owners’ life. It feels like the famous master is relaxing now at the back of the room, just like

Petr Konchalovsky perpetuated him against the background of a bright carpet.

The play, which is performed in this decoration, was written by Valery Semenovskiy, theatre historian and playwright; he reconstructed “Zinaida Reich’s life and love” on the ground of documentary record, and director Alexander Ponomarev provided his version of the scenic narrative. It should be noted that in decorations and stage props the museum belongings are used.

In the performance, family relationships first come to the foreground, but nowadays they are rather perceived by the audience like a farce. Sergei Yesenin, Reich’s first husband, plays an important role in the plot. Once the poet-reveller knows about Zina’s decision to legitimize her relationship with the director, he concedes the newly-minted actress alongside their two children to him without hesitation. It is widely known, there is no need to gossip, but, being drunk, he often shouted under the windows of the Zinka’s flat that she had to come back. Hardly so!

Then the comic part fades away — each character faces misfortune. The theatre avant-gardist’s apartment is known as ominous in the capital. The director was arrested here, and soon “La Dame aux Camélias” was dealt away — this was the last role of Zinaida Reich. The play rehearsals were held in the small hall where today the actors of RAMT



perform it. Maria Turova, Aleksey Bobrov, Aleksey Myasnikov, Natalya Chernyavskaya and other performers not exactly transform into heroes, but rather tactfully apply to themselves these prominent biographies, testifying pro and con. Everyone on the stage is a victim of the regime, but they wanted so much to be loyal to the *vozhd*. Who will condemn them for it today?

The performance undoubtedly evokes compassion for the victims. But, everything got so much mixed up on this tiny stage, which replaced the historical scene. That is unsettling!

Core of the performance is the twists and turns of fate of Zinaida Reich and people in her life. A girl who arrived in the capital from Odessa soon

Actors Aleksey Myasnikov, Mariya Turova, Aleksey Bobrov

Building housing the Memorial Flat of V. Meyerhold





proved to be very popular and even desirable for some. She lively pounds out orders and decrees of higher authorities on a typewriter and explicitly snitches on her very own male and female friends. For ideology! She befriends Sergei Yesenin only because of her love of literature. Meyerhold has taken care of her, besides, the children

are orphans no more. Little is said from the stage about her love for a famous director. But the beauty is allowed to become a leading actress — and Maria Ivanovna (the actress Babanova) may cry for a while and leave the stage. Truly speaking, the audience did not come in flocks on “La Dame aux Camélias” with Reich, but it is all right.

An aspect treated superficially by museums — why the play by Meyerhold-Reich, which is most adored by theatre historians, was not a success? No answer, it's a shame. In fact, the left front of the arts ignored “La Dame aux Camélias”, and it seemed that the unsophisticated audience was not up to it. It was possible to exco-riate the Meyerhold's masterpiece both from the right and the left side.

Failing on the stage was an alarm which the couple did not notice. On December 28, 1937, Vsevolod Emiliev-





ich was present at this performance for the last time, and on the same day, “Pravda” was off the press with a devastating critique against Meyerhold. Shortly, the theatre was closed up, the director was arrested.

At this point, Zinaida Reich was to play the last tragic role in her life, which ended suddenly and ominously. The museum’s play shows that by losing the director and her husband she lost herself: she is possessed by insanity. She writes love letters to the helmsman. Believing in her lapsed irresistibility, she tried to make appointments with Stalin. She explained to him what

he had not understood in the work of the brilliant director. The audience may say that this is insane, but, after thinking for a while, they will recall how many splendid actors, singers, poetesses sent similar letters to the Kremlin when their loved ones got to Lubyanka. Passion and misery of Zinaida Reich are part of the ill-fated events of the epoch: the *vozhd* as delusion.

There is no catharsis in the end, the audience leaves the performance in silence, apparently giving themselves a promise to once again visit the ominous apartment that at one stroke lost its owners¹.



¹ Zinaida Reich’s daughter Tatyana Yesenina wrote the following about the death of her mother in a letter to her friend Mariette Shaginyan: “They didn’t take anything, didn’t rob, they came to kill and inflicted 7 wounds around the heart and in the neck, and she died in 2 hours, and Lydia Anisimovna was hit on the head, and she is alive. Everyone was in the country house, and Kostya went to Ryazan to see grandmother. Who were they? There were two of them and they were not found.” // T.S. Yesenina about V.E. Meyerhold and Z.N. Reich. Letters to K.L. Rudnitsky. Moscow, 2003.

IN RUSSIA

30 YEARS — ABOUT THE PAST, THE PRESENT AND THE FUTURE!



There are museums that live for centuries, and some that are brand new. However, the visitors are the souls of each and every museum. It is for them that museums keep the memory hidden in rare items, unusual interiors and incredible stories. 30 years ago, a Memorial House-Museum of Academician Nikolay Vasilievich Melnikov was created in a small town of Sarapul. His amazing fate takes us to the distant past. In 1909, a boy Kolya was born in the Melnikovs family in Sarapul. This house remembered his laughter, school years, and parents' voices. Years later, Nikolai Vasilievich will become an internationally respected scholar, and the house where he lived will be moved from one street to another. It will be turned into a museum forming a personal Fund of the Academician of Mining Sciences.

The idea initiators became people who are not indifferent to their city's history: Viktor Arkadievich

Shchadrin (Director of History and Culture Museum of Middle Prikamye), Lyubov Fedoseevna Glukhova-Orlova (the first head of the House-Museum of Academician N.V. Melnikov), museum's staff relatives, and academician's former colleagues.

The collection had a substantial increase in interesting materials, personal belongings, rare books from his scientific library in three decades. Also, the museum tells its visitors about other individuals from the world of science connected to Sarapul. All the guests are welcomed with warmth and affection and are offered different in subject and form educational programs: "Academician from a Clan of Shoe-Makers", "For One Educated Person Two Uneducated are Given", "Plasma Trainer" and many others.

In 2016, the Museum initiated a Science Park project aimed at developing the park territory. The interactive platform attracted citizen's special attention during the summer period. "Woods of Science" presented by such small architectural objects as "Lukomorye", "The Wise Gudgeon", "Rapid Sandals" is now a very popular place for a family vacation. The Scientists Alley and Academic Town will appear here shortly.

The anniversary is always the beginning of the search for new ways for further improvement. They will open new pages of development for the memorial museum and sparkle with bright colours of new museum programs, exhibitions and publications.

Oksana Ratnikova

History and Culture Museum of Middle Prikamye



News of ICOM

*The author of the column —
Dinara Khalikova*





Heritage Is in Danger. Museum Valuables Evacuation Guideline

In 2018, the Russian Committee of the International Council of Museums (ICOM Russia) presented an electronic version of the UNESCO/ICCROM Guideline translated into Russian – “Heritage Is in Danger. Museum Valuables Evacuation Guideline”.

The English-language edition of the Guideline was prepared by the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) at the end of 2016. Project on the Guideline translation was performed by ICOM Russia together with the St. Petersburg State University of Civil Aviation.

The Guideline structure is divided into four consecutive chapters, basing on which a museum employee will be able to ensure the collection safety during armed conflicts, technological and environmental disasters, as well as in case of other emergency situations. There are not only

practical tips, but also illustrated examples demonstrating the working procedure while evacuating museum valuables in the issue.

The first chapter of the Guideline — “Assessment” — will help specialists to understand the scope of the threat, take primary measures to suppress it, and select the most valuable items in the museum's collection that should be evacuated first.

The second chapter — “Preparation” — describes



primary measures necessary for the quick and safe evacuation of museum valuables. In particular, the museum employees, based on the criteria indicated in the Guideline, should determine the safe place where the museum items will be evacuated. To conduct this procedure successfully, it is necessary to obtain official permission from the regulatory authorities, create an evacuation team, assign a unique number to each evacuated item, catalogue the evacuated items, prepare materials for evacuation, allocate an area needed for packing the transported items, and determine the most convenient way of transportation. All above-mentioned points are described in more detail in the Guideline with examples of catalogue organizing and unique numbers developing for evacuated museum items.





The third chapter of the issue — “Documentation, Packaging and Moving” — contains practical tips on museum valuables proper packaging: from packaging materials selection to the packaged items marking process.

The last chapter of the Guideline, “Transportation and Storage”, describes the mini-

mum requirements for equipping the exhibit items temporary storage, their assortment and location after their arrival at the place of evacuation, as well as general measures and procedures for monitoring the collection condition.

In addition to these chapters, the issue describes in detail the materials and equipment that can be used in case of collection emergency evacuation in accordance with different types of museum items. The Guideline developed by UNESCO and ICCROM



is a step-by-step guide on how to deal with cultural heritage evacuation in emergency situations. It can help specialized institutes to prevent damage, loss or destruction of cultural valuables. The full text of electronic variant of the issue is available on the ICOM Russia website in the “Library” section.



Conference “Exhibition Projects: Creation, Management, Digital Development”

On March 14, 2019, the Russian Committee of the International Council of Museums (ICOM Russia), Panasonic Russia and the “Museum Plus” company will hold a conference “Exhibition Projects: Creation, Management, Digital Development” in the Jewish Museum and the Center of Tolerance.

Experts from museums, exhibition halls, expo-centers engaged in organizing exhibition spaces are invited to participate. The conference will consider different aspects of exhibitions creating process. We will discuss the main stages of exhibition preparation and holding: from concept and design to its attendance analysis and virtual saving after it ends. Besides reports, much attention during the business part will be paid to practical work formats and sharing experience.

During the practical part of the conference there will be held:

- **Panasonic Russia Workshop** on exhibition multimedia aspect elaboration, projection equipment selection, depending on the project objectives and characteristics.
- **Exhibition “Hackathon”**. Designing exhibition space with the materials provided by one of the participating organizations. The exhibition space is analyzed by the architect/designer, multimedia specialists, technical representatives. On the basis of the received information, the first concepts of designing and implementing the exhibition space are developed. Requirements to materials provision are sent to participants in advance.
- **Technological tour of the exposition of the Jewish Museum and the Center of Tolerance**, where it is possible to familiarize with the engineering solutions of full-fledged exposition.

Please see the detailed information about the conference on the ICOM Russia website.

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