

**Program for the ICFA Conference at the State Hermitage,  
St. Petersburg 13-17 September 2000-07-02**

**Wednesday 13/9**

Arrival in St. Petersburg. Checking in  
At the Astoria Hotel

20.00 Welcome Speech at the Auditorium,  
The Hermitage

Visit to the Hermitage Gardens and a  
demonstration of the Peacock Clock

**Thursday 14/9**

9.00-10.00 Board Meeting

10.00-11.00 Registration at the Hermitage Auditorium

11.00-12.00 Coffee Break

12.00-12.30 Professor Michail Piotrovsky  
Introductory Speech on the Hermitage  
Collection

12.30-13.00 Dr. Stephen Lloyd

Diplomatic gifts and the Artist-Collector: The  
presentation of four Raphael tapestry cartoons  
to Louis XVI by Richard Cosway (1742-1821)

13.00-13.30 Dr. James Holloway

John Urquhart of Craigston and his collection  
of contemporary  
Roman painting

14.00 Lunch at the Hermitage

15.00-17.00 Visit to the Collection and Treasury

19.00 Theatre

**Friday 15/9**

- 10.00-10.30 Board Meeting
- 10.30-11.00 Dr. Christopher Brown  
The early history of the Ashmolean
- 11.00-11.30 Dr. Mungo Campbell  
William Hunter as Art Collector
- 11.30-12.00 Coffee Break
- 12.00-12.30 Associate Professor Görel Cavalli-Björkman  
Gustav III:s Collection of Painting
- 12.30-13.00 Dr. Mitchell Merling  
Acquisitions of Mythological paintings at the  
Ringling Museum
- 13.00-13.30 Dr. Soili Sinisalo  
Sergei Diaghilev and the Finnish Artists
- 14.00 Lunch at the Hermitage
- 15.00 Visit to the Russian Museum and Summer  
Palace of Peter the Great
- 20.00 Concert at the Hermitage Theatre  
Reception

**Saturday 16/9**

10.00

Bus transport to Pushkin and visit to Zarskoje Zelo

Lunch at a typical Russian Restaurant

In the afternoon, visit to Pavlovsk Palace and Garden

Evening free

Departure

СПИСОК УЧАСТНИКОВ КОНФЕРЕНЦИИ ICOM

ФИО	СТРАНА	
<b>1. Mr. CHRISTOPHER BROWN</b>	Великобритания, Оксфорд	
<b>2. Mr. ALF BOE</b>	Норвегия, Осло	
<b>3. Mr. MUNGO CAMPBELL</b>	Великобритания, Глазго	
<b>4. Mrs. GOREL CAVALLI-BJORKMAN</b>	Швеция, Стокгольм	
<b>5. Mr. HENRI DEFOER</b>	Нидерланды, Утрехт	
<b>6. HELEN WUSTEFELD</b>	Нидерланды, Утрехт	
<b>7. FRODE ERNEST HAVERKAMP</b>	Норвегия, Осло	
<b>8. SIDSEL HELLIESEN</b>	Норвегия, Осло	
<b>9. JAMES HOLLOWAY</b>	Великобритания	
<b>10. ROSELYNE HYREL</b>	Франция, Париж	
<b>11. CATHERINE JOHNSTON</b>	Канада, Оттава	
<b>12. Mr. KONSTANTY KALINOWSKI</b>	Польша, Познань	
<b>13. Mrs. HANNE KOLIND POULSEN</b>	Дания, Копенгаген	
<b>14. Mr. &amp; Mrs. JACQUE KUHNMUCH</b>	Франция, Компьен	
<b>15. Mrs. IVA LISIKEWYCZ</b>	США, Детройт	
<b>16. Mr. &amp; Mrs. &amp; son STEPHEN LLOYD</b>	Великобритания, Эдинбург	
<b>17. SYNNOVE MALMSTROM</b>	Финляндия, Хельсинки	

18. Mrs. LILIANA MANOLIU	Румыния, Синайя	
19. Mr. MITCHELL MERLING	США, Сарасота (Флорида)	
20. Mr. STIG MISS	Дания, Копенгаген	
21. Dr. & Mrs. DEWEY F. MOSBY	США, Гамильтон (N.Y.)	
22. Mr. NILS OHRT	Дания, Ниваа	
23. BIRGIT JENVOLD	Дания, Ниваа	
24. MARIANNE SAASYE	Дания, Копенгаген	
25. Mr. SAMUEL SACHS	США, Нью-Йорк	
26. Mrs. SOILI SINISALO	Финляндия, Хельсинки	
27. Mr. KLAUS WESCHENFELDER	Германия, Кобленц	
28. М. Б. ПИОТРОВСКИЙ		
29. С. О. АНДРОСОВ		

Stul wants 15 minutes - she has about 10 slides. Could we not arrange a little take for lunch?

Do we want to ~~address~~ all have dinner at Astoria  
Aurora? Presumably Piotrowsky does not  
come

Minutes of ICFA meeting, held at the State Hermitage Museum, St Petersburg,  
September 13-17, 2000

In attendance: Christopher Brown; Alf Boe; Mungo Campbell; Gorel Cavalli-Bjorkman; Henri Defoer; Helen Wustefeld; Ernst Haverkamp; Sidsel Helliesen; James Holloway; Roselyne Hurel; Catherine Johnston; Konstanty Kalinowski; Hanne Kolind Poulsen; Jacques Kuhnunch; Iva Lisikewycz; Stephen Lloyd; Synnove Malstrom; Liliana Manoliu; Mitchell Merling; Stig Miss; Dewey Mosby; Nils Ohrt; Birgit Jenvold; Marianne Saabye; Samuel Sachs II; Soili Sinisalo; Klaus Weschenfelder

**Wednesday:** Participants assembled at the Astoria Hotel, some having arrived a day or two early in order to spend more time in local collections, as others no doubt prolonged their stay to do the same. Our sincere thanks to Hermitage curators who kindly accommodated many individual requests at this time. In the evening two small buses, which were at our disposal the rest of the week, accompanied us to the Hermitage Museum where we were greeted by the Director, Michael Piotrovsky, who made a welcoming speech. An elegant reception was held in our honour with a performance of the Hermitage's own orchestra in the gallery housing the famous peacock clock which also duly performed for its audience. Guests were free to wander into the adjacent Hermitage gardens, Catherine the Great's «hanging gardens», in the late evening light. Present at the reception were many Hermitage curators such as Irina Artemieva., Tatyana Kustodieva, Anastasia Kantor, Sergej Androssov, etc. some of whom also assisted at the papers during the following days.

**Thursday:** At 9 o'clock ICFA's Executive Committee met at the Astoria Hotel to review the program and matters to be brought up the following days. Present were Gorel Cavalli Bjorkman, Samuel Sachs, Henri Defoer, Konstanty Kalinowsky, Roseyne Hurel and Catherine Johnston. Absent friends were acknowledged, Alessandro Bettagno who projected joining us, Vivianne Huchard and Elizabeth Antoine who were prevented coming because of the opening of the garden at the Musée Cluny and particularly our Norwegian colleague Tone Skedsmo. At 10, registration for the conference began at the Hermitage. Our meetings were to take place in Catherine the Great's theatre which 1785, based on designs by Giacomo Quarenghi. At the first plenary session our chairperson, **Gorel Cavalli Bjorkman** confirmed the program, noting slight changes from the one previously circulated, and referred to the theme of our meetings, Collecting in the 18<sup>th</sup> century. She warmly thanked the Director for his generosity in hosting the 20<sup>th</sup> meeting of our committee and also Natalia Kolomietz and Marina Strouzer-Rodov for their help in its co-ordination.

At 11 o'clock **Michael Piotrovsky**, by way of introduction, made an illustrated presentation on the history of the collections, but also on the various structures that comprise the State Hermitage Museum. He spoke of the challenge to respect the historical traditions and, at the same time, to introduce modern museum standards involving climate control, filtering of ultra violet light penetrating the very large number of windows and repairs to the roof, etc. In the attempt to be as transparent as possible about the administration of the museum, problems are discussed openly in the press to whom financial reports with American style spread sheets are also given. A computerized inventory of the collection is now under way. Aside from a number of loan exhibitions (scheduled for Toronto in the Spring of 2001 one entitled *Rubens and his Circle*; in

Bassano da Grappa the summer of 2001 an exhibition of Venetian '500 painting) the quantity of material in storage promoted establishing various satellites in other countries, such as New York, Amsterdam, Japan and London (for instance, the rooms to be opened in November, 2000 at Somerset House) among which 5 or 6 exhibitions will rotate. The original small Hermitage expanded to include the much larger 18<sup>th</sup> century Winter Palace built by Francesco Bartolomeo Rastrelli to which Klenze added a wing in the early 19<sup>th</sup> century, and, just recently, has acquired space in the General Staff Building across the semicircular plaza that was erected in the 1820's by Carlo Rossi. There a display of 19<sup>th</sup> century decorative arts has been made possible through the contribution of Jayne Wrightsman. Historically the collections began with Peter the Great's acquisition in Holland of two dozen marine scenes, continue with the display of his kunstkammer, but it was with Catherine the Great that the most important expansion of the collection took place, comprising the acquisition of 225 paintings from the Prussian merchant Goltovsky, followed by 600 from Count Bruhl of Saxony and many more from the collections of Pierre Crozat (1772) and Walpole (1779). Alexander I and Nicholas I made further purchases from Josephine Beauharnais and her daughter, Ortense, mother of Napoleon III.. Some Stoganoff bequests came in 1911 and, with the revolution in 1917, other works from aristocratic collections although many things were sold at that time. Some years later a portion of the pictures from the Moscow collections of Shchukin and Morisov were divided between the Pushkin Museum and the Hermitage. Photographs illustrated how, during the last war, the Hermitage was also used as a hospital. Among the brochures on the activities of the Hermitage made available to us was one on visits by children. Apparently these commenced as early as 1870 and have continued to this day with many different programs now offered (information on these available through [www.hermitagemuseum.org](http://www.hermitagemuseum.org)).

Dr Piotrovsky's presentation was followed the next two days by various papers, some with tenuous Russian connections, the first by **Stephen Lloyd** entitled *Diplomatic gifts and the Artist-Collector: The presentation of four Raphael cartoons to Louis XVI by Richard Cosway (1742-1821)*. Now attributed to Giulio Romano, Cosway resisted the offer to sell these works to Russia in favour of France. In the course of a visit there in 1786, while he met with David and Trumbull introduced Mary Cosway to Jefferson, Cosway bought pictures by Watteau and an earlier work by the Master of St Giles. **James Holloway** then spoke on *John Urquhart of Craigston and his collections of contemporary Roman paintings*. This focused on the Jacobite circle in Rome. Aside from the Pretender and his immediate court, such personalities as William Hamilton and artists such as Trevisani, Masucci, Ghezzi, etc. In 1733 Urquhart contracted Batoni to make copies of pictures by Guido Reni and Barocci, but, too busy, he handed these on to Stefano Pozzi who also executed a copy of Maratta's *John the Evangelist*. Likewise Imperiale copied Reni's S. Lorenzo in Lucina *Crucifixion* when Batoni failed to deliver. Lunch was offered in the museum cafeteria and was followed by guided visits to the collection and treasury with remarkable collection of Scythian gold.. In the evening a ballet performance of *Don Quixote* was offered at the Mussorgsky State Academic Opera and Ballet Theatre.

**Friday:** ICFA Board Meeting considering 46 new applications for membership of which 28 were approved as active members, with 18 referred to other committees such as CIMAM, CIDOC, ICOFOM in voting capacity ICFA voting members now total XXX with 817 others in an affiliated capacity. The question of our meeting at the time of the 19<sup>th</sup> General Conference and 20<sup>th</sup> General Assembly of the International Council of Museums taking place in Barcelona in

July 2001 was discussed. The theme of this conference is to be *Managing Changes: the Museum Facing Economic and Social Changes*. The election of new executive of the ICFA Board at Barcelona was addressed with Samuel Sachs, Director Frick Museum, nominated as Chairman, Christopher Brown, Director of the Ashmolean Museum nominated as Vice-Chairman and Roselyne Hurel, Musée Carnevalet, nominated as Secretary. Votes in support of these names and the solicitation of other names would be sought from ICFA membership prior to July 2001 for ratification in Barcelona. Future locations for annual meetings were discussed with New York in 2002 considered a possibility given the rare occasions the group has met in North America, and the need to broaden the participation in ICFA activities was acknowledged. New membership in the Board would be sought as a means of accomplishing this.

At 10:30 **Christopher Brown** took up the theme of the principles of collecting with a paper on the history of the Ashmolean Museum, the oldest museum in the British Isles, begun in 1683 but the origin of which can be traced back to the botanical interests of John Tradescant (d.1638) who was sent to Archangel in Russia by Lord Wooten to collect flora and fauna, later making a similar trip to Algiers. His house in Lambeth, known as *Tradescant's Ark* was open to visitors where, for the price of sixpence, could be viewed Flemish crosses, an ivory horn from West Africa, a carved nut stone, Chinese jade, a hawk's hood that had belonged to Henry VIII, etc.. John the Younger, carried on his eclectic collecting interests bringing back from North America Indian robes, Canadian cariboo skins, belts and tomahawks. John the Elder also advised on the botanical gardens in Oxford and his collection of zoological and botanical specimens were eventually bequeathed to Elias Ashmole (1617-92) who funded the printing in 1656 of a catalogue with separate English and Latin editions. Together with Ashmole's own collection of coins and manuscripts this material would be housed in Oxford in a building opened by the future James II in 1683. An account of a visit paid by von Ufenbach in the early 18<sup>th</sup> century indicates that the specimens might have been better arranged and were subject to being handled by visitors including women. Only in the 19<sup>th</sup> century was a clear division made between the scientific material and growing collection of works of art and antiquities. From its very inception, however, the collection had been viewed as an educational tool, open to all and recorded at an early date by a catalogue.

**Mungo Campbell** contributed a paper, *William Hunter as Art Collector*. Physician to Queen Charlotte, Hunter collected coins, manuscripts, ethnographic and zoological material and geological specimens. In his lifetime his pictures were more for his private enjoyment while the rest was on public view, but at his death in 1783 his collection was bequeathed to the University of Glasgow. It would be housed in a building designed by William Stark who had spent three years in St Petersburg, later abandoned in the 1870's for a new site, that of the present day Hunterian. The collection of William Hunter's brother John, dispersed at his death, included works by Whistler and Macintosh and was more modern in taste. William knew Robert Strange and Allan Ramsay and was a friend of David Hume. Following studies in Edinburgh, he went to Paris in 1743 and 48 where he acquired two genre scenes by Chardin. He owned Ramsay's portrait of Richard Meade (to whom Watteau would turn for treatment of his consumption) and a Kneller of Newton. Portrayed himself by Ramsay, he also possessed a portrait of Queen Charlotte and two of her children at whose births he assisted. Two further Chardins were acquired in 1765 and, among 17<sup>th</sup> century Dutch paintings he owned, were a landscape by Koninck and an *Entombment* by Rembrandt. He is known to have commissioned paintings also from George Stubbs.



**Gorel Cavalli Bjorkman** discussed Gustav III of Sweden's collection of painting. Already in 1761 a catalogue indicated he owned 72 paintings and, in 1768, a Picture Gallery was established to which his mother, Queen Louis Ulrika's collection was added in 1777. By 1792 two publications appeared indicating purchases at the Sachs collection auction of Dutch and Flemish pictures that had been in Sweden since 17<sup>th</sup> century, among them a Rembrandt. Interest in French paintings was less strong until, in 1783, a visit to Italy brought about a change in taste, stimulated in part by a new interest in antiquity and in architecture. Thereafter his Picture Gallery was accessible to the public. Gustav III's favourite French painter was Greuze. He did not employ an agent but pursued things himself.

**Mitchell Merling**, curator of the Ringling Museum of Art, talked about the recent research on the Museum's founder's collecting practices, the reinstallation of the Museum, and recent acquisitions made to complement the existing collection. Because of his connection with the circus, Ringling's methods of purchasing were always considered haphazard and suspect. Recent research has demonstrated that Ringling was, in fact, influenced by the Enlightenment ideals for the Museum, and was cognizant of early sources which he checked against potential offers. The six hundred pictures he collected were intended to demonstrate regional comprehensiveness (à la Lanzi) as well as contain objects of high quality. Merling has recently reinstalled the Museum's twenty-one galleries to reflect the comprehensiveness of Ringling's vision, as well as the viewing circumstances typical of the original museum when it first opened in 1931. The Museum has recently acquired two 17<sup>th</sup>-century paintings which are intended complements to the existing collection: Abraham Janssens, *Cephalis and Procris* and *The Judgement of Paris* by Ludovico David.

**Soili Sinisalo** spoke on Sergei Diaghilev and Finnish artists. Finland formed part of Sweden from the Middle Ages until a 1809, when it was taken over by Russia. This was the beginning of an era of new opportunities, also breathing fresh life into the cultural life of Finland. Contacts with St Petersburg naturally improved. Artists learned their basic skills at the Finnish Art Society's school, often continuing studies in Germany or France. Finnish artists were invited to partake in major Russian exhibitions or to hold private exhibition in St Petersburg, as happened with Albert Edelfelt, a favorite with the imperial court. Edelfelt received similar acclaim in St Petersburg to what he had experienced in Paris. He met some of the young, gifted figures in the Russian cultural circles, including Sergei Diaghilev who came up with the idea of gathering the distinguished young artists in Russia and Finland for a joint exhibition to speed up the wave of reform. The preparations began in the spring of 1897 and towards the end of the same year, Diaghilev travelled to Finland to choose works. In January 1898 the great exhibition of Russian and Finnish artists was opened at Baron Stieglitz's Museum in St Petersburg, including 31 artists, 10 of which were Finnish. (295 works). The St Petersburg audience elected Gallen-Kallela's large depiction of rapids in winter in Eastern Finland, (*Imatra in Winter*, 1893), as the most beautiful painting of the exhibition. Impressionism was another main thread in Diaghilev's pioneering exhibition, alongside neoromanticism and symbolism. Edelfelt's *Christ and Mary Magdalen* from 1890 gave further impetus to this trend. Diaghilev had also chosen one significant work from Edelfelt's early period, *A Child's funeral* from 1879, which belonged to a Russian doctor, Botkin. Exhibited also were works by Eero Järnefelt and Mikail Nesterov. The exhibition also included some thirty small sculptures by Ville Vallgren. The Russo-Finnish exhibition was, all in all, historically a significant event, setting the cornerstone for the future activities of Mir iskusstva. Diaghilev presented Finnish art also in the first official Mir iskusstva-

exhibition 1899 in St Petersburg, showing, for example, works of Albert Edelfelt, Magnus Enckell and Akseli Gallen-Kallela

**Plenary session** at which Gorel Cavalli Bjorkman indicated this was the 21<sup>st</sup> year of ICFA's existence, reviewing the history of the formation of the committee, the various places the it had met in the intervening years between the general assemblies held every three years by ICOM, and the composition of ICFA's Executive and Board over those years. She reported on the discussions of the Board meeting the previous day, indicating the need for a new executive to take over responsibility at Barcelona in 2001. The fact that none of us (with the exception of Konstanty Kalinowski and Jacques Kuhnle) having been able to participate in the ICOM session at Melbourne, had meant the present executive served a double term. Discussions took place about what activities, outside the plenary sessions of ICOM, we might hope to undertake in Barcelona. Dr Pilar Vélez, Director of the Museu Marés will be our hostess. Might there be private collections to which she could gain access? Aside from the various public collections of Catalan material, obviously we would want to see the Picasso Museum. A visit to the monastery at Montserrat was suggested. It was decided that two working groups would be formed the first on 19<sup>th</sup> century collections to be headed by Marianne Saabye of the Hirshsprung Collection and the second on collections of sculpture to be headed by Stig Miss of Thorvaldsens Museum. The report of the Treasurer, Vivianne Huchard was communicated and the Secretary, Catherine Johnston read the names of the 28 new voting members of ICFA.

After lunch our group visited the collections of the **Russian Museum** in the Mikhailovskiy Palace opened to the public in 1898 and later expanded into the Rossi wing with its great neoclassical White Hall. Superb collections of early Novgorod and Muscovite tradition of icons and of late 19<sup>th</sup> and early 20<sup>th</sup> century Russian figurative and landscape painting, but also important portraits of Russian rulers such as Schubin's marble figure of *Catherine the Great as Legislatress*, the enchanting fancy pictures of Dmitry Levitsky, and later idyllic views of Russian peasants in vast landscapes by Venetsianov and Soroka. Following this we were given a tour of **Peter the Great's Summer Palace**, a delightful house on the Neva with a pronounced Dutch influence both in scale and the ceramic tiles and furniture decorating its interior, set in extensive gardens also bordered the Fontanka River and Swan Canal. Sergei Androsov, curator of Italian sculpture at the Hermitage, spoke of the arrangement of Venetian 18<sup>th</sup> century mythological sculpture which had been ordered by Peter the Great for which he has found documents both in St Petersburg and in the *Archivio* in Venice. For the not faint at heart, the afternoon continued with a tour of the Archangel Michael's Castle, also known as the Engineer's Castle, into which Paul I retreated shortly before his assassination which was in the course of restoration and to the newly installed rooms of decorative arts in the General Staff Building mentioned above.

In the evening there was a fine performance of *Giselle* at Catherine the Great's Theatre in the Hermitage where, in the interval, we met up with former Chairman Timothy Clifford and Jane who were in St Petersburg with a group of sponsors of the National Galleries of Scotland. This was followed by a reception in the Peter the Great rooms with speeches thanking our hosts.

**Saturday:** we were taken by bus to Pusjkin and the Palace of **Zarskoye Zelo**, one of several Imperial residences in the surrounds of St Petersburg, its baroque palace built by Rastrelli for Empress Elizabeth and expanded under Catherine the Great with a large wing added by the Scottish architect Charles Cameron. In the interior, noteworthy among the State Rooms were the Picture Hall hung three deep with paintings, the vast gilded Great Hall, the famous Amber Room, largely a modern recreation of the gift made to Peter the Great by Frederick the Great of

Prussia, installed by Rastrelli and the exquisite plaster work of the rooms designed by Cameron. After a tour of the park, we continued via the Alexander Park past the splendid Egyptian Gates of 1828, south to **Pavlovsk** and a splendid farewell luncheon in the restaurant at the entrance to the palace. The central block of this was designed on a much smaller scale for the future Paul I by Cameron, with semi circular wings added by Brenna, the interiors decorated by Quarenghi, Rossi and Voronikhin. We were greeted in the the Egyptian Vestibule lined with pharaonic statues and zodiac medalions by the Director who gave us an introduction and continued upstairs to Cameron's neoclassical Italian Hall and Grecian Hall, Maria Fyodorovna's library and boudoir with the Picture Gallery in the semi-circular south wing. We were also invited to visit the private apartments on the upper floor. Returning to St Petersburg late in the day, a large number of participants were persuaded by Mitchell Merling to join him at the Chinizelli Circus. The next morning a small group met at the Yusupov Palace on the Moyka before dispersing in various directions after a truly memorable visit to St Petersburg and its surroundings. We are all grateful to Michail Piotrovsky for having invited us to meet at the Hermitage and to Natalja Kolomietz and Marina Strouzer-Rodov for having coordinated our visit.

Catherine Johnston