



MEETING ICOM ICFA

Moscow, 2012, September 30-october 5th

**MUSEUMS OF FINE ARTS IN A CHANGING WORLD:
COMPLEXES AND COMPLEXITY**



State Pushkin Museum of Fine Arts

PROGRAMME

2012, Sunday September 30th

19.30: Meeting at the hotels' lobbies (Mercury Arbat Hotel, Bagration Hotel, Fabrika Hostel)

20.00 –22.00: Welcome afternoon tea. Chamber music. The Fyodor Shalyapin Memorial Estates



The Fyodor Shalyapin Memorial Estates. Music Salon

2012, Monday October 1st

State Pushkin Museum of Fine Arts

8.30: Meeting at the hotels' lobbies (Mercury Arbat Hotel, Bagration Hotel, Fabrika Hostel) and Transfer to the State Pushkin Museum of Fine Arts

9.00: Registration

9.30: Welcome speeches

9.50: Keynote speaker 1

Giuliana Ericani, *Museums of Fine Arts in a changing world: complexes and complexity*

10.20 – 11.50: Project's papers and discussion

- ✓ Nils Ohlsen, Oslo, Norway, *The project of the new National Museum in Oslo*
- ✓ Vladimir Prokoptsov, *Museum quarter in Minsk : museum space in city space*
- ✓ Natalya Zabolotnaya, *Development strategy of Mystetskyi Arsenal: innovational ways in contemporary museum complex work*

11-50 –12-10: coffee break

12.10 – 13.30: Project's papers and discussion

- ✓ **Georgi Villinbahov, *The State Hermitage Development Project***
- ✓ **Mikhail Mindlin, *The regional development strategy of National Center of Contemporary art***
- ✓ **Zoya Katashinskaya, *Is the culture de-centralization possible? (On the example of the Center Pompidou – Metz).***

14.00 – 15.00: Lunch

15-00 –16-30: Tour of the future Museum town territory and other buildings of museum

<http://www.arts-museum.ru/museum/buildings/main/index.php?lang=en>

16-40 –17-00: coffee break

17-00 – 17-30: Keynote speaker 2

Irina Antonova, *Development project of the Museum town of Pushkin Museum of Fine Arts*

17-30 – 18-30: Project's paper and discussion

- ✓ **Lev Nol, *Information and communication technologies in contemporary museum of Fine Arts: traditions and tendencies (on the example of the Pushkine State museum of Fine arts).***

18-30 –19-30: Tour of the main building of the State Pushkin Museum of Fine Arts (Old masters collection)

19-30 – 21-30: Welcome reception

2012, Tuesday october 2nd

State Tretyakov Gallery

<http://www.tretyakovgallery.ru/en/>

8.30: Meeting at the hotels' lobbies(Mercury Arbat Hotel, Bagration Hotel, Fabrika Hostel) and transfer to the State Tretyakov Gallery

09.00 –09.30: Registration and welcome

09.30 –09.40: Introduction

09.40 – 11.20: Theme papers

- ✓ **Olga Konukhova, *Trichotomy of museum functions***
- ✓ **Larisa Myzina, *Museum of Fine arts and public areas***
- ✓ **Yuri Komlev, *The role of museum in regional cultural identity formation***
- ✓ **Cholpon Turdalieva, *Museum Communication as a Source of Development of Kyrgyz Museums***
- ✓ **Lyubov Petrunina, *Practice of Using Multifunctional Module in the Contact with Visitors***

11.20- 11-40: Coffee-break

11.40 – 12.10: Keynote speaker 3.

Gail Dexter Lord, *New roles for urban museums – a global perspective*

12-10 – 13-00: Project's papers and discussion

- ✓ **Nikolay Zadoroznyy, *The Museum of Russian Icon: conversion of private collections in the public museum***
- ✓ **Pauli Sivonen, *Serlachius Museums Development project: new museum new audience***

13.00 – 13.10: Break

13.10 – 14.25: Project's papers and discussion

- ✓ **Riitta Kuusikko, *Korundi– star of Lapland : a new culture house in Rovaniemi***
- ✓ **Stephen Lloyd, *SNPG in Edinburgh refurbishment project***
- ✓ **Valentina Terenteva, *Museum complex in Shushenskoe: from house museum of Vladimir Lenin to multifunctional historical, ethnographic, architecture and art museum-reserve***

14.30 – 15.30: Lunch

15.30– 16.30: Keynote speaker 4 Special guest

Whitmore Damien, *Brand: knowing your purposes. A vision for museums in the 21st century*

16.30 – 17.00: Conclusion

17.00 –18.15: Tour of the main building of the State Tretyakov Gallery

18.15 –18.45: Transfer to the theatre

19.00: Opera “Pelleas et Melisande” by Claude Debussy based on the play of Maurice Maeterlinck

Stanislavsky Music Theater

2012, Wednesday october 3rd

9.30: Meeting at the hotels' lobbies (Mercury Arbat Hotel, Bagration Hotel, Fabrika Hostel) and transfer to Moscow Kremlin

10.00 –12.00: Tour to Moscow Kremlin and Armoury Chamber

12.00 –12.30: Transfer to the State Historical Museum

12.30 – 12.50: Welcome coffee

12.50 – 15.30: Tour of the State Historical Museum and Presentation of the “Year of 1812 Museum” (opened in September 2012 to the 200th anniversary of the Borodino Battle)

16.00: General meeting

15.30 – 18.00: Free time

18.00: Meeting near the entrance of the State Historical Museum and transfer to the Museum of Russian icon

18.30 – 22.00: Close buffet

19.00 –20.00: Tour of the Museum of Russian icon

22.00 –22.30: Transfer to the hotels

2012, Thursday october 4th

09.00 –12.00: Transfer to the State Memorial Historical, Art and Natural Museum Estate of Vasiliy Polenov

12.00 – 13.00: Welcome tea

13.00 – 13.30: Presentation of the museum

Natalya Polenova, *Regional historic house museums: superfluous luxury or privileged means of cultural democratisation*

13.30 –16.00: Museum tour

16.00 –19.00: Farewell dinner

19-00- 19-30: Transfer to Moscow

2012, Friday october 5th

Free time

Delegates List

1	ABRAMOV, Mikhail	Moscow, Russia	Patron, founder of the museum of Russian icon
2	ANDREEVA, Galina, Dr.	Moscow, Russia	
3	ANTONOVA, Irina	Moscow, Russia	Director, The Pushkin State museum of Fine arts
4	BALIGAND, Françoise	Douai, France	Conservateur en chef honoraire, musée de la Chartreuse
5	BALIGAND, Charles	Douai, France	Accompanying person
6	BARSKY, Alexander	Moscow, Russia	General Director, Iris Foundation
7	BURYKINA, Arina	Moscow, Russia	Chief curator, Museum of Russian icon
8	ERICANI, Giuliana	Italy, Bassano del Grappa	Director, Civic Museum
9	GNEDOVSKY, Afanasy,	Moscow, Russia	ICOM Russia Executive director
10	HAVERKAMP, Frode Ernst	Oslo, Norway	Senior Curator, National Museum of Art, Architecture and Design,
11	HYSLOP, Donald	London, UK	Head of Regeneration and Partnerships, Tate Modern
12	IVANNIKOVA, Anna	Moscow, Russia	Science secretary, Museum of Russian icon
13	IVANOVA-WIEN, Larisa	Moscow, Russia	Director, MARKHI museum
14	JANSE, Michelle-Rose	Wellington, New Zealand,	Displays and Collection Coordinator, Parliamentary Library, New Zealand Parliament
15	JANSE, Willem	Wellington, New Zealand,	Accompanying person
16	KATASHINSKAYA, Zoya	Moscow, Russia	
17	KITSILI, Aikaterini	Athens, Greece	free lance, Art historian - curator
18	KITSILI, Anna	Athens, Greece	Accompanying person
19	KOMLEV, Yuri	Orenburg, Russia	Director, Orenburg regional museum of fine arts
20	KONUKHOVA, Olga Veliky	Novgorod, Russia	Deputy general director, Novgorod museum-reserve
21	KUHNMUNCH, Annie	Dijon, France	Accompanying person
22	KUHNMUNCH, Jacques	Dijon, France	Conservateur en chef honoraire
23	KUOJÄRVI-NÄRHI, Reetta	Helsinki, Finland	Senior Curator, M.A. Sinebrychoff Art Museum

			Finnish National Gallery
24	KUUSIKKO, Riitta	Rovaniemi, Finland	Curator, Rovaniemi Art Museum
25	LEVITSKAYA, Natalya	Yaroslavl, Russia	Director, Yaroslavl Architectural Historical and Art Museum Preserve
26	LLOYD, Stephen Howard, Dr.	Edinburg, Scotland	Curator, Derby Collection at Knowsley Hall
27	LORD, Gail Dexter	Toronto, Canada	President, Lord Cultural Resources
28	MINDLIN, Mikhail	Moscow, Russia	Director, National Centre of contemporary art
29	MYZINA, Larisa	Kemerovo, Russia	Director, Kemerovo regional museum of fine arts
30	NOL, Lev	Moscow, Russia	Head of the informational department, The Pushkin State museum of Fine arts
31	NOVOKHATKO, Ksenia	Moscow, Russia	ICOM Russia Project director
32	NUMEROVA, Lyudmila	Moscow, Russia	Director, Museum of history of cacao and chocolate
33	OHLSSEN, Nils, Dr.	Oslo, Norway	Oslo Director, Department of Old Masters and Modern Art, National Museum of Art, Architecture and Design
34	PEREVEZENTSEVA, Natalya	Moscow, Russia	Key specialist, State Historical Museum
35	PETRUNINA, Lyubov	Moscow, Russia	Sociologist, Department of public affairs, The State Tretyakov gallery
36	POLENOVA, Natalia	Tula, Russia	Director, Fine Art Museum and National Park Vassily Polenov
37	PROCOPCEV, Vladimir	Minsk, Belarussia	General Director, National Art Museum of the Republic of Belarus
38	SAABYE, Marianne	Copenhagen, Denmark	Director, The Hirschsprung Collection, Ministry of Culture
39	SIVONEN, Pauli	Finland	Director, Serlachius Museums
40	TENBUSCH, Marion	Paris, France	Exhibition Project Manager, Réunion des musées nationaux
41	TERENTEVA, Valentina	Shushenskoe village, Krasnoyarsk region, Russia	Deputy director on development, Museum-reserve "Shushenskoe"

42	TOLSTOY, Vladimir	Moscow, Russia	ICOM Russia President, Adviser to the President of the Russian Federation
43	TURDALIEVA, Cholpon	Bishkek, Kyrgyzstan	Director, Center of Museum Initiatives NGO
44	VILLINBAHOV, Georgi	Saint-Petersburg, Russia	Deputy director of the State Hermitage
45	WHITMORE, Damien	London, UK	Director of public affairs and programming, Victoria and Albert Museum
46	ZABALOTNAYA, Natalia	Kiev, Ukraine	General director, National Art-Cultural and Museum Complex “Mystetskyi Arsenal”
47	ZADOROZNY, Nikolay	Moscow, Russia	Director, Museum of Russian icon
48	ZAKREVSKEYA, Ekaterina	Saint-Petersburg, Russia	

MINUTES: STUDY DAYS AND VISITS

Monday, october 1st

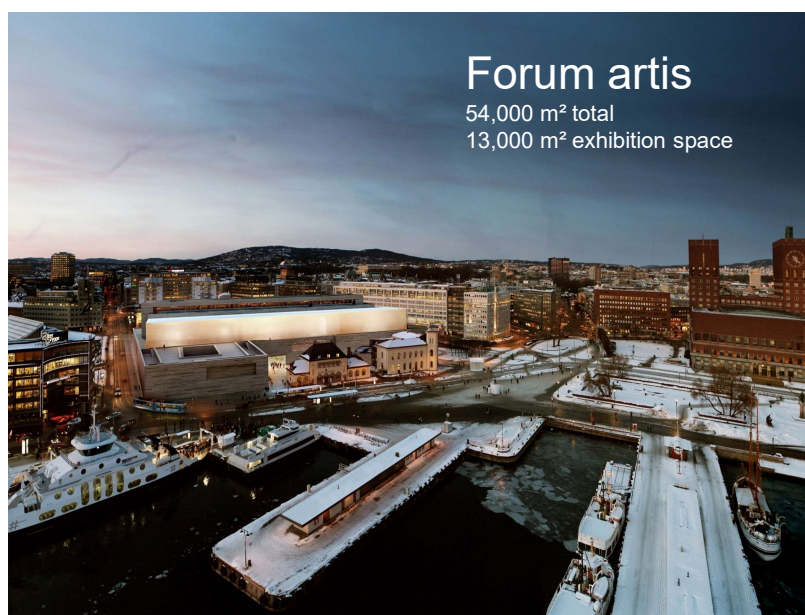
This first day takes place to the State Pushkin Museum of Fine Arts

Introduction by Giuliana Ericani on the theme of study days

Nils Ohlsen, *The project of the new National Museum in Oslo*

In 2003, The National Gallery, the Museum of Applied Arts and Design, the Museum of Contemporary Art and the Museum of Architecture received a common administration under the name National Museum. At the same time, the idea was born to unite four museums also bodily in one architectonic context.

A comprehensive competition resulted in electing the German Architects Kleihues and Schuwerk as winners in 2010. The actual construction will begin in 2014, presumably in 2017/2018 the museum will move into its new premises.



Project of the future museum

The museum's character is defined by the coexistence of the various kinds of art. The permanent collections of Old Masters, Modern and Contemporary Art as well as Art and Crafts and Design will be presented on a generous scale in only two floors, to enable direct encounters and comparisons between the individuals epochs, genres, techniques and media.

Vladimir Prokoptsov, *Museum quarter in Minsk: museum space in city space*

National Art Museum of the Republic of Belarus is the leading museum in the Republic (was founded in 1939 as picture gallery, in 1957- museum received the status of the State museum and from 1993 it is National Art Museum of the Republic of Belarus) with

collections more than 30.000 works of art: ancient Belarusian, contemporary Belarusian, Russian, European and orient Art.

Main building of the museum was constructed in 1957 to which in 1985-2006 was attached a new building.



Minsk, National Museum of Belarus

Starting from 2013 according to the State investment program will begin reconstruction with adaptation of these buildings in one museum complex. This will allow increasing exhibition areas and show Museum collections, to put modern engineering and technical equipment, lightening systems, creation of the all necessary infrastructure and technical devices for disabled persons. Museum quarter already forms the city area as a historical and cultural centre with all necessary infrastructures.

Natalya Zabolotnaya, *Development strategy of Mystetskyi Arsenal: innovational ways in contemporary museum complex work*



Kiev, Mystetskyi Arsenal

Mystetskyi Arsenal has been the most ambitious cultural project in Ukraine since 1991; it aims at creating the cultural, artistic and museum centre in Kiev's downtown. Architectural and semantic dominant of the National Cultural Art and Museum Complex «Mystetskyi Arsenal» is the Old Arsenal building constructed in 1783-1801, within the area of the Old Pechersk Fortress. During 19th and 20th centuries Arsenal retained its primary function as a facility for military needs. Yet, in December 2000 the Decree of Ukrainian President has started the re-visitation of the former military plant.

The reconstruction of the site is planned in two steps:

- “Museumification” of the Old Arsenal Building;
- Creating new cultural objects while preserving the existing historical landscape of the Old Pechersk Fortress.

Mission of Mystetskyi Arsenal – to unite the big number of Ukraine's cultural initiatives and achievements in a single conceptual national project, having in mind the presentation of Ukrainian historical and art legacy as an integral part of the world cultural heritage.

Georgi Villinbahov, *The State Hermitage Development Project*

The main architectural ensemble of the Hermitage situated in the centre of St Petersburg consists of the Winter Palace, the former state residence of the Russian emperors, the building of the Small, Old (Great) and New Hermitages, the Hermitage Theater and the Auxiliary House. The museum complex also includes the Menshikov Palace and the Eastern Wing of the General Staff building, the Staraya Derevnnya Restoration and Storage Centre and the Museum of the Imperial Porcelain Factory.

In 2008, a project of restoration of the eastern building of the former General Staff, built in 1820-1830 by the architect C. Rossi on the Palace Square, was launched. In 2014, a new museum complex of the Hermitage, designed for exhibiting art of the 19th-21st century is planned to be built here. The project's objective is to provide the museum with large exposition facilities, create convenient conditions for work for employees and storage of items, preserve and make available for visitors the entire ensemble which existed in the 19th century.

Besides development of the main architectural ensemble the State Hermitage creates regional (Kazan, Vyborg and others) and international (London, Amsterdam, Las Vegas) branches, which was created with the support and help of International clubs of Friends of the Hermitage.

Mikhail Mindlin, *The regional development strategy of National Center of Contemporary art (Moscow)*

The National Center for Contemporary Art (NCCA) was founded in 1994. From the first days of its existence, the Center has considered the development of contemporary Russian art and its integration into the international cultural context as its primary objective.



During this time, the NCCA has promoted and organized a series of major Russian and international cultural projects ; In the 18 years since it was founded, the NCCA has established branches in other Russians regions : St.Petersburg, Baltic and Volga, Ural, North Caucasus, Siberia. Each NCCA branch is an independent center with its own unique structure and area of creativity. The Moscow NCCA, as the parent organization, finances and coordinates the activities of its branches. The management structure of NCCA branches is horizontal, where each branch has creative independence and develops its own artistic programs that are approved by the Academic Board with the participation of all branch managers.

The new NCCA museum complex planned on Baumanskaya Street will become a site for implementing both Russian and international projects.

Zoya Katashinskaya, Is the culture de-centralization possible? (On the example of the Center Pompidou – Metz).

The question of cultural decentralisation is only prominent in countries where there is a historically formed strong capital. This problem does not exist in countries like USA, Germany or Italy, while it is extremely actual in France and Russia, where nearly all variety of activity (from economical to cultural) is concentrated in one centre.

But what does actually decentralisation implies? Should it be initiated by centre or rather by a region and which of these two variants is the right one? And if the truth is somewhere in between can we attain this golden mean or is it pure utopia? And finally what is the main purpose of decentralization: to create artificially new art centre, to organize propaganda of metropolitan values and life-style in regions or to give promotion to already existing local initiatives?

Having gone through an internship in recently inaugurated first regional filial of Pompidou Center in Metz (France). I would like to analyse how did these questions were solved and how the ideas were realized in practice.



Metz, Pompidou Center

Afternoon

Irina Antonova, *Development project of the Museum town of Pushkin Museum of Fine Arts*

The plan for measures connected with the preparation for and celebration of the centenary of the State Pushkin Museum of Fine Arts provides for the creation of the «Museum Town» complex in a district set aside for this purpose. In order to resolve a range of issues concerning the interests of both the Museum and the capital as a whole, the plan for the major projects to be carried out consists of three stages involving new buildings, reconstruction and the restoration and adaptation of various existing buildings within the “Museum Town” complex. The implementation of this Plan will increase the total area of the Museum complex to 125 000m².



Irina Antonova presenting the project development of the Pushkin Museum

It will resolve the problem of the dire shortage of space for the Museum's repositories, its unique library, restoration workshops and also exhibitions. The buildings of the Museum complex will be supplied with modern technical and security equipment providing optimal conditions in which to house unique collections. It will make it possible to admit 3 million visitors per year and to widen considerably the range of additional services provided by the Museum (cafés, shops....).

Lev Nol, *Information and communication technologies in contemporary museum of Fine Arts: traditions and tendencies (on the example of the Pushkin State museum of Fine arts)*.

Information and communications technologies find wide applications in the Fine Arts museums worldwide. The Pushkin State museum of Fine arts more than 20 years uses information and communication technologies in different spheres of its work. Museum wants not only to develop existing systems, but also to elaborate new ones which will be realized in the framework of the museum development.

It is important not only to create a data base, but also to preserve the data. With this purpose electronic deposit was created in the museum. Museum regards information and communication technologies as one of the most effective means to improve museum exhibition activity. But it's important to remember that usage of the modern technologies it's not an end in itself, but a tool to implement main museum activity.

Tuesday, October, 02

This day takes place to the State Tretyakov Gallery

Morning

Modérateur : Dr. Mikhail Gnedovsky

Olga Konukhova, *Trichotomy of museum functions*

Trichotomy of museum functions: is contradiction in definition possible? How to harmonize requirements of storage, research and promoting? Is visitor a distraction factor or a welcome client? What is museum for from the point of view of employees? Admissible scenarios of activating museum space. How to make them work?

Does museum meet social demand? What does society want from museum and who is our loyal customer? Charity projects for the Underprivileged vs. search for museum's benefactors: how to combine roles of the philanthropist and the recipient of charity?

Larisa Myzina, *Museum of Fine arts and public areas*

Project work in the museum is a special type of activity – a small model of strategy. Taking a decision to realize projects, museum changes trajectory of own development and already could not exist in fixed frames of the museum work, which

could be defined as “collection, keeping and studying”. We could interpret museum as a temple of art, as a cultural institution, as a leisure institution... Art Museum of Kemerovo is one of the few museums, which has gone beyond the museum walls after initiating the project ARTPROM. Public art artist from St-Petersburg, New-York, Vladivostok and Kemerovo participated in the project. ARTPROM has united educational, social and cultural functions and has shown that museum could participate in the changes in the urban environment.

The second stage of the process was the project “I’m changing the city” (2011-2012). It was an educational project. Graffiti artist’ and youngsters of the Kemerovo city, which have participated in the project, wanted to change the aspect of the city they live in. Graffiti school in the museum allowed these boys to create their own works of art in the streets of the city. They understood that youth is not a reason for the position of “observer”, and they could change their city.



Graffiti in Kemerovo city

Yuri Komlev, *The role of museum in regional cultural identity formation*

Today museums understand importance of the communication and this will lead to the museum transformation into centers of the intercultural cooperation, which form polycultural person. Museum integration into the modern information infrastructure needs creation of the new methods of the communication process modeling. Museum is the most accessible and attended cultural institution, its services are almost gratitude and attractive to different social groups especially for low-income groups (children, unemployed, retired persons and disabled persons). Museum help people to socialize and to elaborate social and civil position.

Cholpon Turdalieva, *Museum Communication as a Source of Development of Kyrgyz Museums*

Communication in the contemporary time is the most important source to be effective and beneficial. In paper, we will discuss the role of communication in the

development of Kyrgyz museums. What Kyrgyz museums are now and how do they lead their communicative skills and strategies? We argue that Kyrgyz museums are still and ineffective because of several connected factors. First, they still live with the old philosophy that a museum is a keeper and conservator of material and non-material heritage and the role of museum professionals is to educate visitors. Second, Kyrgyz museums does not develop communication strategies as a source of self-sustainability and self-representation and still dependant from the state support. Third, branding is not involved in the museum management and fundraising and there is no any program to think and design the museum brand.

Painting, Kyrgyz national jewelries, and other staff kept in the museum eclectically communicate with each other. Visitors therefore do not clearly understand the goal and objects of this or that collection. The same can be said about other central museums of Kyrgyzstan. In a whole, museums of Kyrgyzstan should learn the strategies of communication and effectively use them in their practice.

Lyubov Petrunina, *Practice of Using Multifunctional Module in the Contact with Exhibition Visitors*

An educational quiz timed to a certain exhibition including some modules set up to stimulate visits, sales at museum shop and partnership with business takes place at Tretyakov Gallery for several years. The quiz is directed to adults and it's pretty popular among them (about four thousands of participants). The quiz participant should visit the exhibition as the answers to the questions can be found there only, and leave the filled form in the special box. At the first stage the jury selects all the participants that gave corrects answers. The invitations for the next step are sent to them. The solemn ceremony of prizes drawing and handing in held at the second stage includes the elements of the lottery as the prize fund is drawn among the first winners present at that ceremony. The sponsors offer their products and the winners comment on the role played by museum in their lives.



Entrance of Tretyakov Gallery

Gail Dexter Lord, *New roles for urban museums – a global perspective*

In the 21st Century, museums have become an integral part of city building and creating urban places where people want to visit, to recreate and to exchange ideas. The museum building boom has taken a new direction whereby museums are clustered in groups with other museums and with missed-use development so as to create a critical mass of attraction and activity.

Gail Lord, one of the world's foremost museum planners, will review some of the most dynamic museum clusters being built today such as Saadiyat Island Cultural in Abu Dhabi, the development of the National Museum of African American History on the Smithsonian Institution of Washington, the Canadian Museum for Human Rights of Winnipeg and the M+ Museum in the West Kowloon Cultural District (Hong Kong) to draw principles from her professional experience that can be in dialogue with museum planning and cultural planning in Russia and elsewhere..

Pauli Sivonen, *Serlachius Museums Development project: new museum new audience*

Serlachius Museums (Mänttä Finland) is a private Museum organisation, owned and financed by the Gösta Serlachius Fine Arts Foundation, of the name of Gosta Serlachius (1876-1942), industrialist of the paper and collector of art. It has two museums; one of them is an art museum (Gösta Museum); the other is a cultural history museum (Gustaf Museum).



Gösta Museum



Gustaf Museum

Right now Serlachius Museums has started a project, after which this museum complex will be much bigger than it is now. Art museum Gösta will acquire much more space as the foundation will build an extension of 5.000 m²

For Serlachius Museums, this is a crucial moment. Additional facilities will allow more versatile museums activities, which will hopefully bring more visitors for the museums. Since Mänttä is a remote, small town, the museums should also influence the town administration, in order to make Mänttä more attractive tourist destination.

Riitta Kuusikko, *Korundi– star of Lapland: a new culture house in Rovaniemi*

Rovaniemi, the capital of Finnish Lapland is located on the Arctic Circle. Rovaniemi Art Museum is situated in a new renovated building Culture House Korundi. Korundi opened last spring 2011. The core of Korundi's operations is formed by two nationally significant and internationally notable art organisations: the Lapland Chamber Orchestra and the Rovaniemi Art Museum. The name « Korundi » was chosen as a result of a competition. KORUNDI (*Corundum*), is a mineral found in Lapland (Star of Lapland).



Kari Huhtamo Exhibition

Rovaniemi Art Museum actively works with Nordic and Russian museums in North. The aim of the project is to give the children and youth, who are living in the northern areas, tools to build their own cultural identity.

Stephen Lloyd, *The Scottish National Portrait Gallery in Edinburgh refurbishment project.*

The SNPA is one of the most important cultural institution founded at the end of the XIX century, designed by Sir Robert Rowand Anderson under a neo-gothic style shape to receive the national collection of Scottish portraits. This Museum, as Scottish National Gallery of Modern Art, is a part of National Galleries of Scotland. Stephen explains the methodology of the project: restoration of the historic building, the development of new 17 rooms, including spaces of graphic art (photos and new media). A library and an educational service complete the set.

Valentina Terenteva, *Museum complex in Shushenskoe: from house museum of Vladimir Lenin to multifunctional historical, ethnographic, architecture and art museum-reserve*

House-museum of Vladimir's Lenin House-Museum from 1930, the complex, situated in the region of Krasnoyarsk, became at first Museum-Memorial calling back the exile in Siberia of Lenin; it was reorganized in 1993 in historic and ethnographical museum. In 1998, the collection of the picture gallery I.Rehlova enters the museum. From

2011, the museum fitted out on its site six farmers' houses; next year, the complex got bigger of a park. Of ideological complex, it was transformed so gradually into a cultural organization.

The group evokes the atmosphere of the life of the Siberian farmers in their wooden houses today, with kitchens and objects of the common life.



Wednesday, October 3rd

This day was dedicated to the history and to the art of Russia. Each looked forward to the visit of the Kremlin, its churches and its Treasuries.



Aerial view of the Kremlin

Our steps drove us to the Palace of Armors builds on the plans of the architect Konstantin Tron in 1851 (to whom we also owe the Great Palace of the Kremlin and the Cathedral of Christ the Saviour). The Palace shelters the most

prestigious collections of the Kremlin: the tzars' treasury as the ceremonial tsar's vestment and coronation dress, but also the vestments of the Russian Orthodox Church's hierarchs, the largest collection of gold and silverware by Russian craftsmen. We shall not forget to mention the Russian and European collections of ancient weapons, coaches and other precious objects.



Vladimir Monomakh's Hat

Pursuing our trip around to the Red Square, we go to the State Historical Museum, the biggest museum in Russia with more than 5 million objects. The biggest Russian artists, such as Viktor Vasnetsov, Ilya Repin participated in its decoration glorifying the heroic deeds of Russia.

This Museum shelters in its walls the Patriotic War of 1812 Museum. Inaugurated on September 3rd 2012, it redraws the history of the Battle of Borodino between the armies of Napoleon and those of Alexander I of Russia driven by Marshal Kutusov. Let us call to mind that for the French people, this battle bears the name of Battle of the Moskova.



Some delegates during the visit of the Museum of Russian Icon

Our trip ends with the visit of the Museum of Russian Icon with Nicolay Zadorozny, Director of the Museum. This Museum was founded in 2006 by Mikhail Abramov; it was the first example in Russia converting private collection in an open and public museum, which confirmed their status on various, including state levels. The message will demonstrate different facets of this experience, including the experience of scientific research.

Thursday, October 4th

We leave Moskow to visit, under the direction of the descendant of the artist, Natalia Polenova, the State Memorial Historical art and Nature Museum Estate of Vasily Dimitrievich Polenov (1844-1927).



Polenovo, Vassili Polenov Museum

This house-museum, situated at 100 km in the south of Moskow near the river Oka, was founded in 1892. The Polenov Family settles down there; the artist fits his studio in the superior floors. Big openings allow to benefit from the landscapes and from the view on the river Oka and on Taroussa. Born in a family of humanist artists, Vassili Polenov, whose famous painter of the school of Brullov, the mother is spends her childhood in Saint-Petersburg. Wishing to dedicate itself to the painting, he enters the Academy of Arts and travels through Europe, in particular in France.