



RIJKS MUSEUM

IV Международный
научно-практический
семинар

Сохранение культурного наследия

Научное исследование
и реставрация
произведений голландской
и фламандской графики

Mutual Cultural Heritage



Dutch and Flemish Graphic Art

Masterclass Omsk 2016

SCI - Foundation for Cultural Inventory



Mutual Cultural Heritage

4th International Master Class “Conserving Cultural Heritage.
Scientific Research and Restoration of Dutch and Flemish
Graphic Art of the 17th-19th Centuries.”

Ministry of Culture of the Omsk Region
M.A.Vrubel Museum, Omsk
GosNIIR, State Research Institute for Restoration, Moscow

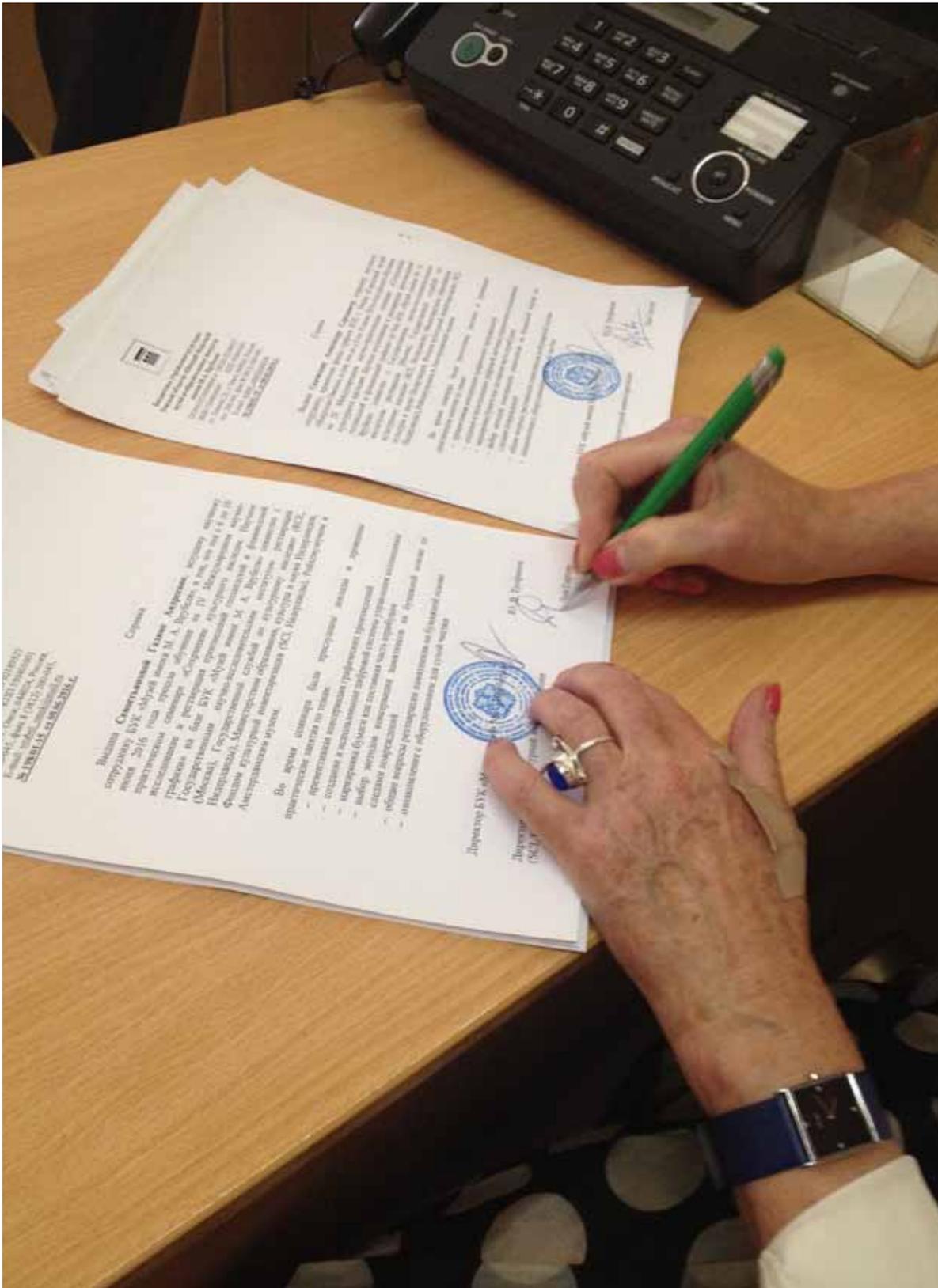
Embassy of the Netherlands in the Russian Federation, Moscow
The Netherlands Ministry of Culture, Education and Science
Foundation for Cultural Inventory (SCI) Amsterdam

In cooperation with:
Agency for Cultural Heritage (RCE) Amersfoort
Rijksmuseum Amsterdam
Amsterdam Museum

M.A.Vrubel Museum, Omsk

6-10 June 2016

Certificates for the participants.



Mutual Cultural Heritage

Dutch and Flemish Art
 Restoration and Attribution of Paintings and
 Heritage on Paper in Siberian Museums

4th International Master Class “Conserving
 Cultural Heritage. Scientific Research and
 Restoration of Dutch and Flemish Graphic
 of the 17th-19th Centuries.”

and restoration as well as the application of modern research techniques. The goal for these Master Classes is to further support the collaboration within the different fields of art historical research and restoration in Siberia. Every year, the focus is concentrated on a specific subject: Dutch and Flemish Art in Regional Museums in 2013, panel painting in 2014 and painting on canvas in 2015. The 2016 Master Class was devoted to works on paper.



Opening session, left to right: Anna Chernyavskaya, initiator and organiser of the Master Classes, Vruble museum, Omsk, Lia Gorter, director Foundation for Cultural Inventory (SCI), Dmitri Antonov, director GosNIIR, Moscow, Galina Veda, Ministry of Culture of the Omsk Region, Yuri Trofimov, director of the Omsk Museums.

Introduction

Many local Russian museums have collections of Dutch and Flemish art, sometimes containing unsuspected treasures. The attention for these collections, the documentation and maintenance, has led to a unique collaboration of ten museums in Siberia and three Dutch institutions. Since 2013, an annual Master Class is organized on subjects such as art historical research, art technological research, preservation

The initiative of **Yuri Trofimov** of the Vruble Museum in Omsk and **Lia Gorter** of the Foundation for Cultural Inventory (SCI) has led to a partnership with the Cultural Heritage Agency of the Netherlands (RCE), Stichting Restauratie Atelier Limburg (SRAL) and SCI in The Netherlands and GosNIIR in Moscow.

Program

The Master Class theme in 2016 was on paper, conservation, research, mounting and loans. The opening ceremony by the Ministry of Culture from the Omsk Region, Galina Beda and the welcoming words by the director of

GosNIIR (Moscow), Dmitri Antonov express the importance of the Classes. The director of the Vrubel Museum, Yuri Trofimov, and the director of SCI, Lia Gorter wished the participants a good start of the week. Anna Chernevskaya, Vrubel Museum Omsk,



Galina Veda, Ministry of Culture of the Omsk Region, welcomes the participants of the Master Class 2016.



Idelette van Leeuwen, Rijksmuseum Amsterdam, Head of the paper conservation studio.



Dmitri Antonov emphasizes in his speech the importance of international collaboration and research of our mutual cultural heritage.



Anna Chernyavskaya, initiator and organiser of the Master Classes, Vrubel museum, Omsk.

organizer and initiator of the Master Classes, gave an overview of the program. Dutch and Russian researchers presented their research in the form of lectures and hands-on workshops.

Birgit Reissland, Cultural Heritage Agency, demonstrated how Dutch heritage scientists (RCE) and Norwegian conservators for works of art on paper (National Museum Oslo) successfully cooperated in a recent international project. The project was focused on the identification of discoloured fixatives on 19th century graphite drawings. The research revealed how artists in the past used materials at hand to protect their drawings in the 19th century while travelling abroad. Combining art technological research with advanced scientific research revealed that artists used raw cow milk to fix their drawings and that the applied fixative was an integral part of the drawing.



Birgit Reissland reported of her research on conservation methods of young 19th century artists doing their Grand Tour. How did they fixate their drawings?

Idelette van Leeuwen, Rijksmuseum Amsterdam, about the necessity of having a disaster preparedness plan.



Dutch Queen. Not only the trembling of the building but also the rockets falling back on the roof of the building caused some nervous moments. She emphasized the importance of one person being responsible for the internal and external communications: the fire brigade, emergency services and the heads of departments in the museum. The motto: 'Train your staff in time to prevent calamities'.



Idelette van Leeuwen, Rijksmuseum Amsterdam, gave insight in the recent calamity policy of the Rijksmuseum Amsterdam. Safety of the building and the objects are a major concern in every museum. Improving measures is an ongoing process. The problems you have to tackle being responsible for the safety in a museum are complex. She gave several impressive examples from her practice. The most spectacular event certainly was the opening ceremony of the Rijksmuseum in 2013 with a huge firework show, which was attended by the



Marysa Otte, keeper of the collection of the Amsterdam Museum.

After the presentations animated discussions came up.



Marysa Otte, Amsterdam Museum, stressed in her presentation the importance of public accessibility to collections by digitizing and cataloguing. 80-90 percent of the collections of the Amsterdam Museum can't be on show, simply because there is no exhibition space. So as a gesture to the public and researchers, the whole collection of the Amsterdam Museum is now accessible online. The database is used as a registration tool for loans and restoration for the museum employees. State-of-the art digital tools are developed and presented online to trigger new target audiences.

Lia Gorter (SCI Amsterdam), presented a small overview of works by Dutch engravers and their Russian pupils at the service of Tsar Peter the Great. The production of engravings was of high quality and usually of large sizing, demonstrating the great skills of these artists. Their letters were full of complaints about the harsh circumstances they had to work and live in. (During Peter's military campaigns they had to accompany



Lia Gorter, director Foundation for Cultural Inventory (SCI).

him to the battlefields and work at the site.) These engravings and etchings are hardly known in The Netherlands. Russian researchers though did a tremendous job by researching this period from 1700-1725, but proper translations are not yet available. So it remains a blank spot in Dutch art history.

The staff of the Vrubel Museum mounted an exhibition of English copies of important drawings: A collection of prints in imitation of drawings: to which are annexed lives of their authors with explanatory and critical notes, Charles Rogers, Publisher: London: J. Nichols, 1778.



Major contributions came from our Russian colleagues:

Elena Frolova, paper restorer at GosNIIR (Moscow), contributed with a presentation of the restoration of the Confirmatory Charter of the 8th of May 1613 on Michael Romanov's election to the throne of the Muscovite State of the Scientific and Research Department of Manuscripts of the Russian State Library (Moscow). The 120 centimetres long



Watermarks in Siberian Documents XVII-XVIII century, V.A. Esipova.



Elena Frolova presents the conservation of the Confirmatory Charter of the 8th of May 1613 on Michael Romanov's election to the throne of the Muscovite State.

document contains on both sides the signatures of all the Boyars of Russia and is considered to be the founding document of the Russian state and the Romanov dynasty. The wax seals of the Patriarch of Moscow and all Rus and the Boyars are preserved in this precious parchment document.

Valeria Esipova (Tomsk University) published an "Atlas of the watermarks in Siberian documents XVII - XVIII centuries". Watermark analysis of all official documents between from 1620-1750 present in Siberian archives, she discovered that the paper used bared watermarks from Amsterdam paper



mills until 1720. After this date, import of Dutch paper declined and ended in the 1750's because by then Russia was able to produce high quality paper for documents. Her book, published in 2005, is of great importance for tracing Dutch paper trade in Russia as well and can be downloaded from the SCI website.

Tatiana Masyuk, restorer of the highest category of paper and head of the restoration department of the Vrubel Museum, mounted an exhibition of a XVIII century British publication of the at that time considered the most precious drawings. This publication is also in the library of the Rijksmuseum Amsterdam: A collection of prints in imitation of drawings: to which are annexed lives of their authors with explanatory and critical notes, Charles Rogers, Publisher: London: J. Nichols, 1778. For further research of the aging of drawings these eighteen century books are very valuable to compare with the condition of the drawings nowadays. A remarkable treasure unveiled.

Galina Sevostyanova, Vrubel Museum Omsk, custodian of the Russian and foreign graphics department, offered a report that was devoted to the analysis of the Dutch charts and chart makers in Russia.

Raisa Saltykova, climatologist of the Vrubel Museum, dedicated her report to the storage of paper.

Natalya Rebrikova, GosNIIR, Moscow, discussed in her lecture about 'Choosing methods of conservation of graphics, books and archive documents bearing marks of biological deterioration' the difference between foxing and mold. This is an ongoing discussion in the field of book and paper conservation.



Tatyana Masyuk: Overview of markings on graphic works by paper manufacturers, publishers and engravers of the 16th - 19th centuries.

Workshops

An important part of the Master Classes was the workshops where conservators and curators worked together on several subjects. Siberian conservators are interested in the use of new materials, equipment, methods of restoration, and preservation of historical objects on paper. Therefore, the theoretical lectures were combined with hands-on workshops.

Evgeny Kulikovskiy (Art Techniques Ltd., St. Petersburg) demonstrated how a new dry cleaning device could be an alternative way to clean sensitive surfaces such as books, frames and applied art objects.

Idellette van Leeuwen (Rijksmuseum Amsterdam) showed the various ways of mounting works on paper in her museum. The participants were keen on learning

these techniques and intensely discussed the pros and cons of these methods.

Marysa Otte and **Birgit Reissland** focused on modern policies of light exposure in Dutch museums. Estimating the

lux values outside and in different areas of a museum was an eye-opener to many participants. Verifying the estimations by using lux meters was a successful part of the course. Another hands-on workshop was on loans and the tasks of couriers. Creating and using a digital system of



Measuring Lux.

collections management, Influence of climate and light on graphic works and documents, Completing and using a preservation report, Creating a database of preservation states and modern storage conditions of the Russian and international funds of graphics by **Galina Sevostyanova**, **Raisa Saltykova**, **Tatyana Masyuk**, **Olga Novikova**, from the Vrubel Museum. **Larissa Ponomareva** contributed with 'Holland in the literary memory of Omsk': based on the materials of the rare book funds at the A.S. Pushkin Regional Library, Omsk, which concluded in a very interesting visit to this library with an exhibition of 17th century books printed in The Netherlands.

Other contributions:

Inna Mokretsova (GosNIIR) gave a lecture 'On the restoration of medieval manuscripts on parchment in St. Petersburg after the fire of the General Staff in 1900'.

Mariya Pilyuk (Vrubel Museum) presented the 'Restoration of documents of the late 19th century and the first half of the 20th century'



Workshop on loan forms.



How to register small damages.

and **Elena Yartseva's** (Vrubel Museum) lecture on 'Arranging to store the document collection at the M.A. Vrubel Museum', which gave an insight of the work that has been done recently. During the closing session of the Master Class, the Dutch Counsellor of Culture, Education and Science, **Ida de Kat**, addressed the participants and expressed her admiration for the work done over the years by the direction of the Vrubel Museum. An active network of museums and professionals has come into being in Siberia. **Lia Gorter** thanked the director of the Vrubel Museum by handing over the **Dutch Cultural Heritage Medal of Honour** established by the Foundation for Cultural Inventory to express the appreciation for the longstanding work the direction and staff

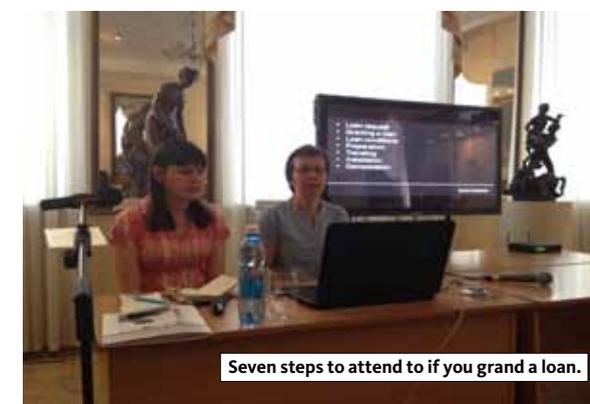
has done to shed new light on the collections of Dutch and Flemish art in Siberia.

Evaluation

In the four years of Master Classes that have been held in Siberia, a network of museums and museum professionals has been established. At first we, the Dutch, did not realise that most of the participants, colleagues, never before had the opportunity to meet. Because of the distances and the inherent isolation, they for the first time could exchange knowledge and present their work to a wider, international public. Dutch institutions work together and share their specialisation in workshops and meetings.

For Russian colleagues this was a new way of working. At first hesitant and tentative, the participants now are fully involved in the workshops and enjoy this way of working.

The Vrubel Museum has initiated to build a new conservation studio for the Siberian



Seven steps to attend to if you grant a loan.

Museums that will be opened in 2017. We are convinced that further cooperation with Russian and Dutch institutions will bring new results in studying the art of the Low Countries. Bringing to light studies by Russian scientists and create common ground for the exchange of research and methods.

Ida de Kat, Dutch Counsellor of Culture, Dutch Embassy, Moscow.

To express our gratitude to the Vrubel Museum and its staff director Yuri Trofimov receives for the organisation of the Master Classes for all Siberian Museums with Dutch art in their collections. On behalf of the Foundation for Cultural Inventory the Medal of Honour for promoting the art from the Low Countries, our mutual Cultural Heritage, was handed over with the compliments of the Dutch institutins



involved in the Master Classes. At the closing session Viktor Lapuchin, Minister of Culture of the Omsk Region and supporter of the Master Classes over the years, expresses his wish to continue in the future with the study and research in Siberian museums. Ida de Kat, Dutch Counsellor for Culture, Education and Science, recalls in het speech how far away Siberia seems to be in your mind with all sorts of dangers lurking at you. But being there, she expresses her admiration

for the participants from all over Siberia, the initiative and organization of the Master Class.



Medal of honour/SCI.

Media

The seminar attracted a lot of (Russian) media attention



These are two short interviews:

<https://www.youtube.com/watch?v=Z4HxrVD3kZA>
<http://gtrk-omsk.ru/news/208736/>

And these are a selection of articles and photos:

<http://omskzdes.ru/culture/39470.html#photo-21044>

<http://kvnews.ru/news-feed/kak-vylechit-proizvedenie-iskusstva>

http://omskpress.ru/news/69876/v_omske_sekretami_restavratsii_podelyatsy..

http://omskregion.info/news/42349-gollandskie_restavrador_dadut_v_omske...



Closing session with a glass of wine, cake and Vermeer.

Organization in Russia:

Yuri Trofimov, Director of the M.A. Vrubel Museum, Omsk
Anna Chernevskaya, project leader M.A. Vrubel Museum, Omsk
Dmitri Antonov, Director GosNIIR, State Research Institute for Restoration, Moscow

Organization in The Netherlands:

Lia Gorter, Foundation for Cultural Inventory (SCI)

Lecturers:

Birgit Reissland, Cultural Heritage Agency (RCE)
Idelette van Leeuwen, Head of the Paper Restoration Department and Coordinator and Planner to prevent disaster and calamities for the collection of the Rijksmuseum Amsterdam
Marysa Otte, Team leader preservation and management collections, Amsterdam Museum

Participating Museums, Universities and Library in Russia:

State Research Institute for Restoration (GosNIIR), Moscow,
M.A. Vrubel Museum Omsk,
Vasnetsov Museum of Fine Arts Yekaterinburg,
Sverdlovsk Regional Museum,
Tomsk regional Museum of Fine Arts,
State Gallery of Fine Arts Perm,
State Picture Gallery Vladivostok,
Museum Complex I. Slotsov, Tyumen State Museum of Fine Arts Nizhniy Novgorod,
Museum of Fine Arts V.I. Surikov, Krasnoyarsk, Irkutsk Museum of Fine Arts,
Novosibirsk State Art Museum,
The Nevzorovs East Kazakhstan Regional Museum of fine Arts,
The State Tretyakov Gallery, Moscow,
Ural State Academy of Architecture and Arts, Yekaterinburg,
Museum of Fine Arts Chelyabinsk,
State University of Tomsk
A.S. Pushkin Library, Regional Library, Omsk

Foundation for Cultural Inventory (SCI)

Visual art of the Northern and Southern Netherlands is admired worldwide. It is generally well documented and accessible to the public. There are, however, art collections outside the established academic and museum networks that contain important works, among which artworks thought to have been lost.

Objective

The Foundation for Cultural Inventory documents unknown collections of Dutch and Flemish art in museums outside the Netherlands, among others Cuba, Estonia, India, Kazakhstan, Latvia, Russia and Serbia.

SCI strives to disclose this heritage for the general public, to further scientific research on it, to enhance the interest in this heritage and to stimulate its long-term conservation and management.

Working method

SCI initiates research, compiles and digitalises inventories, and discloses the results on its own website. SCI encourages the creation of publications and organisation of exhibitions. SCI stimulates comparable initiatives of specialists and museum staff in countries where SCI conducts research. With the aid of Dutch experts, SCI also initiates projects for the conservation and management of artworks in collections. SCI works with a team of around ten skilled volunteers, including art historians, slavists, a documentalist and a public relations officer. Additionally, SCI has a wide network of specialists whose expertise can be called upon in specific situations.

Financing

SCI is an independent non-profit foundation. It relies on sponsorship, subsidy per project and donations of private persons in order to achieve its objectives. SCI is categorised as a General-Benefit Objectives Organization (GBOO) by the Dutch Tax Authorities.

Board

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