

MOSCOU | SPLENDEURS DES ROMANOV



EXPOSITION
DU 11 JUILLET
AU 13 SEPTEMBRE 2009
GRIMALDI FORUM MONACO



Press Kit

SUMMARY

Introduction and practical information	2
Journey into the heart of the exhibition	6
Encounter with the commissioners	11
The exhibition design itinerary	15
The emblematic works of the exhibition	22
The lenders	30
The Grimaldi Forum Monaco	31
Our Partner: Compagnie Monégasque de Banque	33

INTRODUCTION

In the summer of 2004, the Grimaldi Forum Monaco and its exhibition **"Imperial St. Petersburg, from Peter the Great to Catherine II"** approached art under the reign of one of the representatives of the imperial Romanov family: Peter the Great.

Brigitte de Montclos, who was commissioner of that exhibition, specialist in Russian culture, is the author here of the synopsis of this new summer opus, **"Moscow: Splendours of the Romanovs"**, presented July 11 through September 13, 2009.

"....The Romanov dynasty reigned for three hundred years over Russia. All the sovereigns without exception were crowned in the Cathedral of the Dormition in the Kremlin. The coronation and anointment ceremonies restored the ancient capital to its former glory after it had been dispossessed of it by St. Petersburg. Through this exhibition, the visitor will rediscover a Moscow which foreign visitors often neglect in favour of the Northern capital..."

"Moscow: Splendours of the Romanovs" reveals in 500 masterpieces how the Moscow of the 19th century was a genuine artistic capital under the reign of the last Czars, Alexander III and his son Nicholas II.

The author of the original exhibition design is François Payet, already author of the striking exhibition design for **"Imperial St. Petersburg"** and **"Queens of Egypt"** and who here wishes to reveal the beauty and the soul of the assembled objects so as to recreate an authentic Russian atmosphere evoking the Orthodox liturgical ceremonial, the urbanism, the architecture, and the churches of the capital with their golden domes: Moscow, the pomp and circumstance of Court life and the magnificence of the palace interiors where the imperial family lived.

The emblematic loans from the Moscow Historical Museum and the Kremlin Museum include priestly vestments, liturgical objects in precious metals, a collection of icons and a 17th century iconostasis in painted wood which illustrates the wealth of the church. A large choice of views of Moscow through oil paintings, maps, and engravings will show the extent of the capital.

The period known as "the century of gold" covering the years 1820-1870 saw a flourishing of Russian literature (Chekhov, Tolstoy), of music (Rimsky-Korsakov, Tchaikovsky), of painting, and then, as in the rest of Europe, the return to one's roots not only in architecture but also in the arts professions, which led to an exceptional production as shown in the famous Pan-Russian exhibition of 1882 in Moscow. It was the rediscovery of Russian past, that which is known as the Russian style, and which can be seen in a number of art objects: the glass dipper (*kovch*), the samovar and a table service called **"Russkii style"** coming from the Kouskovo Museum, one of the museums participating in this exhibition. Moscow triumphs like a "true" full-fledged artistic capital provided with artistic production centers in the fields of gold and silver work and porcelain.

It was also the time when the imperial family as well as the great families in the Czar's entourage—Prince Demidoff, Prince Orloff—placed orders with the famous firms such as Baccarat, Cartier and Fabergé. The exhibition presents magnificent jewellery and gold and silver work pieces, as well as the famous jewelled Fabergé Easter eggs created until 1917 for the Czars Alexander III and Nicholas II.

At the beginning of the 20th century, the Russian market represented a large part of the exportations of Baccarat crystal-ware. In 1896, the Czar Nicholas II and the Czarina Alexandra Feodorovna took their honeymoon in Europe with a stop-over in Paris. At that time, they discovered the Baccarat production and a glassware service was created for them "the Czar's service" pieces of which are presented in this exhibition. And the jeweller Louis Cartier is not neglected here either, whose sources of inspiration were strongly influenced by Russian art and who in 1904 was named appointed jeweller to the courts of Russia, Belgium, Spain....

As regarding historical records, the exhibition plunges us into the personal life of the last of the Romanovs: the Czar Nicholas II. Through the Lausanne Elysée Museum's incredible photographic collection, and films coming from the Krasnogorsk Federation of Russia's cinematographic archives, the public will discover the moving story of the life of Nicholas II and his family.

PRACTICAL INFORMATION

The exhibition **"Moscow: Splendours of the Romanovs"** produced by the Grimaldi Forum Monaco has received the support of the *Compagnie Monégasque de Banque* (CMB).

Commissioner: Brigitte de Montclos

Assistant commissioner for jewellery: Wilfried Zeisler

Exhibition design: François Payet

Place: Espace Ravel of the Grimaldi Forum Monaco
10, avenue Princess Grace – 98000 Monaco

Internet site: www.grimaldiformum.mc

Dates: from July 11 through September 13, 2009

Hours:

Open every day from 10am to 8 pm

Evenings: Thursdays and Saturdays until 10 pm

Entrance fee:

Full price: 10 €

Reduced price: Groups (+ ten people) = 8 €. Students (-25 years on presentation of card) = 6 €. Children (up to 11 years) = free

Combined ticket=12 € to include the exhibition *Diaghilev à Monaco "Etonne-moi"* (Diaghilev in Monaco: "Astonish me"). From July 9 to September 20, 2009 at the Sauber Villa (in front of the Grimaldi Forum) the New National Museum of Monaco will unveil 200 works from European, Russian and North American collections making up this homage to Diaghilev and his creation in the Principality from 1909 to 1929. An exhibition of paintings, preparatory drawings and décor layouts, costumes, hand-written, sound and audiovisual archives. A collaboration between the Monaco National Museum and the Moscow Ekaterina Foundation.

Ticket office Grimaldi Forum

Telephone: 377-99-99-3000 Fax: 377-99-99-3001 Email: ticket@grimaldiformum.mc
and in **FNAC stores**

Exhibition catalogue (French and English version available in July 2009)

24 x 28 cm

332 pages with 250 illustrations

A joint edition SKIRA and GRIMALDI FORUM

Advised public price: €39

Contact for the exhibition:

Hervé Zorogniotti Telephone. : 00-377-99-99-25-02 hzorogniotti@grimaldiformum.mc

Nathalie Varley Telephone. : 00-377-99-99-25-03 nvarley@grimaldiformum.mc



JOURNEY INTO THE HEART OF THE EXHIBITION

Section 1: The Crowning of the Romanovs

Although from the 18th century, the reigning dynasty of the Romanovs divided its time between St. Petersburg—which had been elevated to the rank of capital of the Russian Empire in 1712 by Peter the Great—and the Czars' summer residences (Tsarskoye Selo, Peterhof, Gatchina, Pavlosk and Oranienbaum), Moscow nevertheless represented the original and inevitable step, that of the coronation of the sovereigns.

This is why the exhibition opens in a majestic way onto this coronation and anointment ceremony, with the reconstitution of the Cathedral of the Dormition on the Kremlin's Cathedral Square where all the sovereigns without exception were crowned. It is true that the coronation and anointment ceremonies restored the ancient capital to its former glory after it had been dispossessed of it by St. Petersburg.

The visitor will thus live through the religious procession with all its ceremonial and etiquette dating from the 17th to the 18th centuries. Behind the Czar, symbolized by the coronation dress from the collections of the Kremlin Museum, one can recognize all the high personalities of the regime in ceremonial costumes on their way to pass before the iconostasis.

Along the sides, furniture items and icons display even more treasures. In the back, the impressive iconostasis dominates. Highlight of the scene, this partition, made of wood or of stone which in the churches of Byzantine rites, particularly Orthodox, separates the clergy from the faithful, symbolizes the door toward the divine world. Restored, this collection of four rows of icons has never before been shown in the Western world. Nor far from there, the sacristy encloses cult objects, genuine religious jewellery, liturgical cloths, and marriage crowns.

Section 2: The Splendours of the Romanovs

The chronological gallery of portraits of the main sovereigns of the Romanov dynasty, from Michael I (1613-1645) to Nicholas II (1895-1917) is shown in this circular room.

In the center a kaleidoscope of precious objects swirls around, each object symbolizing one of the epochs (porcelain made right in Moscow, furniture, Muscovite crystal-ware with the Czars' coats of arms, coffee services, candlesticks, embroidered dresses, thrones, military medals and coronation orders, the imposing candelabra known as the Czarina's, created by Baccarat in 1867).

The wind of history sweeps through this 300 year period, a real whirlwind reinforced by the effects of mirrors which decorate the ceiling. One must underline that the Muscovite craftsmen's work is prominently exhibited in regard to the great Western manufactures of the epoch.

Section 3: Moscow, Portrait of a City

In an austere presentation, giving one the feeling of seeing it under snow, the city of Moscow appears here, represented by thirty paintings and engravings from the Historical Museum of Moscow. This section compares the different views of the city, before and after the big 1812 fire which was set off at the moment when Napoleon's soldiers arrived and which ravaged almost the entire city, then mostly made of wood. Only the Kremlin and the churches were spared.

Before: we discover the work of the engraver Alexeiev who beginning in 1801 at the request of the Czar Alexander I, visually indexed the Moscow districts as a photographer might have done.

After: based on commissioned work to Russian and foreign painters, the engraver Datsario who was also well-established on the *Boulevard des Italiens* in Paris, entered into action beginning in 1840 and added his visual eye-witness account to the revival of Moscow.

Section 4: The Imperial Orders

The pomp and ceremony of the Court is shown here through the imperial and Russian aristocracy's orders for jewellery. Here too the emphasis is on the predominance of a "made in Russia" production and on the stylistic evolution of the great Western manufactures influenced by this "Russian taste" which they discovered during the big international exhibitions. Convincing proof of this is the use of enamel in the clocks created by Cartier.

As with St. Petersburg, Moscow was a great creative center, home to its own jewellers or subsidiaries of the most important suppliers to the imperial court (Bolin, Fabergé, Tereshenko, Chichelev...

Most of them had their shops on Kuznetsky Most, a street "paved with diamonds", the center of Muscovite luxury. Their creations were often inspired by the national past, taste unique to Moscow, but they were also influenced by the Western examples, and so capable of seducing a cosmopolitan clientele.

The Muscovite clientele appreciating French taste was coveted by the best Parisian creators. In a favourable historical context which led to the Franco-Russian alliance, a French commercial exhibition was organized in Moscow in 1891. The jewels and art objects by Parisian jewellers such as Louis Adcock, Frédéric Boucheron, Th. Bourdier, L. Coulon and Cie, Vever etc. aroused enthusiasm, and some of them were bought by the imperial family. To conquer this clientele, Boucheron even opened up a branch in Moscow while other firms, like Cartier or Chaumet, sent their representative there and exhibited their work.

In the former capital of the empire, the clients, from the Court or the aristocracy, were the same ones as in St. Petersburg—such as, in Moscow, the Grand Duke Serge Alexandrovich, governor of the city and his wife, the Grand Duchess Elisabeth Feodorovna, or the Yusupovs, owners of several residences in the region.

The Grand Duchess Wladimir or the Princess Paley who were major clients for the

Parisian jewellers such as Boucheron or Cartier are also recalled in this section. This clientele, common to the Russians and the French (Fabergé, Bolin, Boucheron, Cartier, Chaumet...), formed to the same taste, explains the parallels in forms, styles and techniques, such as the use of guilloché enamel or nephrite which can be seen in the creations of these different firms.

The nucleus of this room consists of an incredible exhibition of jewelled Fabergé Easter eggs made for the Czars Alexander III and Nicholas II. With the exception of an example preserved in the collections of the Prince's Palace of Monaco, all these masterpieces come from one fabulous collection, that of Victor Vekselberg's.

In February 2004, the Russian businessman Victor Vekselberg bought the most extensive private collection of Imperial Easter Eggs created by Carl Fabergé which up until then belonged to the descendants of the American billionaire Malcolm Forbes. This collection, which includes nine Imperial Eggs (six of which are shown in Monaco) and nearly 190 objects from the Fabergé firm, were exhibited during a Sotheby's sale where they risked being disseminated into several private collections had the auction taken place. Victor Vekselberg's decision to purchase the whole of the collection even before the sale began is a first in the history of Sotheby's.

And so these masterpieces of an inestimable historical and cultural value will return to Russia where they will be on view for the general admiration.

Section 5: Russkii style

The "Russian style" which appeared in 1850-1860 took its definitive form in the 1870s. At the origin of the "Russian style" were a number of remarkable artists, among them I. Zabeline, F. Solntsev, V. Stassov, I. Sakharov, V. Prokhorov, L. Dahl....

In the 18th and 19th centuries, St. Petersburg was the main artistic center but this situation changed from the second half of the 19th century when an independent artistic culture appeared in Moscow based on the study of ancient Russian art. In spite of the general trend of that period, the differences between the schools of Moscow and St. Petersburg were obvious in all aspects of art, including in gold and silver work. For Moscow, this return to the national roots constituted the originality and cultural independence of the former capital. This Russian style was welcomed by all levels of society and won over many Muscovite amateur art lovers and art patrons. This was what determined the national character of the School of Moscow.

In 1870, the director of the Stroganov Imperial School of Industrial Art, V. I. Butovsky, wrote in his book *On the application of aesthetic education in industry in Europe and particularly in Russia....*: "...our manufactures and professions cannot just depend upon foreign models and designs, in other words, copies of foreign works. This permanent borrowing is our weakness and is poles apart from our technical conditions...we can find in our own national assets the original forms and designs which will be as fine in taste and in grace as those of the West...."

The desire to restore and develop a national line by turning toward the Russian heritage of the period before Peter I explains the stylistic originality of the art of that period. That aspiration was naturally supported by the Czarist power, in particular by

the Emperors Alexander III and Nicholas II.

The Russian gold and silversmiths thus responded to a need of the Russian society for a national art, and we find in their work the use of diverse motifs such as views of cities, of monuments and historical subjects. Different objects also appeared such as salt-cellars in the form of farmers' salt-cellars, dippers (*kovches*) and loving cups (*bratina*) with ornaments of the 17th century, or with inscriptions of proverbs. The cigar case imitating the popular mitten in leather was also widespread. Thus art and the life of the people became subjects for the designs of Russian gold and silver work.

The rediscovery of the Russian past and the emergence of this Russian style are shown in this section of the exhibition through art objects: glass dipper (*kovch*), Samovar by Serguei Alexandrovich, engraved gilded table service by Constantine Alexandrovich, silver cups with Russian motifs etc.

Section 6: The Russian school of itinerate painters

This room in trompe-l'oeil, decorated with two way glass and which opens up in perspective onto the other spaces of the exhibition, nicely highlights the Russian itinerate painters school.

The Itinerants is the term given to a realist movement which appeared in Russia in 1863 and which existed until the 1890s, a movement in reaction against the teaching, the subjects, and the methods of the St. Petersburg Beaux-Arts Academy. The Itinerant exhibitions in the major Russian cities also had an educational purpose and the desire to make art more accessible to a large public. The Itinerate painters essentially practiced a genre painting with a social and historical character: the portrait, the Russian landscape, and very little still life. Contemporary of Herzen, Chernychevsky, Turgenev, Dostoevsky, Tolstoy, the Itinerants were interested in the condition of the Russian people and pointed out the glaring inequalities of the time. The most radical among them then developed what was known as critical realism.

Section 7: The Destiny of the Romanovs

This section invites us to enter into the personal life of the last of the Romanovs, the Czar Nicholas II. Through an incredible photographic collection, the public will discover the moving story of the life of Nicholas II's family, along with his wife Alexandra Feodorovna and their five children, the czarévitch Alexis Nikolayevich, and four daughters, Olga, Tatiana, Marie and Anastasia. Excerpts of films from the Moscow Federal Archives complete this picture of a family come alive by the magic of the cinema....

Surging up from these powerful images drawn as they have been from a daily reality, the emblematic objects emphasize this discovery, making the force of history almost palpable: Alexandra's last gift to Nicholas—the Marfa Gospel, belonging to the mother of Michael I, the first of the Romanovs! Alexandra's emblematic white dress, Nicholas II's military uniform, the Baccarat glassware created especially for Nicholas II by the French glassworks firm ...

Objects in relief which make the viewing almost like a 3D viewing of these images from the past!

Section 8: Epilogue of the exhibition with the Russian Avant-Garde

A new period is announce, the history is in motion at the political, social and economic levels. In the field of the arts, in Saint-Petersburg, the movement of Mir Iskousstva gathers a group of intellectuals with European culture, more particularly French. After the dissolution of the group, it is the review the Golden Fleece which takes over, but this time in Moscow. It is in this review that an exceptional presentation of the work of Matisse is published. The group of Rose Bleue, heir of the influence of Vroubel and Borissov-Moussatov organizes its first exhibition in 1907 at Paul Kouznetsov in Moscow and it is still the Golden Fleece which reports its activity and which, the next year, confronts the Russian art and the French art in an exhibition where are placed together Larionov, Gontcharova, Pointer, Matisse, Vlaminck. During the next years, a Russian school appears, and Moscow is its center. From the end of year 1910 are gathered, within the framework of the exhibition remained famous of the *Jack of diamonds*, all the artists grouped together today under the name of Avant-Garde.

BRIGITTE DE MONTCLOS EXHIBITION COMMISSIONER

Brigitte de Montclos

Curator-in-chief of patrimony

Brigitte de Montclos, a graduate of the Oriental Language School (INALCO) in Russian and modern Greek, graduate of the history of Art upper studies, curator-in-chief of patrimony, has studied the architecture of St. Petersburg since André Chastel suggested this field of research to her before her one year stay in Russia.

Author of many articles and important contributions to collective works, she has also published books such as: **The Russians in Paris** (1996); **Parisian Almanacs** (1997); **The Words in the Belle Epoch** (2005); and studies such as **A Gift by the Duke of Antin to Peter the Great**, *The Album of the Versailles Garden* (2005)

She often participates in cultural exchanges with Moscow and St. Petersburg through conferences and exhibitions.

She has been commissioner of many exhibitions:

- Splendours of Russia, Petit Palais museum, 1993, catalogue ed. Paris-Musées, 1993
- The Russians in Paris in the 19th century, Carnavalet Museum, catalogue ed. Paris-Musées, April 1996
- The Russians in Paris in the 19th century, Moscow Historical Museum, 1997
- The Parisians at the time of the Sun King, Carnavalet Museum, 1997/1998
- Rudolf Nureyev, Nashchokina Gallery, Moscow, 1997/1998
- Old Moscow in photos, Carnavalet Museum, 1998/1999
- The Stroganoffs, a dynasty of art patrons, Carnavalet Museum, 2002
- Imperial St. Petersburg, Grimaldi Forum Monaco, 2004
- From the Czar to the Emperor, Europalia Russia, Brussels, 2005-2006

She has participated in conferences:

- Versailles-St. Petersburg, St. Petersburg, 2000; conference paper: "The Western concept of urbanism and the Eropkine projects for Petersburg"
- St. Petersburg's Tri-centennial, University of St. Petersburg, 2003; conference paper: "Diderot and St. Petersburg architecture".
- Versailles-Peterhof, Peterhof, 2003; conference paper: "The creation of St. Petersburg in the French imagination."
- Auguste Ricard de Montferrand, Montferrand 2008; conference paper: "An unknown drawing of Ricard de Montferrand, Races at the Champ de Mars 1814"

ENCOUNTER WITH BRIGITTE DE MONTCLOS, EXHIBITION COMMISSIONER

1 – You were already the commissioner of the exhibition “Imperial St. Petersburg” in 2004 which gave a place of honour to the work of the dignified representatives of the Romanovs, in the reflection of Peter the Great and Catherine II. Is this history repeating itself?

“This is not at all the same exhibition starting over again. Here we have taken the subject of the very heart of the Romanovs in focusing on Moscow, the old capital which symbolizes the genuine spirit of Russia through-out history. Why did Napoleon go to Moscow in his desire for conquest and not to St. Petersburg? Because he wanted to enslave the soul of this country....

Although Peter the Great was the founder of St. Petersburg, he himself succumbed to the historic spirit of Moscow in having himself crowned Czar and also Emperor there. Many 19th century authors such as Théophile Gautier, Alexander Dumas, and Jules Verne have praised the Russian soul of Moscow rather than the Western St. Petersburg.

2 – In what way does the term “Splendours of the Romanovs” take on here an exceptional character?

“First of all one has to remember that when Michael, the first of the Romanovs, acceded to the throne in 1613, Russia was emerging from the “time of troubles” during which imposters and foreigners had succeeded to the throne and which had plunged the country into an economic slump. This recaptured splendour would be symbolized by the coronation ceremonies which were prepared not less than a year ahead, the time to gather together and to make the most beautiful materials, the richest laces, the most exceptional objects which then were piously stored in the Kremlin Armory Palace. The exhibition of the Grimaldi Forum carries us away into that renaissance of sumptuousness.”

WILFRIED ZEISLER

Guest commissioner for the section “Imperial Orders”

Wilfried Zeisler

Holds a doctorate degree in Art History from the Sorbonne, with a postgraduate degree from the *Ecole du Louvre* where he taught decorative arts for many years. He has continued his research for a number of years on Franco-Russian diplomatic gifts and the orders and purchases of French art objects by the Court of Russia in the 19th century and beginning of the 20th century. He has published a number of articles on the subject in France and in Russia. In 2008, he contributed to the catalogue for the exhibition *Artistic Luxury: Fabergé, Tiffany, Lalique*, organized in 2008-2009 by the Cleveland Museum of Art in the United States.

ENCOUNTER WITH WILFRIED ZEISLER

1- Did the renown of these important French firms which are shown in this exhibition section increase with these imperial orders?

This is a difficult question to answer.

There was of course prestige associated with such orders but they nevertheless remained discreet. One mustn't forget that most of the Court suppliers were indeed Russian. The French creators were generally contacted during trips taken for pleasure in France or on the Riviera, but also during exceptional events in Russia (commercial exhibitions or exhibitions in the big hotels). Only the Boucheron firm opened a branch in Moscow, on the luxury Muscovite street: Marshall's Bridge street. The firm was just next to all its Russian competitors (Ovchinnikov, Khlebnikov, Bolin, Fabergé).

A way of getting "publicity" from these imperial orders or deliveries was obtain the title of qualified supplier to the Court of Russia. This title, granted by the minister of the Court, enabled the recipient to put up on the façade of the shop for example or on his billheads or company notepaper the imperial eagle (the Empire blazon) with the mention of the qualified supplier. To receive this nominative title (it was granted to a person and not a firm, and it could not be inherited), one had to have received regular orders for several years preceding the request.

2 – How is this section put together?

“The section begins by the evocation of the Russian production and in particular Muscovite production with several pieces of jewellery and other precious objects which recall the many firms such as Bolin, Ovchinnikov, Chichelev....

Then, comes the evocation of the conquest of the Muscovite market by different French firms which the Russian clientele in France were already frequenting. This step is illustrated by the organization of the French exhibition in Moscow in 1891 during which the best of the art and luxury industries were shown. This exhibition which was a relative commercial failure became nevertheless the publicity trampoline for French creation, particularly when the Russian and French governments began to consider a political rapprochement (the future Franco-Russian alliance). Other specific examples were the opening of the Boucheron store on the Marshals Bridge or the organization of exhibitions by Cartier. Several major Russian clients, regulars in Paris and the on French Riviera, are also recalled. Among the imperial family: the future Alexander III, Nicholas II, the Grand Duke and Grand Duchess Wladimir, the Grand Duke and Grand Duchess Serge, the Grand Duke Alexis, the Grand Duke Paul and the Princess Paley. The other clients: Yusupov, Polovtsov, Orlov, Kelch.

Because the production was aimed at pleasing them, these clients who equally frequented Russian or French firms certainly contributed to the harmony of forms, of techniques and designs used by the different masters at the turning point of the century. This theme is dealt with in the last part of the section.

3 – What are the most important pieces in the section concerning the placement of orders by the Imperial Family

“In the current state of loans: the Fabergé Imperial eggs, the Ovchinnikov box, the diadem attributed to Bolin, the pair of vases by Boucheron, the dragonfly brooch....

FRANCOIS PAYET EXHIBITION DESIGNER

Architect DPLG

Exhibition and museography designer, François Payet has designed the exhibitions, **"Imperial St. Petersburg from Peter the Great to Catherine II"** (2004) and **"Queens of Egypt"** (2008) at the Grimaldi Forum Monaco.

François Payet was born in 1962 in Nancy. He studied architecture in Lyon and Paris where he worked on modern spatiality, the composition of housing and the memory of place at the Paris Belleville architectural school.

From July 1987 to December 1989 while still a student he worked for Henri and Bruno Gaudin. During that time, he worked on the construction of the **Archives of Paris**, on drawing up plans for the new library (**La Très Grande Bibliothèque**) and on the building permit for the French Sports Building (**Maison du Sport Français**) at **Charlery Stadium**.

1991, graduated from the Paris Belleville UP8 School of Architecture

In July 1990, he met François Confino and discovered exhibition display design. In 1991, he was project manager at Confino Agency and remained Confino's closest collaborator for more than five years. Under his direction, he designed a number of projects: the exhibition design for the **Seville Discovery Pavilion**, the **"Vue d'Avion"** in **Montreal**, the exhibition **"Cinema Avenue"** in **Japan**, the competition for the project **"Water and Utopias"** for the **Lisbon Universal exhibition Pavilion** and on the project of **"Cité Ciné 2"** at La Defense in May 1995.

In 1995, he founded with Jean-François Bodin and Olivier Massart the Architecture, Museography and Scenic Installation Agency (*Agence d'Architecture, Museographie, Installation Scenographie*) (AMIS), agency which designed **14 museum exhibitions** both for the major Paris museums (**Georges de la Tour at the Grand Palais**, **Soulages and Calder at the Modern Art Museum of the City of Paris**), as well as exhibitions in other French and European cities (**Nantes Estuary**, **Les Champs de la Sculpture-Lisbon**)...

In 1998, he began working as a free-lance exhibition designer, working on the exhibit for the Grande Halle de la Villette, the Petit Palais, the BNF etc...

In 2003, he worked on the creation of **"Methaphores"**, a scenic decor workshop, and the permanent exhibition in the Musée de Bretagne, **"Les Champs Libres."** In 2008, François Payet's work was shown at the Arsenal during the exhibition **"Scénographies d'Architectes"** along with Renzo Piano, Jean Nouvel, François Confino.

EXHIBITION DESIGN ITINERARY

Concept of Metaphors/François Payet

Vertigo from the sumptuous pomp and circumstance....

The reign of the Romanovs, through the successive art works which incarnate it, symbolizes more than three centuries of Russian artistic wealth.

The exhibition design itinerary is like crossing through the history of Russia, through its hallowed places, its events and its art. It plunges the visitor into the chiaroscuro atmosphere of royal events, coronations, and into the magnificent of its banquets. It guides the visitor toward a multitude of objects, the shimmering of an icon or the perfection of a Fabergé jewel. Each space has been conceived and staged like a painting. The visitor wanders through step by step, as if he himself were part of the procession, intoxicated by the thousands of lights which illuminate the space: the visitor goes profoundly into the subject matter of the place and the spirit of the epochs.

1st scene, The mythical crowning of Alexander I.

The viewer is attracted at first by the arch of a lambrequin which appears in the foreground, by the plunging perspective of hundreds of lights which reveal the scope of the place. It is both a reference to the vaults of the Cathedral of the Dormition and an anchoring in history, marked by the accentuated taste of the Russians for theatricalizing ceremonies and dramas.



At the feet of the disproportionate pilasters, the cohort of chasubles within their window cases seem to climb the steps, reminding us that on February 23, 1742, the religious world and civilian society were welded together in putting the Prince into power. At the center of this itinerary, a procession of gilded and precious liturgical objects accompany the visitor...On the other steps of the vault, the purple and sable mantle of the Empress as well as that of the Emperor and the military guard forming the royal cortege.

Tradition decreed that the eyes of the believer in the Orthodox church of the Dormition should not be raised toward the sky as in Catholic Gothic churches, but rather lowered to the floor. The sloped plan of the central volume of the Cathedral presented here shows the visitor the architectural composition, in a cross and fitting into in a rectangular geometry formed by apses and chapels.

As the visitor moves forward, he goes deeper and deeper into the religious space between the floor and the wall, until the décor envelops him and dominates him. At the end of the itinerary, his eyes end by lighting upon the central wall: the iconostasis. It's a masterpiece of more than fifty icons, composed as a fresco, which unfolds before his eyes, brilliant with gold reflections. The choir is forbidden to the visitor, he turns around it to enter into the hushed atmosphere of the sacristy.

2nd scene, *The Banquet*

"No sooner had the cortege entered into the ballroom than one could not detach one's eyes....the first impression, in leaning over the gulf of light, was a sort of vertigo; first of all, through the emanations, the radiance, the irradiations, the reflections, the blue tinge of the candles, the fabrics, one couldn't see a thing.

A swarming scintillation prevented one from being able to seize a single form, then soon it set this room with its gigantic dimensions aglow from one side to the other, all in marble and white stucco, whose polished walls shimmering like jasper and porphyry in the Babylonian architectures of Martynn's engravings, vaguely reflecting the lights and the objects.

The kaleidoscope with its collapsing colored particles which unceasingly recompose themselves, forming new designs; the chroma trope with its dilations and its contractions, gives an idea of this moving border of gold and of stones, of flowers, renewing its shimmering arabesques by its perpetual movement. When the royal family arrived, this moving brilliance froze, and one could see the physiognomies and the people through the lulled scintillation." "Voyage in Russia, the banquet," by Théophile Gautier (*Voyage en Russie, le banquet*)



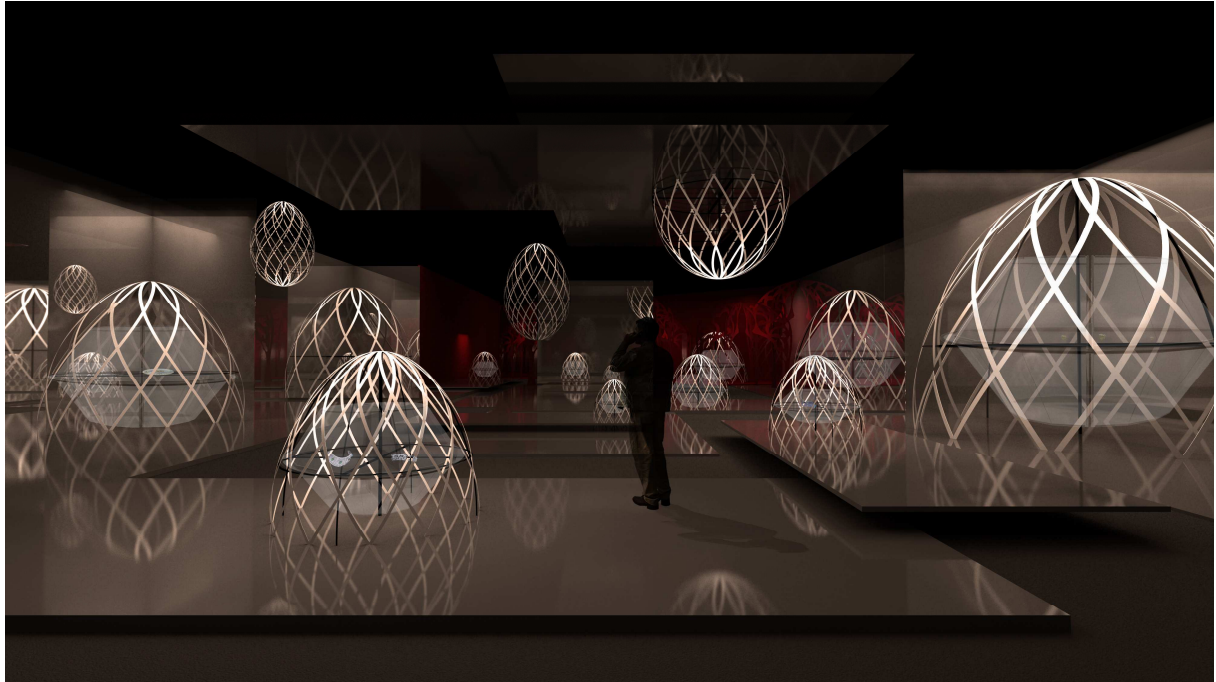
The decor expresses in detail this "visual intoxication." It choreographs the presence on a circular crown of a series of portraits showing the composition of all the royal descendants. In the middle, a multitude of scenes turn around in space, showing jewelry sets, tableware and ceremonial furniture...On the ceiling, a huge mirror reflects the waltz of objects and of costumes as if these little music boxes with mirror lids were multiplied by thousands and were repeating the magical scene of turning figures.

"Russia is a land of contrasts, it oscillates between the warmth of its gilded and Neo-baroque interiors and the cold severity of its Muscovite architectural lay-outs and urbanism."



The visitor enters into a misty space. Everything is white. The engravings of views of Moscow fly over an urban silhouette. The visitor moves between blocks and alleyways reminding him of city roads and blocks. The history of Moscow, before and after the fire, divides the space into two sides.

3rd scene, *The Jewelry*



Here everything is reflection, lightness, abstraction for these window cases presenting exceptional works: all float in the purified ether of the space of jewels.

The place is organized in constellations in the showcase window-jewel caskets, themselves designed in ribbed shells...which are themselves constellations in the constellation of the place. The logic of the jewellery presented in this way is in the tradition of Russian dolls.

4th scene

The scene which presents the collection of the great Parisian creators changes our rapport to scale. From the size of a giant which overlooks the city, the visitor is reduced here to the size of the Fabergé eggs.

In this décor where everything is brilliance, reflection, glitter, light and transparency, it is the royal and aristocratic society with its complex circles of relations, of influence and of power, which is being seen....

In the center, in a large box into which the visitor can enter, are the Fabergé eggs, ordered by the Royal family, which are presented in reference to the traditional Easter celebration during which Alexander I gave his mother these presents. The stylistic theme of this room shows the relationship that the Russian sponsors maintained with Parisian creation through the expression of forms, of materials and of colours. But the influences in the creative domain are written always in temporal cycles, the “revival field” will therefore be the next sector: it is the interpretation of earlier forms, of vegetal forms, which produced Art Nouveau.

It's under the canopy of a forest of red trees, on the carpet of the ground and in a red velvet enclosure that the visitor discovers these objects. In the ribbed trunks containing the window cases, the works are like gilded and silvered fruits one discovers during one's promenade.

The central space, the photo space:



The visitor is brought back to the center of the exhibition. He enters into a good-sized room, with on all sides large bays enabling him to see the sectors he has already

crossed through: the scene of the coronation, the banquet, the Moscow landscapes, the jewellery. Between these bays, on pilasters, a whole photographic collection of the great events in the lives of the Czars in their sumptuous interiors is presented. The visitor can linger here sitting on benches and consulting the catalogue.

The last scene

It is among the most intimate and the most touching the visitor will discover: it's a field of personal images, a multitude of photos of childhood, of family life, photographs which retrace the simple and precious moments of life, which reinforce our attachment to the royal family.



(The image is not updated)

The exhibition design itinerary leads the visitor from framed picture to framed picture which are scattered like so many flowers in a field of memories.

Our eyes then fly toward the mist of an infinite succession of stairways which lose themselves in the romantic and nostalgic grey of a lost past. In going through this series of steps, the visitor will emerge out into an immaculate white space and into a new light. In front of him, hanging from these white walls, are symbolic paintings of the artistic and political revolution of an epoch: the constructivism which marked the beginning of the 20th century and of a new world.

THE EMBLEMATIC WORKS OF THE EXHIBITION

The masterpieces of the section “The Coronation”



Red velvet mitre, pearls and stones

*Moscow, Russia, beginning of 19th century
The State Historical Museum*



Mantle for the coronation of the Empress Maria Alexandrovna, wife of Alexander

II

*Russia, 1856
Kremlin Museum*



Chasuble

The State Historical Museum



Gospel book, censer, chalice

*In front: portable triptych,
custodial, altar cross*

*These liturgical objects are in silver
covered with sculpted gold by hammering
Moscow, Russia, 19th century
The State Historical Museum*

The masterpieces of the section “Splendours of the Romanovs”



Throne of Alexander I, empire style with a design alternating the two-headed eagle and the crown.

The State Historical Museum



Plate decorated according to the niello work technique, black enamel on a gold background.

Moscow, Russia, end of 17th century

The State Historical Museum



Stopa

Moscow, Russia, end of 17th century

The State Historical Museum

Wine glass in gilded silver.

The engraved representations are sibyls, in other words, prophetesses. The engraved inscription on the top of the glass indicates that it was given by the Czars Ivan and Peter to the preceptor Ivan Galaktionov to reward him for his good work in 1683.

The masterpieces of the section “Imperial Orders”



Queen Marie of Serbia's diadem

*Attributed to Bolin, St. Petersburg, around 1880
Gold, silver, diamonds, emerald-green colored cabochons
Origin: Empress Maria Alexandrovna; Grand Duchess Elisabeth Feodorovna (she wore it on the occasion of her marriage in 1874); Grand Duchess Maria Pavlovna (offered by her aunt on the occasion of her marriage in Sweden in 1908 with the matching necklace); Alexander, king of Yugoslavia (purchased from Maria Pavlovna in 1922); Marie of Serbia; sold to Van Cleef & Arpels in 1949. (The necklace was modified by Cartier.)*



Pair of vases mounted in gilded silver.

*Around 1905
On them is the mark “Paris-Moscow”, Height 53 cm.
Maison Boucheron, Paris*



Corsage ornament in diamonds and pearls

Corsage ornament in round and square diamonds decorated with two pear-shaped pearls of 285 grains, with one pearl in the form of an egg of 145 grains and with three button pearls of 247 grains. Ordered by the Countess Hohenfelsen. 1908.

Archives Cartier © Cartier



Photograph of the Princess Paley

Olga Valerianovna Karnovich (1865-1929) married in a second marriage to the Grand Duke Paul of Russia (brother of the Czar Alexander III) in 1902. After this morganatic marriage, the Grand Duke granted her the title of Countess of Hohenfelsen. She had to give up this title in 1915 by decree of the Czar and took that of Princess Paley. She was one of Cartier's most faithful clients between 1900 and 1914. She is wearing here a corsage ornament in diamonds and pearls in guise of a hat brooch, and a pear-shaped diamond diadem (created in 1911) as a corsage ornament. Her dress was made by Worth.

Photo: Boissonas and Taponnier, 1912 © Cartier



Brooch, Cartier Paris, 1913

Gold, platinum, sapphire cabochons, white and green enamel, 5.50 x 2.0 x 0.50 cm

Sold to the Countess of Hohenfelsen. Olga Valerianovna Karnovich (1865-1929) married in a second marriage to the Grand Duke Paul of Russia (brother of the Czar Alexander III) in 1902. After this morganatic marriage, the Grand Duke granted her the title of Countess of Hohenfelsen. She had to give up this title in 1915 by decree of the Czar and took that of Princess Paley. She was one of Cartier's most faithful clients between 1900 and 1914.

Photos: N. Welsh, Cartier collection © Cartier



Fabergé Egg

Collection of the Prince's Palace of Monaco

The Masterpieces of the section "Russkii Style"



"Boyards" Crystal dipper (kovch)

Moscow, Russia, 1908-1917

The State Historical Museum



"Boyards" Inkwell

Moscow, Russia

The State Historical Museum

THE LENDERS TO THIS EXHIBITION “MOSCOW: SPLENDOURS OF THE ROMANOVs”

RUSSIA

The State Historical Museum
The Kremlin Museum
The Public Museum of Ceramics and the Kuskovo Estate
The State Museum of Tsarskoye Selo
Krasnogorsk Russian Federation Cinematographic Archives
Tretiakov Museum

SWITZERLAND

The Lausanne Elysée Museum

FRANCE

Maison Baccarat, Paris
Maison Boucheron, Paris
Maison Cartier, Paris
Maison Van Cleef & Arpels
Mellerio dits Meller
Maison Chaumet

MONACO

The Prince's Palace of Monaco

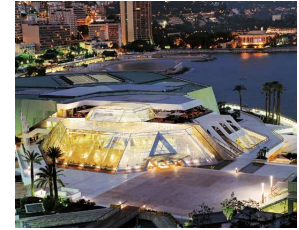
PRIVATE COLLECTIONS Paris-Moscow

The Link of Time Foundation
Created by the Russian businessman Victor Vekselberg in 2004

Mr. and Mrs. Vladimir Seminikhin's collection, Moscow
Paintings, 19th century

Kenber Collection, Paris
Flower vases

LE GRIMALDI FORUM MONACO, the place for all the cultures



One place, many exhibitions:

Poised between sea and sky, the Grimaldi Forum Monaco is an unparalleled venue delivering a culture programme focused on three major themes: exhibitions, music and dance.

Every summer the Grimaldi Forum Monaco puts on a big theme exhibition devoted to a leading arts movement, a heritage or civilisation topic or indeed any subject that expresses the revitalisation of creativity. It is an opportunity to valorise its assets and unique features by making 4000m² of exhibition space available for creating without restriction, putting the most efficient technological tools at the service of display design and mobilising the best specialists in every field so as to ensure the technical quality of the exhibitions.

The efficacy of this alchemy has already been proven by the immense enthusiasm of the press and general public.

- *AIR-AIR* in 2000
- *China, the Century of the First Emperor* in 2001
- *Jours de Cirque* in 2002
- *SuperWarhol* in 2003
- *Imperial Saint Petersburg, from Peter the Great to Catherine the Great*, from the collections in the Hermitage Museum and the Academy of Fine Arts, in 2004
- *Arts of Africa*, from traditional arts to the Jean Pigozzi contemporary collection, in 2005
- *New York, New York, 50 years of art, architecture, cinema, performance art, photography and video*, in 2006.
- *Grace Kelly years, Princess of Monaco*, in 2007.
- *Queens of Egypt*, in 2008

The Grimaldi Forum Monaco works with the world's greatest cultural institutions – museums, foundations, galleries – which acknowledge its success by loaning important artworks.

Having a dual vocation, which makes it so unusual; the Grimaldi Forum Monaco is also a congress and trade show centre hosting some 100 corporate events each year (congresses, trade fairs, conventions etc).

For the second Festive Season in succession, the Grimaldi Forum put on its themed event **Place des Arts**: an exhibition and conferences open to the public free of charge. After the Manufacture de Sèvres porcelain factory in 2007, the Grimaldi Forum devoted its recent **Place des Arts** to Baccarat.

In spring the tradition is to spotlight photography. After Doisneau and Harcourt, the photographer and designer Willy Rizzo was celebrated this year.

The stage in its Salle des Princes, the Principality of Monaco's largest auditorium seating 1800 people, regularly hosts musicals such as *Grease*, international ballet companies (the Kirov and the Bolshoi) and pop and rock concerts (Norah Jones, Mickey 3D, Rokia Traoré, Lou Reed, Black Eyed Peas). Of course it is also the natural venue for Monaco's own long-standing cultural institutions: the Monte-Carlo Ballet, the Philharmonic Orchestra and the Monte-Carlo Opera, which are able to present spectacular productions on its 1000m² stage, equivalent to that of Paris's Opéra Bastille.

The Grimaldi Forum Monaco's calendar reflects this diversity and its consistent ambition to reach beyond cultural divides so as to bring all forms of artistic expression and the business world together and thereby invite an increasingly wide-ranging public to open their minds to the world through this, the Principality's "prism".

The Grimaldi Forum Monaco offers

35,000m² of exhibition and function space comprising:

- Three auditoria: Salle des Princes (1800 seats), Salle Prince Pierre (800 seats), Salle Camille Blanc (400 seats) including 10,000m² of exhibition space
- Espace Ravel, 4180m² of which 2500m² is pillarless
- Espace Diaghilev, 3970m².

It has a turnover of €13 million and a culture budget of €4 million, €2.5 million of which is for the summer exhibition.

It has a permanent staff of 151 employees representing 46 professions.

Since October 2008 the Grimaldi Forum has held ISO 14001:2004 environmental management certification.

THE PARTNER



la confiance active



Founded in 1976, the Compagnie Monégasque de Banque, CMB, is the bank of reference of the Principality of Monaco.

CMB is rated A+ by S&P based on its high degree of specialisation and experience of the financial markets, which in turn are guarantees of competence and reliability.

CMB is based in Monaco and benefits from the Monegasque banking legislation, hence offering an additional advantage to operating in a leading sophisticated financial market.

Operating in a fully independent manner, CMB centralises all of its decision-making and business-related activities, including trading, asset management and accounting.

CMB is an exclusive bank that offers private and corporate clients a full range of diversified, first-class and personalised products and banking services in financing and investments, among which : current accounts, credit cards and a fully comprehensive range of payment facilities, personal wealth management, investment funds, international financial market services, tax optimisation and planning, advice on wealth transmission issues, real estate finance, life insurance products, yacht financing and tax optimization assistance.

The creation of a true long-term partnership with its clients, the extreme rapidity of the decision-making process and the broad range of services offered, constitute the distinctive features of CMB's culture, a culture based on a dynamic trust (confiance active).