

# AGES OF EMPIRES

南京博物院 编

## 帝國 *The Russia &* 盛世 *The Qing*

沙俄与大清的黄金时代





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## 序一

2015年11月，我和广东省博物馆的魏峻馆长在山西博物院石金鸣院长的带领下，访问了位于莫斯科红场旁的俄罗斯联邦国立历史博物馆。该馆琳琅满目的展品和储存了大量藏品的库房给我们留下了深刻的印象。俄罗斯的历史悠久辉煌，特别是强盛的沙俄帝国所遗留下来的丰富多彩且极具异质特色的文物，会满足中国观众对俄罗斯文化和艺术的向往。于是，我们三家博物馆决定携手合作，共同引进关于沙俄帝国的展览，此举获得了俄罗斯联邦国立历史博物馆阿里克谢·列维金馆长和塔玛拉·依古姆诺娃副馆长的同意和支持，商定借展不少于300件精美的俄罗斯文物。

于是，创意展览策划分别在三馆展开。根据南京博物院特展馆临展厅空间高及拥有大量馆藏清宫文物的特色，我院策展团队决定延续对比展这一观众喜爱的形式，以对比的视角，在同一个空间里展现同时期的两段帝国盛世——彼得一世、叶卡捷琳娜二世等沙皇统治下的沙俄“黄金时代”和康熙、雍正、乾隆为代表的大清“康乾盛世”，让观众去体味两个王朝的灿烂辉煌。展览的定名“帝国盛世——沙俄与大清的黄金时代”，也是我院策展团队经过三个多月的微信群头脑风暴和两次会议讨论后的决定。

展览分两个部分，第一部分为“君临天下”，讲述强权下的“皇家威仪”“文治武功”“天工神韵”；第二部分为“阅尽繁华”，讲述盛世下的富足生活和艺术成就，包括“富贵气象”“精致品格”“锦衣风范”。文物涉及帝王肖像、宫廷陈设、贵族服饰、首饰珠宝、生活器具、绘画雕塑等，共有来自俄罗斯联邦国立历史博物馆、南京博物院、故宫博物院的五百余件宫廷珍宝和华美器物，演绎帝国盛世及其文化传承。

关于展览的策划和营销，我想再次说明的是“策展人+一个团队”的南京博物院展览策划制度。用策展人的前期研究、创意思路和宏观控制，加上包括形式设计、展览制作、社教项目、文创产品、宣传推广、物业保卫等一个项目团队的帮助，来“多、快、好、省”地完成一个具有文化创意产品性质的展览，是我们坚持努力的目标。而对比展的形式



在创意展览方面，有着策展人创造力高涨和赢得公众特别认可的显著优势。2013 年和苏格兰皇家古代与历史遗迹委员会联办的“双城记”是我院的第一个对比展，讲述了南京和爱丁堡两座城市的文化与故事，很有特色。在展览营销方面，我们希望通过自己的努力，尽量少使用或不使用财政资金，通过博物馆人的努力，通过公众的理解，用公益性、低票价、非营利、广泛推广的方式，去办好一个高品质的、观众喜爱的展览。2016 年举办的“法老·王——古埃及文明和中国汉代文明的故事”，是我院自 2008 年全面免费开放以来推出的首个收费特展，赢得了公众的高度认可，收获了良好的社会效益。其间的创造性劳动成为这样的创意展览中最主要、最关键的内容。

本次展览我们也将沿用以上做法。

感谢俄罗斯联邦国立历史博物馆的大力支持，使我们在南京也能欣赏到沙俄帝国黄金盛世的璀璨文明；感谢山西博物院的石金鸣院长，带领我们共同实现引进俄罗斯重要展览的理想；感谢我院展览团队的精心策划与设计制作，完成了又一个能让各方满意的创意展览。

让我们共同努力，祝展览取得成功！

龚 良  
江苏省文化厅副厅长  
南京博物院院长  
2017 年 6 月



## Foreword

In November 2015, led by Mr. Shi Jinming, Director of Shanxi Museum, Mr. Wei Jun, Director of Guangdong Provincial Museum, and I paid a visit to the State Historical Museum of Russia located at the northern end of the Red Square in Moscow. The museum greatly impressed us with the broadly varied exhibits in the galleries and the vast number of collections in its storage. Russia's long and glorious history, and especially the rich and enormously distinguishing relics that the Russian Empire has left, strongly appeal to Chinese audiences who have great admiration for Russian culture and art. The three museums of us then decided to work together to bring in an exhibition focusing on the Russian Empire. This proposal received support from Mr. Alexey Levykin and Ms. Tamara Igumnova, Director and Deputy Director of the State Historical Museum, who agreed on a loan of no less than 300 objects from their collection.

The curatorial work was conducted respectively in the three museums. In Nanjing Museum, considering our rich collection from the Qing court, our curatorial team decided to continuously adopt the comparative approach to the exhibition theme, a curatorial model that has been greatly appreciated by our audience. The golden ages of two empires – the rules of tsars such as Peter I the Great and Catherine II the Great of the Russian Empire and the reigns of Emperors Kangxi, Yongzheng and Qianlong of the Qing Empire – will be juxtaposed in one exhibition for audience to experience. The exhibition is entitled *Ages of Empires: The Russia and The Qing*, a result from the curatorial team's three months of brainstorming on WeChat and passionate discussion in two meetings.

The exhibition contains two major parts. The first part "Imperial Glory" presents the "Royal Dignity", "Cultural and Military Achievement", and "Religious Art" under the imperial authority. The second part "Flourishing Splendor", through sections of "Architecture and Decorative Art", "Art and Aesthetics", and "Clothing and Fashion", manifests the wealthy life and artistic achievements in these golden ages. Over five hundred imperial treasures and artworks from the State Historical Museum of Russia, Nanjing Museum, and the Palace Museum, including portraits, decorative ornaments, costumes, jewelries, daily utensils, paintings and sculptures, paint a picture of the historical and cultural splendor of the two empires.

Regarding the exhibition's curation and marketing, I would underscore the "curators + the team" model that has been applied in Nanjing Museum's curatorial practice, in which the pre-research, creative ideas and management work of the curators are supported by the teamwork of exhibition designing and production, education programs developing, merchandising, publicizing, and logistics and security assistance. With this model in practice, our ultimate goal, which we are persistently pursuing, is to produce an exhibition that is a creative cultural product by nature with "greater, faster, better, and more economical results". The comparative approach has been proved to have boosted curators' creativity and is greatly welcomed and enjoyed by audience. Nanjing Museum's attempt in adopting a comparative approach in curation started in 2013 with the *A Tale of*



*Two Cities* exhibition co-created with Historic Environment Scotland, which tells the stories of Edinburgh and Nanjing. In terms of cost coverage, we try to be less dependent on governmental funding but more rely on self-funding, which is achieved through our efforts in providing high-quality exhibitions to win the audience's understanding and patronage. The *Pharaohs and Kings: Treasures of Ancient Egypt and China's Han Dynasty* exhibition opened at Nanjing Museum in 2016 was the first time that Nanjing Museum charged an admission fee for its exhibitions since its free-admission practice launched in 2008. The exhibition was well received by audience and society. The creative work involved in the curation process of exhibitions of such was recognized as the most important and valuable part.

We follow this practice in developing *Ages of Empires*.

I thank the State Historical Museum for their great support, which made the splendid culture of the golden age of the Russian Empire accessible by local audience in Nanjing. I thank Director Shi Jinming, whose leadership turned the idea of bringing in important loans from Russia into a reality. I thank Nanjing Museum curatorial team, whose professionalism and commitment have yield another satisfying exhibition.

Wish the exhibition a great success.

Gong Liang

Vice Director of the Department of Culture of Jiangsu Province

Director of Nanjing Museum

June 2017



## 序二

此次展览中俄方的展品均来自俄罗斯联邦国立历史博物馆。我馆是俄罗斯联邦馆藏文物最丰富的博物馆之一。

这些珍品向中国观众展示了俄罗斯帝国黄金时代的精神风貌、审美趣味与精湛工艺，反映了全盛时期的俄罗斯历史、艺术和生活，以及俄罗斯在世界历史发展进程中起到的巨大作用。这些精美的文物是俄罗斯历史鲜活的见证，可以让中国观众领略到另一番盛世景象。

本次展出的造型艺术作品由一系列黄金时代的人物肖像构成，包括历代沙皇、王公贵胄、政客将领、商人和农民等。同时展出的大量极富装饰性的日用器物，为展览注入了浓郁的生活气息，也有助于观众理解黄金时代俄罗斯帝国的主流艺术。

展出的文物种类丰富，有陶瓷、珠宝、贵金属器、玻璃、丝织品和木制品等。这些异彩纷呈的艺术瑰宝让中国观众有机会一睹俄罗斯工匠的高超技艺，感受那个时代俄罗斯人的审美品位，激起观众对美好事物的向往之情。

此次展览合作是中俄友好关系的见证，展品之精美、数量之繁多又承载了更深远而特殊的意义。

阿里克谢·列维金  
俄罗斯联邦国立历史博物馆馆长  
2017年6月



## Foreword

All the Russian exhibits included in this exhibition are selected from the collection of the State Historical Museum, one of the museums collecting the richest historical and cultural relics in the Russian Federation.

Through these exhibits the exhibition presents to the Chinese audience the spiritual pursuit, aesthetic taste and exquisite crafts of the Golden Age of the Russian Empire. It explores the history, art, and life of the Russian Empire in its high days and the significant role that Russia played in the development of world history. As witness of the Russian history, these exquisite works of art compose a grand picture of the Russian Empire for the Chinese audience.

The artworks displayed in this exhibition include a series of portraits of tsars, nobles and aristocrats, politicians, merchants, and farmers during the Golden Age. Included are also a great number of daily objects with immense decorative appeal, adding a vivid breath of life to the exhibition and helping shape a better understanding of the mainstream Russian art.

The displayed exhibits feature a broad variety including ceramics, jewelries, metal works, glass ware, silk textiles and wood articles. These exotically flavored works of art may provide a chance for the Chinese audience to appreciate the highly skilled craftsmanship and the aesthetic taste of the Russian Empire and resonate with their enjoyment of beauty.

This exhibition embodies the friendship between China and Russia. The vastness in number and excellence in exquisiteness of the included works of art makes the exhibition a more remarkable one of its kind.

Alexey Levykin

Director of the State Historical Museum, Moscow, Russian Federation

June 2017



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## Foreword

In November 2015, led by Mr. Shi Jinming, Director of Shanxi Museum, Mr. Wei Jun, Director of Guangdong Provincial Museum, and I paid a visit to the State Historical Museum of Russia located at the northern end of the Red Square in Moscow. The museum greatly impressed us with the broadly varied exhibits in the galleries and the vast number of collections in its storage. Russia's long and glorious history, and especially the rich and enormously distinguishing relics that the Russian Empire has left, strongly appeal to Chinese audiences who have great admiration for Russian culture and art. The three museums of us then decided to work together to bring in an exhibition focusing on the Russian Empire. This proposal received support from Mr. Alexey Levykin and Ms. Tamara Igumnova, Director and Deputy Director of the State Historical Museum, who agreed on a loan of no less than 300 objects from their collection.

The curatorial work was conducted respectively in the three museums. In Nanjing Museum, considering our rich collection from the Qing court, our curatorial team decided to continuously adopt the comparative approach to the exhibition theme, a curatorial model that has been greatly appreciated by our audience. The golden ages of two empires – the rules of tsars such as Peter I the Great and Catherine II the Great of the Russian Empire and the reigns of Emperors Kangxi, Yongzheng and Qianlong of the Qing Empire – will be juxtaposed in one exhibition for audience to experience. The exhibition is entitled *Ages of Empires: The Russia and The Qing*, a result from the curatorial team's three months of brainstorming on WeChat and passionate discussion in two meetings.

The exhibition contains two major parts. The first part "Imperial Glory" presents the "Royal Dignity", "Cultural and Military Achievement", and "Religious Art" under the imperial authority. The second part "Flourishing Splendor", through sections of "Architecture and Decorative Art", "Art and Aesthetics", and "Clothing and Fashion", manifests the wealthy life and artistic achievements in these golden ages. Over five hundred imperial treasures and artworks from the State Historical Museum of Russia, Nanjing Museum, and the Palace Museum, including portraits, decorative ornaments, costumes, jewelries, daily utensils, paintings and sculptures, paint a picture of the historical and cultural splendor of the two empires.

Regarding the exhibition's curation and marketing, I would underscore the "curators + the team" model that has been applied in Nanjing Museum's curatorial practice, in which the pre-research, creative ideas and management work of the curators are supported by the teamwork of exhibition designing and production, education programs developing, merchandising, publicizing, and logistics and security assistance. With this model in practice, our ultimate goal, which we are persistently pursuing, is to produce an exhibition that is a creative cultural product by nature with "greater, faster, better, and more economical results". The comparative approach has been proved to have boosted curators' creativity and is greatly welcomed and enjoyed by audience. Nanjing Museum's attempt in adopting a comparative approach in curation started in 2013 with the *A Tale of*