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Hi res images available upon request

Media Contact Only:

Lynn Rossotti (202) 243-3975
lrossotti@HillwoodMuseum.org

Hillwood installs 33 pieces of Russian porcelain, on long-term loan from collector Kathleen Durdin, to augment and enhance existing displays

Highlight of the loan is a series of 1700s porcelain figurines of the *Peoples of Russia*, making Hillwood's display likely the largest series of this kind in the United States

Washington—This summer, Hillwood installed an updated display of Russian porcelain across the mansion that highlights 33 important pieces that are on long-term loan from collector Kathleen Durdin. Chief curator, Dr. Wilfried Zeisler, presented details about the display in a lecture on September 11, which can be seen [here](#).

The 33 pieces, on loan to Hillwood for five years, include works from the Imperial Porcelain Factory from services not represented in Hillwood's collection, a series of 18th-century porcelain figures representing the *Peoples of Russia* to augment the small collection of four examples in Hillwood's collection, and a rare *Art Nouveau*-style glass vase, made by the Imperial Glass Factory and once owned by Dowager Empress Maria Fedorovna.



The objects have been installed throughout the mansion to complement and complete the Russian porcelain reinstallation that took place last summer. "Marjorie Post was a passionate, pioneering, and discerning collector of Russian imperial art," Zeisler explained. "But much has changed since she began collecting and displaying her important collection, including the continued growth of the collection and our own evolving knowledge of the field. Kathy has amassed an important assemblage of Russian porcelain. This generous loan allows Hillwood to fill in some gaps and complement existing holdings to enhance the education of our visitors."

Zeisler studied archival documentation to understand how the display of Russian porcelain at Hillwood has evolved since Post first established residence in the 1950s. Post purchased Hillwood in 1955, conceiving it as both a home and a museum to showcase her collection. Historic photographs reveal how significantly the Russian porcelain holdings grew, particularly by the 1970s, when Post hired her curator, Marvin Ross, to ready the display for the public. The updated installation was

undertaken to enhance the interpretation, incorporating important acquisitions and the long-term loans while honoring Post's vision for displaying the collection. Photographs of historical displays at Hillwood and Post's former homes reflect a consistent, intentional trait—Post liked to present works of art in symmetrical arrangements. This served as a guide for the reinstallation of the Russian porcelain.

Highlights of the Durdin Collection Loans

In the [Russian porcelain room](#), envisioned by the forward-thinking Post with built-in, lighted display cases, replete with object labels on pull-out trays in order to educate guests, a case highlights porcelain used at the Russian court that came from foreign factories. One of the objects on loan, an oval dish from the famous Green Frog Service commissioned in 1773 by Catherine the Great from the Wedgwood factory in Great Britain, takes the central



position. Another shelf in this case presents three Russian revival plates from the reign of Nicholas I. They are among the earliest pieces inspired by the drawings of Fedor Solntsev, who supervised the restoration of the Kremlin. His work, *The Antiquities of the Russian State*, became an essential reference for future designers. One of the objects on loan from the Durdin collection is a Kremlin soup plate based on Solntsev's publication.

In the [pavilion](#), pieces from important services produced by the Imperial Porcelain Factory during the reigns of Catherine the Great and her son Paul I are featured. Previous loans from the Durdin collection on view here include an ice cream cooler and a monteith from the Arabesque Service, commissioned in 1784. The Arabesque Service was the first great ceremonial service produced at the Imperial Porcelain Factory for official receptions at court. The name is derived from the exquisite arabesque motifs featured on the porcelain. Nearby, a covered dish from the Yacht Service, modelled at the imperial factory between 1785 and 1787 after the Arabesque Service, is a complement to Hillwood's only piece from this same set. Another case in the pavilion features pieces from the dowry services commissioned for Paul I's daughters from 1797. These services included large mythological sculptural table ornaments for the dessert setting. Durdin has loaned the bisque figure of Justice to complement Hillwood's pieces from these services.

The area of the Russian empire was inhabited by at least a hundred ethnic groups whose folklore and costume have inspired scientific and artistic projects over the centuries. In the passage hallway between the [Icon Room](#) and [dining room](#), objects from the series of the *Peoples of Russia*, produced during the reign of Catherine the Great, are on loan from Durdin to augment the four pieces in Hillwood's collection. The pieces were made after models created by Jean-Dominique

Rachette, head sculptor at the Imperial Porcelain Factory, and based on illustrations in *A Description of All the Peoples Inhabiting the Russian Empire*, an ethnographic work published by Johann Gottlieb Georgi in 1776-77. Together, the Hillwood and Durdin objects represent probably the largest display of the *Peoples of Russia* in the United States.

Additional loans are on view on the [second floor](#) of the mansion. These include pieces from the Guriev Service, commissioned in 1809 and named for the director of the Imperial Porcelain Factory during the reign of Alexander I; a large soup tureen and additional pieces from the Service of the Grand Duke Konstantin Nikolaevich; and pieces from the service for the yacht Livadia, named after the Livadia Palace in Crimea. The objects on loan from the Kathleen Durdin Collection will remain on view until 2022 and continue to enhance the interpretation of Hillwood's renowned collection.

About Hillwood

When art collector, businesswoman, social figure, and philanthropist Marjorie Merriweather Post left to the public her northwest Washington, D.C. estate, she endowed the country with the most comprehensive collection of [Russian imperial art](#) outside of Russia, an [exquisite 18th-century French fine and decorative art collection](#), and 25 acres of serene landscaped [gardens](#) and natural woodlands. Opened as a public institution in 1977, today Hillwood Estate, Museum & Gardens offers a gracious and immersive experience unlike any other. Highlights of the collection include Fabergé eggs, Russian porcelain, Russian orthodox icons, Beauvais tapestries, and Sèvres porcelain, and Post's personal collection of apparel, accessories, and jewelry. Thirteen acres of enchanting formal gardens include a [Japanese-style garden](#), [rose garden](#), [French parterre](#), and a [greenhouse](#) full of orchids.

General Information

Location:	4155 Linnean Avenue, NW, Washington, DC Metro: VanNess/UDC, Red Line (20 minute walk)
Information/Tickets:	202.686.5807 for information or www.HillwoodMuseum.org Facebook.com/HillwoodMuseum
Hours:	Tuesday through Sunday, 10 a.m. to 5 p.m. Closed Mondays, most holidays, and for several weeks in January.
Café:	The Hillwood café serves lunch Tuesday through Saturday from 11a.m. to 3:30 p.m. Afternoon tea is served on Sundays only from 11a.m. to 3:30 p.m. Express dining, featuring a quick selection of sandwiches, salads, snacks, and beverages, is available Tuesday through Sunday from 10 a.m. to 4 p.m. Call 202.686.5807 for café reservations.
Suggested Donation:	\$18, \$15 seniors, \$10 college students, \$5 for visitors age 6 to 18. No donation is suggested for children under 6. Adults and seniors receive \$3 off the suggested donation for weekday visits and \$1 for weekend visits when reservations are made online.