



戈留塔画集

YURY KALYUTA



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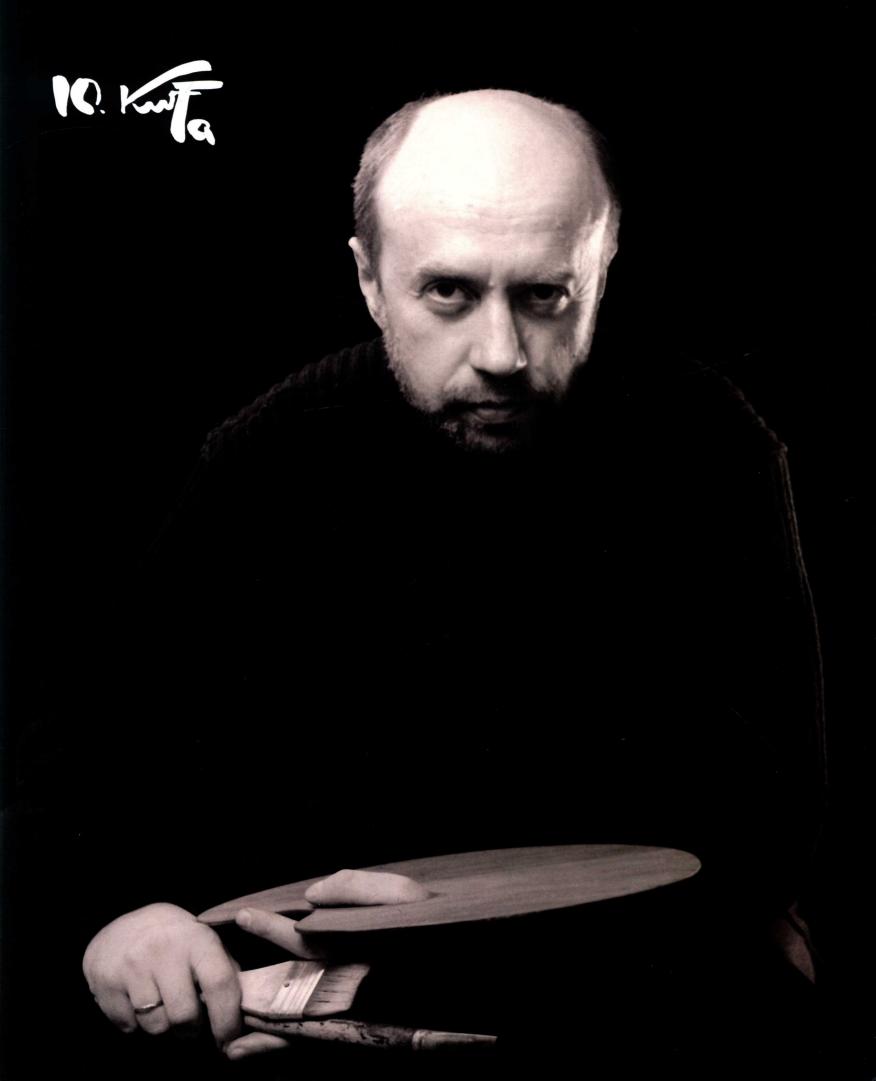
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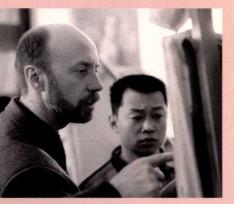
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前言



尤里·维特列也维奇·戈留塔是圣·彼得堡最引人注目、富有天才的画家。他的第一批作品出现在20世纪90年代早期的展览中,并立即引起美术鉴赏家与美术专业人士的兴趣。

在进入艺术学院之前,尤里·戈留塔就如普通的天才儿童一样。在他的家乡乌克兰的克里沃罗格艺术学校上学。14岁时随父亲去列宁格勒做了一次短期旅行,这次旅行对尤里从艺有着至关重要的作用。

尤里·戈留塔入读敖德萨艺术学校,该校以姆·弗·格列科夫命名,是俄罗斯最古老的艺术学校,特别是在19世纪末20世纪初,该校与彼得堡艺术学院关系密切。许多彼得堡艺术学院的学生,像康斯塔第都曾在敖德萨任教,而该校学生毕业后也大

都进入彼得堡艺术学院深造。

20世纪80年代早期,尤里·戈留塔参观了在敖德萨举办的著名罗马尼亚画家科尔涅利乌·巴巴的画展。对艺术大师的了解,深刻影响了这位未来的艺术家。1983年,尤里·戈留塔进入彼得堡艺术学院,两年后,因学习成绩优秀而获准选择工作室和导师。尤里·戈留塔选择了由梅尔尼科夫指导的纪念性壁画工作室。

在第一年的学习中,尤里·戈留塔的作业《模特的头像》(1983年)得分很高,显露出天分。这幅画人物面部造型柔和,肖像塑造特别注重传神,已经显露出画家今后的艺术轨迹。

在纪念性壁画工作室中的学习,使戈留塔获得了成为大型纪念性壁画画家的技能,在整体中,凭开阔的视野观察事物的能力来刻画一种形式,按照装饰主义的精神解决空间的问题。

在他的毕业创作《彼得的城市》(1989)中,戈留塔找到了正确阐释这一经常被开发的题材的方法。兴建新俄国首都的热情在作品中被再现,丝毫没有过多地考虑建筑空间的布局,接近黑色和明快的蓝色色调传达了海边城市的氛围。这一作品被认为是所有毕业作品中极好的一件,并获得了美术学院的银质奖章。戈留塔获得了读研究生的资格,这使他有机会在梅尔尼科夫教授的画室中工作。读完研究生课程后,戈留塔成为圣·彼得堡艺术家联盟的成员之一,并且开始在列宾美术学院执教。起初,他在建筑系教绘画课程,在20世纪90年代中期他开始在绘画系教绘画与构图。梅尔尼科夫的基础训练课和在美术学院的教课生涯,对戈留塔的创作活动起到了至关重要的作用。他在德国与他的学生们组成的"极至"又名"桥"之队,一起构图作画(1992—1999)。稍后,他和他的妻子玛丽娜·戈留塔在德国北部古脱·盖尔兹举办了两次展览,展出了他们的作品。

1997年,"梅尔尼科夫学生作品展"在北京举办,此次展览绝非偶然。因为梅尔尼科夫 20 世纪 50 年代访问过中国后,就在中国艺术界广为人知。接下来,"学生作品展"中的作品与其他知名画家的作品一起在青岛的国际展览中心展出,1999年,戈留塔在沈阳举办了一次个人画展,并在那儿办过研修班。

与中国同行的合作表现在他的两本个人画集中,一本是在北京国际艺苑董事长刘迅先生的支持下出版的。另一本较晚,是 2001 年出版的《俄罗斯现实主义新生作》系列丛书中的一本。现在出版的是第三本画册。

尽管在纪念性壁画工作室的训练是成功的,但戈留塔却不愿再继续他作为纪念性绘画艺术家的生涯。他以架上绘画风格作画,画静物、风景和人体模特。然而,肖像画仍然是他艺术创作的核心,在此绘画范畴内,画家解决了油画形式上的探索,同时重视肖像画的人文内涵的问题。写实风格的观察法得以保留,所有的细节都被忠实地毫厘不差地复制,然而,在创作主要人物的过程中,各物体之间的联系却以一种随意的风格表现出来,而不是照搬生活的原型。最能体现这一思想的画作是《我出去遛狗了》。这幅画以饱满的柔情刻画沉睡的人,并以装饰细节吸引人,拼图图案的被子,抽花刺绣的床罩,印花棉布的枕头,妻儿的头发蓬松地散在床上。在艺术家的肖像画构图中,色彩起着平衡,有时是决定性的重要作用。画家在其作品中以和谐尽管有些拘谨的红色调中找到了一种有趣的解答,像《双重安排》(1989)、《红色肖像》(2000)中表现的那样,《一串葡萄》(1999)、《在红色工作室中的黑发》(1997)、《塔蒂阿娜》(1999)、《朋友们》(1999年版)这些画中,他使用红色背景既起到刻画人物形象的作用又营造出肃穆的气氛,红色被他当作强烈的装饰特色(《乒乓球的赞助人和艺术》,1999,《中国画室》,2001)。并且,他还用红色来表达简洁与纪念的意义,将一幅简单的肖像画变为一幅湿壁画(《米丽莎》,1997)。

2000年,戈留塔搬入一个新画室,巨大的窗面向北方,耀眼的白墙形成了一个真正的光池的幻像。正是这种环境,如画家所陈述的,使他产生了创作"白色"布上油画的冲动,尽管这类主题早已出现过,比如说肖像画《在咖啡厅》(1995)——这是最具"光色主义"的作品,2000年画家一幅幅地创作布上油画,他努力营造让白颜色流光溢彩的形式,比如《期望》、《白色静物》、《白奶油》、《壁炉旁的玛丽娜》,柔和的光线使画家刻画出一种特殊的构图风格——平滑,柔软。"白色"系列中无可争辩的最佳作品是《2001年酷夏》。画家在此画中倾注热情以求达到这一类型画作的最高境界。他利用侧面强光的效果(画画的人都知道),这是一种在照明条件好的房间里强调轮廓的一种特殊的照明方式。这种无意识的孩子会有的梦境的感觉,准确无疑地表现在画作中,不自觉地勾起了我们对童年的回忆,尽管各不相同。

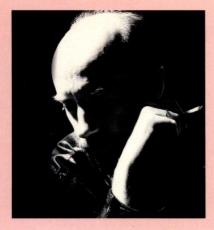
然而,尤里·戈留塔的作品大部分是自画像、亲友的肖像画和两幅强调感情的画作(《宽恕》和《浪子》)。大师的艺术,正面乐观,源于深思忧郁,几乎是悲伤(《戴黑色羽翼帽子的自画像》,2000《自画像》1999)。这些布上油画画面简洁,使用红色和棕色色调,即使近看也能感觉到色彩的厚重与多样,黄、红和褐色组合成一种炭火将尽的感觉。最具表现力的布上油画——《世纪交汇时刻的自画像》(1999)缺乏细节,但这些细节却有多重意义。盔甲的轮廓营造出闪闪发光的氛围,背景中的黑框架被描绘成象征性的十字,黑色花瓶中的百合花,使人联想到《圣经》的主题,画集的封面是委拉斯凯兹画的一幅肖像。

尤里·戈留塔与老艺术家的传统紧密相连,他不遗余力地将这种传统渗透到自己的画作中。同时他还将此传统运用于教学实践中。在他的一篇方法论文章《肖像画发展的基本规律、继承和创新》中,他提到"如果追循深受我们喜爱的大师的足迹,像委拉斯凯兹、伦勃朗、赛罗夫,彼特罗夫·伏德金,科尔涅利乌·巴巴,在探寻驱使他们创作出不朽杰作的重要使命的同时,我们首先会发现其艺术的连贯性。尽管他们面临的任务各不相同,上面提到的大师们却都力图从人的个性中体现出人的共性。或许正是因为这个原因,并且因为他们具有具象地思考的能力,他们的具象肖像画才如此朴实自然。"

走入尤里·戈留塔的艺术世界,充满了生命力和如诗般的魅力的艺术形象强烈地感染着我们,具有人文主义的价值。

俄罗斯美术理论家 芭拉哈尼娜

Preface



Yury Vitalievich Kalyuta is one of the most notable and gifted painters of St. Petersburg. His first works appeared at art exhibitions in early 1990-ies and immediately became a subject of interest for connoisseurs of art and professionals.

Yury Kalyuta's life-story before his entering the Academy of Arts is a usual way of a gifted boy: a school of arts in his native town Krivoy Rog in the Ukraine, a short trip to Leningrad with his parents when he was 14, which trip was of great importance in the boy's choice of profession.

Yury entered Odessa School of Arts named after M.B. Grekov, the oldest in Russia, which had close relations with Petersburg Academy of Arts, espe-

cially at the turn of 19th and 20th centuries. Many graduates, in particular, Kostandi, taught in Odessa; the school graduates continued their education at the Academy of Arts.

In early 80-ies Yury Kalyuta visited the exhibition of a famous Romanian painter Corneliu Baba in Odessa. The acquaintance with the art of this remarkable master played an important role for the establishment of creative outlook of the future artist. In 1983 Yury Vitalievich entered Petersburg Academy of Arts. After completion of the fitst two years' programme with excellence he got the right to choose the studio and the supervisor. Yury Kalyuta chose the monumental painting studio directed by Andrey Andreevich Mylnikov.

As early as in his first year of studies Yu.Kalyuta showed his gifts getting the best assessment mark for the assignment "Model's head"(1983): the soft modeling of the face, special attention to conveying the look that concentrates the spiritual energy of the portrait. This way the main vector of the painter's art-the portrait-was revealed already in the beginning of the master's creative life-path.

Studying at the monumental painting division Yu.Kalyuta acquired the skills of the monumental-painting artist: the ability to take a broad view of things, in the integral manner, to characterize the form using the grand-scope bulk, to solve the spatial problems in the spirit of decorative ornamentalism.

In his graduation project "Peter's City" (1989) Yu.Kalyuta found the correct clue to the interpretation of this theme exploited rather frequently. The vigorous energy of construction of the new Russian capital is reproduced without any pomposity for account of strictly organized architectonics of space and the colouring of contiguous dark and light blue tones conveying the atmosphere of the marine city. The work was accepted to be one of the best among the presented ones and was nominated for the silver medal of the Academy of Arts. The way to the postgraduate course was open for Kalyuta, which gave him a chance of training at professor Mylnikov's studio. Upon graduation of the postgraduate course Yu.Kalyuta became a member of St.Petersburg Artists Union and started teaching at the Academy of Arts: first-the drawing course at the Department of Architecture and starting from mid-1990-

ies-painting and composition at the Faculty of Painting. Professor Mylnikov's training course and teaching at the Academy predestined much in Yu.Kalyuta's creative activity. He exposed his works in Germany with his student mates who organized a group "Most"(Bridge)(1992-1994). A bit later a couple of other exhibitions took place in Hamburg and in Gut Gerz(Northern Germany)where he presented his works jointly with his wife Marina Kalyuta.

In 1997 an "Exhibition of works of Professor Mylnikov's students" was organized in Peking, and that was not by chance. Andrey Andreevich Mylnikov is well known in artistic circles of China, after he visited that country in 1950-ies. Next the participants of the "Exhibition of students" jointly with other famous painters exhibited their works at the international exhibition in Chin Dao; at that time, in 1999, Yury Kalyuta was honoured with the personal exhibition in Chenyan where he delivered a master-class.

The result of Yu.Kalyuta's collaboration with the Chinese colleagues was represented by his two monographic albums: one of them was published with the support of Lu Xu, Director of International Art Palace, the other one was issued a bit later, in the series "New generation of the Russian realism" in 2001. This publication is the third edition.

Despite the successful training at the monumental painting division Yu.Kalyuta preferred not to continue his career of a monumental-painting artist. He works in the style of easel painting: paints still-lives, landscapes, naked models, however, the portrait composition remains the core of his creative art. The artist solves the formal tasks of painting within the framework of this genre, accentuating the humanistic content of the portrait at the same time. The loyalty to naturalistic observations is preserved, all details are verified being reproduced strictly and precisely, however, their correlation and concatenation are presented in a free style, following the course of development of the main image, without reference to illusionary life-likeness. A bright example illustrating this thought is the canvas "I have gone to walk a dog". The picture is imbued with tenderness to the sleeping characters and attracts one by its decorative details: the pattern of the patch-work quilt, drawn-work of the bedlinen, printed-cotton pillows, the wife's and son's hair fluffed up loosely in the bed. The colour has an equitable, sometimes a determinant, importance in the artist's portrait compositions. The master finds an interesting solution in the harmonious, though constrained, representation of the red tones in his works, like in "Double arrangement" (1989); he uses the red background for synthesizing the image and creation of solemnity in the works "The red portrait" (2000), "A grape bunch" (1999), "Hair-cutting in the red studio"(1997), "Tatiana"(1999), "Friends"(1999 version), he uses the red colour as a mighty decorative accent ("Patrons of ping-pong and arts", 1999, "Chinese drawing-room", 2001) and, finally, he brings the role of red colour to utter laconic brevity and monumentality, which turns a simple portrait into something like a fresco("Melissa",1997).

In 2000 Yury Vitalievich moves to a new studio; a huge window facing the North and strikingly white walls create the illusion of a real light pool. It is this circumstance, as the painter states, that served as an impulse for the appearance of "white" canvases, though this theme emerged much earlier: suffice it to mention the portrait "In the cafe" (1995)-one of the most "luminiferous" works. In 2000

the master painted the canvases, one by one, where he strived to convey the form using the white colour flow shimmering ("Nadezhda" (hope), "The white still-life", "The white dream", "Marina at the fire-place"); this caressing light dictates a special rhythm of composition-smooth and soft-to the painter. The best work of the "white" series is undoubtedly "The hot summer of 2001". The painter models the form with enthusiasm in this canvas trying to achieve the impression of the forms' utter volume. He makes use of the effect of lateral upper highlight, well known to the painters, which is a special illuminating device intended to emphasize the forms in a well-lit room. The sensation of unconscious boyish dream, reproduced in the picture so convincingly, involuntarily recalls the memories of our own, though different, childhood.

However, Yu.Kalyuta has a number of works, mostly self-portraits, the relatives's portraits and two compositions ("Forgiveness" and "The prodigal son", 1997) emphasizing the emotional aspect of the work. The master's art, positive and optimistic on the whole, is burst through the profound meditation, melancholy, almost tragic ("Self-portrait in black ear-flap cap", 2000; "Self-portrait",1999). These canvases, laconic and executed in a modest red and brown spectrum, prove on closer canvases, laconic and executed in a modest red and brown spectrum, prove on closer examination to be surprisingly rich and brilliant: the yellow, red and brown tones play like the coals of the fading flame. The most expressive canvas "Self-portrait at the turn of the centuries" (1999) is scanty for details, but these details are multivalued: the palette contour forms a shining aura; the easel at the background is executed as a symbolic cross; the lilies in the black vase remind of the scriptural subjects; the album cover has a portrait by Velasques on it.

Yury Kalyuta's painting is closely connected with the old masters' traditions. He invariably emphasizes this interrelation is his art. He voices the same in his pedagogical practice, in particular, in his methodological article "On the laws of development of portrait painting. Continuity and innovations": "If we trace the development of portrait painting (by example of my favourite masters like Velasques, Rembrandt, Serov, Petrov-Vodkin, Corneliu Baba)we should note in the first place the continuity in their mastership, as concerns the great tasks that stimulated them in creation of such masterpieces. Having different plastic tasks they set forward to their work, the said masters are drawn together by concern about the solution of human problems common to all mankind. Perhaps it is for this reason, due to their ability to think figuratively using global categories, that the monumentality of their portraits is so organic and natural".

Entering Yu.Kalyuta's artistic world we find ourselves in the world of humanistic values, in the sphere of powerful influence of artistic images full of life-truth and genuine poetic charm. Years will pass, and the new generations will see the man of our epoch looking at us from Yury Kalyuta's canvases, like we see the people of Velasques' epoch now.

Q. Balakhnina,

Fine arts specialist

记忆与现时

在国际交流日益频繁的今天,我们已经能够坦然面对各种外来文化,但对来自俄罗斯的艺术,我们总有某种特殊的情感。曾几何时,一个古老的东方民族被这个国家深深吸引着,从社会理想到"同志"之称,从集体农庄到"莫斯科郊外的晚上",它的踪影无所不在,几乎覆盖了我们全部的精神世界和生活角落,我们曾亲密无间,我们又曾势不两立,这种难分难解的关系持续了30余年,最后成为一种情节,又变成一种疑惑,牢牢地牵引着我们的目光投向遥远的北方。

在圣·彼得堡建市300周年前夕,我终于来到了这座城市,火车到达那里时是冬日清晨8点,天空飘着雪花,气温零下20度,周围漆黑一片,路灯朦朦胧胧的,我正担心着,戈留塔出现了,他还是那样精神、爽朗,一边热情地帮我搬行李,一边急切地告诉我,尽管目前天气寒冷,但却是圣·彼得堡美术展览最多最丰富的时期,你可以参观很多展览,全面了解俄罗斯美术的现状。我说我还想了解列宾美术学院的教学情况,他说正好马上有期末学生作品展示,也可以参观。就这样,我开始了为期3个月的俄罗斯之行,期间更深入地了解了画家戈留塔,对当代俄罗斯美术也有了较为清晰的认识。

尤里·戈留塔首次被介绍到中国是在1997年,当时北京国际艺苑画廊举办了一个俄罗斯画展,戈留塔参展的几幅作品引起观众极大的兴趣和关注,其中肖像画《米丽莎》被画廊收藏(在2003年"首届中国北京国际艺术双年展"上此作品又获优秀作品奖)。该画以鲜艳的红色为背景,人物造型概括而整体,画中女主人呼之欲出的生动感体现了俄罗斯现实主义绘画的独特魅力。此后戈留塔以"俄罗斯现实主义新生代画家"的面貌在国内为许多人熟知,特别是在北京、沈阳和山东等地有很高的知名度,一时间对俄罗斯美术



安娜利莎 纸、墨鱼黑颜料、粉笔 Anna—Liza Paper, Sepia, Chalk 40 × 30cm 2000



油画《蓝色肖像》的一幅素描 纸、墨鱼黑颜料、红粉笔、炭条、粉笔 A drawing to the painting《The blue portrait》 Paper, Sepia, Sanguine, Coal, Chalk 58 × 43cm 2000

的热情又回来了。

我与戈留塔相识是在2001年冬,当时中国美术学院邀请戈留塔来杭州讲学并为他举办个人作品展。这次展览出乎意料的成功,来自各方的反响十分热烈,除本院师生外,许多老艺术家、美术爱好者都来了,他们对戈留塔的作品产生了浓厚的兴趣,对俄罗斯怀有向往和憧憬的人甚至认为终于看到了真正的"俄罗斯油画"。一星期后,画展从我院的滨江校区移至市内唐云艺术馆继续展出,这次引来了更多的观众,人们在他的作品前流连忘返,久久不愿离去。那么是什么吸引了如此多的观众呢?难道是戈留塔的几幅油画作品?答案是肯定的,但显然不够全面,必定还有其他的原因……

在人类艺术的发展过程中,俄罗斯美术有着自己的文化传统,不论是巡回展览画派的领袖画家列宾、苏里科夫、列维坦,还是先锋派的大师康定斯基、夏加尔、马列维奇,都曾在中国美术界引起过波澜。正是两国艺术间这种千丝万缕的联系,使得我们心中不时地涌动着对话切磋的愿望,于是就有了戈留塔杭州之行的成功。在圣·彼得堡时,我多次访问戈留塔的画室,虽然离他到杭州讲学只过去了一年的时间,但画室的墙壁上又出现了许多我没有见过的作品,他说这些都是在他回国后新近完成的。我诧异于画家的勤奋和高产,而戈留塔却对我说,这对俄罗斯画家来说再自然不过的了。他说他每天都很早起床,如要上课的话,就先画两小时,如果不上课,那么10点(天才亮)必进画室工作一天。于是我想起戈留塔在杭州讲学时,一些致力于新艺术探索的画家对他的展览抱有某种观望和偏见,但他们不得不承认画家技法的娴熟和色彩的修养。是啊,只有天赋与勤奋联手时才可能成就伟业,艺术的每一点进步都需要艺术家全身心的投入,这显然也是戈留塔在中国获得广泛认同的原因之一。

我在圣·彼得堡时,戈留塔一再提到杭州的中国美术学院给他留下了难忘的印象,对我而言,列宾美术学院又何尝不是呢?他在西子湖畔的讲学,给我们的学生带来了列宾美术学院传统的艺术教学理念,而我在那里时十分难得地亲眼目睹了戈留塔的导师、著名艺术家梅尔尼科夫上的一次构图辅导课: 那样的严谨,那样的庄重,简直是一种"仪式"。在这个"仪式"上,除了表达对大师的敬仰外,体现得更多的当然是全体师生追求精益求精的艺术理想。导师的风格无疑影响着戈留塔,他继承了这种不断探索、力求完美的艺术品格,在戈留塔的创作中,我们可以看到他将现代艺术的许多因素诸如画面主观平面化、以有限空间处理来突出主体以及色彩装饰性构成等融入自己的作品,并使之呈现新面貌的努力,与此同时,他依然保持了写实绘画生动性的特点,使作品充满激情和活力。

戈留塔曾多次对我说:"我是现实主义的画家,我认为现实主义适合我,但这并不表明俄罗斯只有现实主义画派。"为了让我多见识俄罗斯当代艺术,他与妻子玛丽娜冒着严寒带我拜访各种类型的艺术家,与他们的交流中,我看到了当代俄罗斯艺术绚烂多姿的风格面貌,看到了各种现代主义艺术流派与现实主义平等对话、相互交流的可能性。正是在这种心平气和的交流中,他们各自获得了创造的灵感和发展的潜力。这种良好的学术氛围弥漫在圣·彼得堡的每一个文化场所:博物馆、美术馆、画廊、艺术书店和众多的美术展览会。但对自己的传统,任何一位俄罗斯艺术家都不曾忘记,他们知道自己的根在那里。

历史已翻开新的一页,无论昨日曾有多少崇拜、误解乃至偏见,都是流逝岁月的一部分,我们无法从记忆中删除,无法回避。但现在我们需要开始理智地剖析自我,从失误中吸取教训,我们还需要有博大的胸怀,坦然面对过去,勇敢走向未来。

俄罗斯有太多的受过良好教育的艺术家,由于生活所迫,他们大多还处于潜沉期。而戈留塔一直在努力着,在找寻着自己的艺术世界。这本画册只是他的一个阶段性成果,我们相信他必将有更多的佳作呈现给世人,让我们期待着。

杨修憬 2003年2月于杭州吴山脚下

Remembrance and Presence

At present, cultural exchanges are on the rise. We have been used to facing various kinds of foreign culture composedly. However we often have some special emotion for Russian art. Before long, as an ancient oriental nation, China were deeply attracted by Russia from the socialism idea to the form of address 'comrade', from the collective farm to the song of 'The Evening of the Suburb of Moscow'. Russia exerted a completed influence on both the spiritual and the material world of Chinese people. We were on very intimate terms with each other while we also were mutually exclusive in past years. The close and awkward link between each other lasted for more than 30 years. Finally the link turned out to be a complex and puzzlement with draws our attention towards the remote north.

On the eve of the 300 anniversary of the founding of St. Petersburg, I arrived in this city finally. The train arrived in it at 8 o'clock in a winter's morning. Snowflakes flied on the sky. The temperature is under 20°C. It was pitch-dark and the street lamps were dim. I was worrying a little while Kalyuta appeared. He looked vigorous, frank and cheerful. He handled my baggage while told me eagerly that although it's very cold, it's the most active period for art exhibitions in Moscow. So I had the opportunities to visit abundant of exhibitions to know the present situation of Russian art completely. I told him I also wanted to know the teaching situation of Repin Academy of Art. He said it's lucky that the Exhibition of Students' Works at the



圣母 纸、颜料、粉笔 Madonna Paper, Sauce, Chalk 60 × 40cm 1990

自画像 纸、颜料、粉笔 Self—portrait Paper, Sauce, Chalk 48 × 28cm 1991





抬起胳膊的芭蕾舞演员 纸、红粉笔 A ballet dancer with raised arms *Paper*, *Sanguine* 76 × 30cm 2001

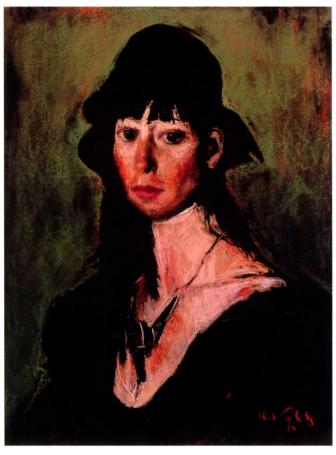


拿葡萄的维塔利克 纸、红粉笔 Vitalik with grapes Paper, Panguine 38 × 30cm 2000

End of School Terms would be held in recent days. Therefore I might visit it. From then on I began the 3-month-visit in Russia. During my stay in Russia, I knew artist Kalyuta and Russian art more deeply and clearly.

Yury Kalyuta was introduced to China for the first time in 1997. At that time, Russian Art Exhibition was held in Beijing International Art Gallery. Several pieces of works of Kalyuta attracted great attention of most audience. Among them, the portrait Melissa was reserved by the gallery (it was awarded the Excellent Works Prize at the First Beijing International Art Exhibition). He used red color as the background of the painting, the shape of figure was brief and complete. The activeness of the woman represented the unique charming of Russian realistic paintings. From then on Kalyuta became well-known in China as a new-generation artist of Russian realism. He was especially popular in Beijing, Shenyang and etc. The enthusiasm for Russian art returned.

I got to know Kalyuta in the winter of 2001. At that time, the Chinese Art Academy invited him to give lectures and held his personal exhibition in Hangzhou. His exhibition succeeded unexpectedly. The reflection from various aspects were enthusiastic. Not only teachers and students of the Academy but also many old artists and art amateurs came to see the exhibition. They took great interest in Kalyuta's works. People who yearned forward Russia even thought that they had seen the real Russian Oil paintings. One week later, the exhibition site changed from Bingjiang campus of Chinese Art Academy to Tangyun Art



玛丽娜 纸、水粉 Marina Paper, Pastel 63 × 47cm 1998

Museum located in the city. It resulted that more and more audience came to see the exhibition. They were enchanted by his works and didn't want to go home. How did the exhibition attract so much audience? Was it because of several pieces of Kalyuta's works? The answer was Yes. However it's not the only reason. There must be some other reasons......

In the course of the development of human being's art, Russian art has its own cultural tradition. No matter the leading artist of the school of art tour such as Repin, or the master of Pioneer, such as Kandinsky, chagall, have ever aroused great echoes in Chinese art circle. It's the close link between each other that make us eager to learn from each other by exchanging views. So Kalyuta's works were welcomed in Hangzhou. In St. Petersburg, I visited Kalyuta's studio several times. Although only one year past since he gave lectures in Hangzhou, many new works I never

saw appeared on the wall of his studio. He said all of them were painted since he went back. I was surprised by his diligence and high-productiveness. However Kalyuta told me, it's common among Russian artists. He said he woke up very early every day. If he had lectures, he would paint for 2 hours first. If not, he must enter his studio at 10 o'clock (It's just light in Moscow.) and worked all the day. It reminded me that when Kalyuta gave lectures in Hangzhou, several painters who was seeking for new art took a wait-and-see attitude and held prejudice on his works, but they had to admit that Kalyuta was good at technique and colour. Certainly, only talent plus diligence could achieve great success. To get a little progress the artist would completely devote himself into his works. It's also the reason for Kalyuta's being recognized by Chinese audience.

When I stayed in St. Petersburg, Kalyuta was always mentioning that he was deeply impressed by the Chinese Art Academy. To me, Repin Art Academy did impress me deeply too. Ha gave lectures at the side of Xihu Lake and brought traditional art teaching ideas to students. While I had seen for myself a composing lesson given by Kalyuta's tutor, famous artist Mylnikov: The lecture was so scrupulous and solemn. It's like a ceremony. Apart from the presentation of respect, the 'ceremony' presented the art idea of keeping improving of all the students and lecturers. It's no doubt that Mylnikov's style affected Kalyuta, he inherited Mylnikov's style of seeking perfect. In his works, we may find that he merges many ideas of modern art, such as to emphasizing the subject and the decorative colours by handling the limited space to show a new appearance of the works. Meanwhile, he still remained the realism character of



噩梦 纸、颜料、粉笔、红粉笔、炭条 A dreadful dream Paper, Sauce, Chalk, Sanguine, Coal 70 × 90cm 2001

activity and filled his works with passion and activeness.

Kalyuta told me several times that he was a realism painter. He thought it's suitable to classify his painting style as realism. However there were not only the realism school in Russia. To let me know more about Russian art, he and his wife Marina led me to visit various kinds of artists. From the exchange among us I got to know the splendid styles of Russian art. I saw the possibility for having an equal dialogue and exchanging mutually among dif-

ferent kinds of modern art schools. It's the exchanging in a peaceful way that they achieved their inspiration and potentiality of development. The good atmosphere of learning spread all over every cultural site of St. Petersburg, such as museum, fine arts museum, gallery, art bookstore and numerous of exhibitions. However all Russian artists never forget their own tradition. They know where their roots are.

The history has turned to a new era, no matter how much admiration, misunderstanding and prejudice we ever had on Russian art, it's something that happened a long time ago. It's impossible to delete it from our memory nor to evade it. However we need to analyze ourselves reasonably and learn from lessons at present. We also need to have broad mind to face the past time frankly and go towards the future bravely.

There are too many well-educated artists in Russia. However most of them haven't given full play of themselves due to their poor lives. Kalyuta is always trying to find his own art world. This album is only a collection of his successful achievement. We believe he will create more excellent works. Let's wait in hope.

Yang Xiujing
Feb. 2003
At the foot of Mt. Wu in Hangzhou

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