

# Elegant, always recognisable, true Saint Petersburg style

Minsk hosts display of glass, enamel and ceramics by artists from northern Russian capital

By Viktor Mikhailov

The exhibition is being held as part of the *Days of St. Petersburg Culture in the Republic of Belarus* project, which aims to show audiences leading trends in contemporary decorative arts in St. Petersburg. The exhibition includes works from Yelaginoostrovsky Palace-Museum and workshops of contemporary artists.

In 2000, Yelaginoostrovsky Palace-Museum was given a collection of over 7,000 exhibits from the Leningrad Glass Art Factory. Since 2005, it has also been gathering contemporary ceramics and has become an open platform for contemporary exhibitions, international open air events and scientific and practical conferences on the study of our heritage — including current state issues and the preservation of the glass industry.

In 2010, Russia's Museum of Glass Arts (the only one of its kind) opened in the greenhouse at Yelaginoostrovsky Palace and Park Estate, boasting well-equipped, modern rooms, a permanent exhibition and regular touring exhibitions — as part of the *Masters of the 20th Century* programme, for leading Russian and foreign artists.

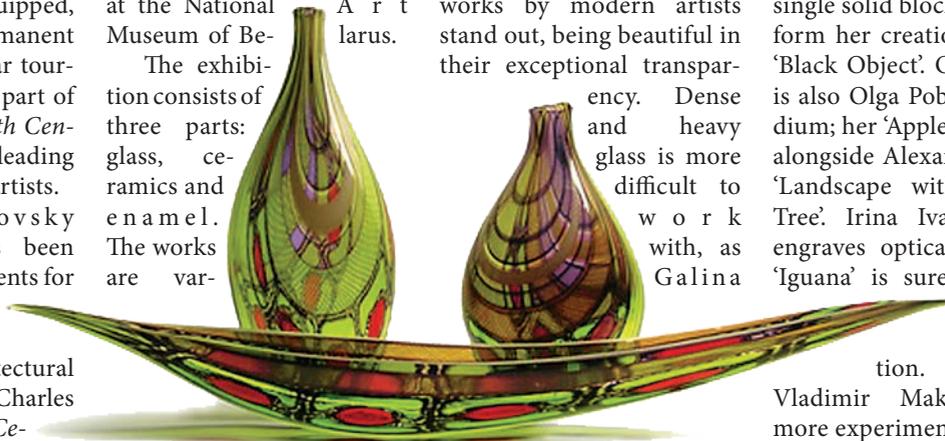
Yelaginoostrovsky House-Museum has been holding its outside events for a decade already, in beautiful surroundings, featuring architectural masterpieces by Charles Rossi. Its *Glass and Ceramics on the Grass* has received international status, with various works becoming museum exhibits. Some



Exhibits attract attention with their originality, elegance and beauty

are now on show in Minsk, at the National Museum of Belarus.

The exhibition consists of three parts: glass, ceramics and enamel. The works are var-



Art Glass from St. Petersburg

ied, spanning several styles and generations of Leningrad and St. Petersburg Art

Schoolmasters. Optical glass works by modern artists stand out, being beautiful in their exceptional transparency. Dense and heavy glass is more difficult to work with, as Galina

that is unnecessary from a single solid block of glass, to form her creations, such as 'Black Object'. Optical glass is also Olga Pobedova's medium; her 'Apple' is on show, alongside Alexander Fokin's 'Landscape with a Fallen Tree'. Irina Ivanova hand engraves optical glass; her 'Iguana' is sure to delight visitors to the exhibition. Meanwhile, Vladimir Makovetsky is more experimental, with his 'Hunt for the Unicorn'.

The late Alexander Ivanov, who was a leader of St. Petersburg glassmaking,

liked to work on a grand scale, showing understanding of shape and composition, as we see from his 'Shells'. Just as importantly, 'Gulliver's Medals' by Pavel Yekushev and 'The Walk' by Natalia Malevskaya-Malevich exemplify the organic synthesis of glass and metal while Irina and Anatoly Pelipenko's 'Sea' is more picturesque. The fusion of contrasting styles or media is a modern trend explored by Natalia Goncharova's 'Burnt Region' and Irina Suvorova's 'Sphinx'.

Young artist-glaziers continue the traditions of the St.

Petersburg Art School. The studio furnaces of St. Petersburg's Art and Industry Academy (named after Baron Alexander von Stieglitz) are producing such graduation works as 'Northern Venice' by Nikolay Tretyakov, 'Mandalá' by Yekaterina Mikhailenko and 'Bowl' by Anastasia Mikhailenko. These and 'Seasons' — a series of stained glass windows by Maria Usova — are on show in Minsk.

Ceramic works are represented at the exhibition by Olga Nekrasova-Karateeva, Nina Kochneva, Vasily Tsygankov, Tatiana Novoselova, Yelena Yurkovich and Yekaterina Sukhareva. Leading ceramics master Vladimir Gorislavtsev is a voice for St. Petersburg's landscape genre, while Lev Solodkov likes to experiment with glazes and shape. Alexander Gladky offers a wealth of decoration, texture and colour while Vera Noskova's ceramics are made with a range of clays, in various colours.

Contemporary St. Petersburg enamel artists Alexey Mukushev, Eduard Fokin, Anvar Bagautdinov, Larisa Solomnikova, Ivan Dyakov and Svetlana Ponomarenko are using symbolism to express their ideas, synthesising the artistic techniques of the St. Petersburg school with those of global trends.

It's clear that St. Petersburg's Art School is both recognisable and unique, reflecting Western culture yet with its own characteristics and features. Whether working with glass, ceramics or enamel, artists are united by their desire to embody ideas with purity and skill, in true St. Petersburg style.

## Golden Bee expands its creative format

By Olga Tkacheva

**13th International Children's Art Festival hosted by Klimovichi from May 29th to June 2nd**

Nine countries — Russia, Ukraine, Lithuania, Latvia, Kazakhstan, Kyrgyzstan, Slovenia and Moldova — have already confirmed their participation. It's planned that the festival will gather over 600 entrants.

This year, the *Golden Bee* will expand its format increasing the number of festival grounds. "Previously the whole attention was concentrated on the organization of contestants' performances and

children leisure while this year we've also decided to make a holiday for adults," notes the Regional Executive Committee's Culture Department. "Rural crafts centres and trade stalls will be located in Karl Marx Street. All those who wish will be able to become participants of mini-performances while familiarising with the creative activity of amateur artists from various corners of the Dnieper River area."

The organisers plan to wider present local starlets to the audience, with young talents of the Klimovichi land performing on various stages before the participants and guests of the *Golden Bee*.

## Flying Dutchman's new version mooring in Minsk

**Foreign specialist to help stage first opera in German at Bolshoi Theatre**

Experienced co-rehearsal and coach Malte Kroidl will soon arrive in Minsk to work on Richard Wagner's *Flying Dutchman*, with famous German opera director Prof. Hans-Joachim Frey. It will be the first opera in the history of the National Academic Bolshoi Opera and Ballet Theatre of Belarus to be sung in German.

The theatre has only once before staged an opera by Wagner: *Lohengrin*, in the 1970s. The premiere of the *Flying Dutchman* is scheduled for December, with



Flying Dutchman on stage

Malta Kroidl arriving in Belarus in September-October. The Director General of the Bolshoi Theatre, Vladimir Gridyushko, emphasises that it will be a huge help, as the voice coach will be

able to help singers with diction and pronunciation in German. He adds, "The soloists like working with such coaches, making use of every minute."

The theatre is liaising long-term with Italian coach Paolo di Napoli, who helped in staging Giuseppe Verdi's *Aida* and Gioachino Rossini's *Barber of Seville*, working with director Mikhail Pandzhavidze. He also gave master classes last May, at the 1st Youth Opera Forum, in Minsk. The Italian master is now preparing Belarusian performers for Giacomo Puccini's *Turandot*, which premieres in late April.