

Fine Art

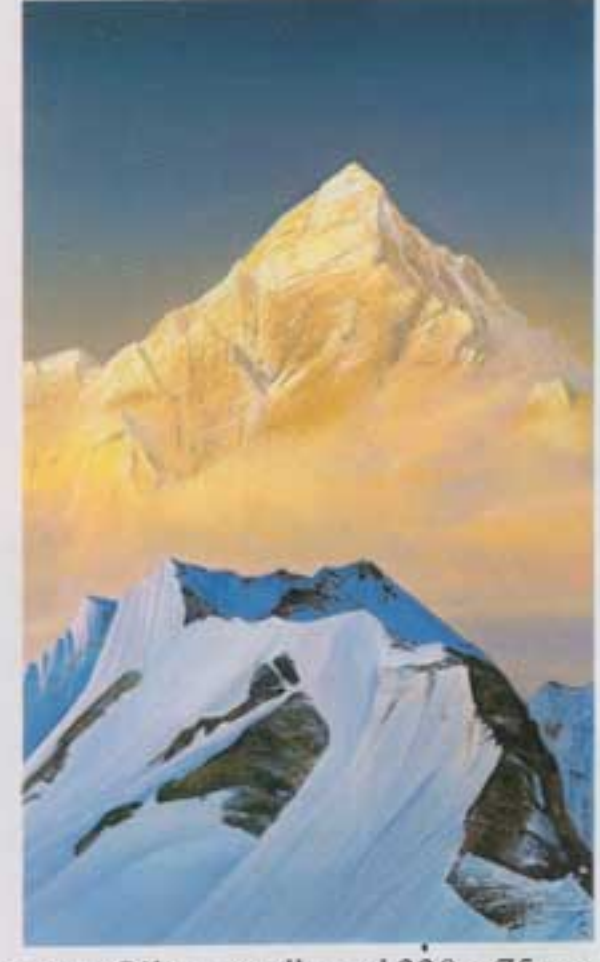
Mongolian Visions
The New Wave

A World of Art Featuring
Abakanowicz, Vidal, Landelius,
Pascal, Favio, O'Neill, Gorsky,
Bullard, Minim, McCabe, Grachov,
Nathanson, Aguiar, Landy

PLUS

The Chinese Avant Garde
It's Sexy To Be An Artist in Woodstock
Las Vegas Welcomes Nova Town
Montréal's New Art Fair
& much more





Himalayas, Screen, four parts, Oil on cardboard 220 x 75 cm

Valeriy Grachov — “The Mountain Vibe Is The Best!”

Valeriy Grachov was born in Arkhangelsk, Russia into a family of a military men. His childhood also passed there. The smell of thawed snow became the dominating accent of his emotional constitution, at that time he started to draw seriously. His mum joked that she could not recall exactly what he started to do earlier — draw then speak or ski then walk. Moving often with his family accustomed him to a nomadic life.

He graduated from the Architectural Faculty of the Engineering and Construction Institute in Kiev, Ukraine. After postgraduate study, he understood that painting — and only painting — was his calling. Before that, he seriously dreamt of realizing his visions in sculpture and music, or architecture and design. After his first “walk” to Crimea, his initial mountain landscape came out. It was deeply imbued with the energy of Tadjik Pamirs (<http://www.forrest.ru/eng/bulletin/20/8.html>). That place later became his second native land. Everything that he came across and saw splashed out on canvases. That was an epopee of more than three decades. The paintings render the artist’s impressions collected from travels in Crimea, Caucasus, Pamirs, Tien Shan, the Himalayas and also the perennial experience of studying the cultures of India, China and Japan.

Grachov’s style is a synthesis of Russian romantic realism (Polenov, Levitan) and Chinese medieval painting. In his youth, the understanding of absolute unity of life had formed, and that later was fostered with conceptual acknowledgement from studying philosophy and different religions.

A person with uneasy destiny, who absorbed the energy of

mountains, truly and naturally presents so accessibly and clearly a miracle of the Earth — mountains. This miracle powerfully forms spirit and will of an individual.

These are pictures of a condition. A silent cool blows from “windows — pictures” where mountains seem so close and attracting, yet remain eternally cold and unapproachable.

Recently even the manner of his painting has become eastern. Short, just a stroke, in full concentration mode. Thus “variants on a theme” appear. Work is done once, forever and without repetition. Touching watercolors with views of Truhanov Island and flowers, white clouds and snow of Finland, and rigid unapproachable mountains incredibly rendered in distemper and oil live in his workshop. As an individual, Grachov represents the same “mix” — the person with Slavic mentality and Eastern thought. An incredible contrast in painting, outlook and life.

He has had fifteen personal exhibitions in Ukraine, two in the Czech Republic (1994-1995) and has also participated in a number of group shows. A number of works belong to private collections in Ukraine and abroad, especially Russia, USA, Germany, France, Finland, and Czech Republic.

In 1984 he received the Diploma of Union of Architects of the USSR for a solo show in the exhibition hall of the House of Architects of Ukrainian SSR in Kiev. In 2005 he was awarded Winner in Discipline Photography at *DigiFestival.net*, Mercafir, Piazza Artom 12 - Firenze, Italy and later that year was awarded with certificates at the China Jinshan International Folk Painting Exhibition held in Shanghai, China.



Blue and Grey, Screen, four parts, Oil on cardboard 240 x 80 cm



Red Peak, Oil on cardboard 85 x 60 cm

“Why did I start painting mountain landscapes? I have been asked this question quite often, therefore I was forced to answer, although in fact it is like in love — you just love and that’s it. When you are at a great height looking at mountain ranges of Karokoram, the landscape falls into an applicative set of colored pieces that are delicate in day time as a medieval goblin that becomes frantic with all colors of a rainbow at the sunset light.

Mountains are the abodes of Gods. When you are there, you feel their presence everywhere. There is no need to seek beautiful landscapes in mountains — you see it everywhere. Mountain landscapes are the most synthetic! They contain fields, forests, rivers, lakes — even seas — and of course mountains! Conceptually, they are the most abstract of all landscapes — combining abstraction and realism. The composition is developed not only horizontally, but vertically as well. They are very rich in colors due to the high clarity of the air and become very graphical in foggy weather. In general, the mountain vibe is the best!

It smells of melting snow, spring and might! It is real youth!”



Elbrus, Oil on canvas 100 x 50 cm