

芭蕾·花开

到中国之路 拉夫连季·布鲁尼作品展

Road to China: Artworks from Lavrenty Bruni



拉夫连季 · 布鲁尼

Lavrenty Bruni

Road to China

到中国之路



在保利艺术博物馆展出的绘画作品反映了我的创作生涯的不同阶段和不同方向。

这次展览中，有10幅作品是为这次展出特别创作的。其余的作品从澳大利亚、瑞士、西班牙和俄罗斯运抵来华。

真正激发我的创作灵感的是花朵和芭蕾舞者这两个主题。

花朵一是颜色、情感、活力、激情、自由…

我对花朵题材的创作从未来自写生。

女芭蕾舞者一是线条、美感、造型艺术、感召力、完美的象征。

我献给我生活中的美，包含所有这些元素。

我深深地感谢保利文化集团总经理蒋迎春先生接受我的绘画作品在保利艺术博物馆展出。

作为我在中国的首次展览，这是莫大的荣幸，我在此表达衷心地感谢。

拉夫连季·布鲁尼

拉夫连季·布鲁尼： 坚持不懈的寻找美丽

阿尔乔姆·李帕托夫

拉夫连季·布鲁尼的命运既与时代吻合，又相互矛盾。在思想和意义而非图画占据主导的现代艺术繁盛时期，如果不是现实风格的话，他一贯是具象风格；作为一个著名姓氏的代表他卓然不群，同时经常隐藏在透明的、具有讽刺意味的假名拉夫连季·布鲁尼身后。更不要说其创作成就和日常成就断然否定关于画家无用和无力安排生活的古老的神话，成为激发创作过程的因素 更不要说其创作成就和日常成就断然反驳关于画家对社会无用和无力安排生活成为最能激发创作的因素这个荒唐的说法：拉夫连季·布鲁尼在世界不同城市举办的画展都取得同样的成功，他的作品被不同国家著名的艺术爱好者收藏。他婚姻美满，是五个孩子的父亲。

画家布鲁尼家族是自十六世纪以来意大利北部和瑞士著名的家族。十九世纪初瑞士画家、米兰艺术学院成员安东尼奥·巴罗菲奥·布鲁尼接受俄罗斯沙皇的邀请带着妻子和孩子在被称为大师绘画和雕塑地的沙皇村定居，并称为绘画和雕塑大师。几年后，已经俄罗斯化并且名字已经改成安东·奥西波维奇的布鲁尼成为了皇家艺术学院的院士。搬到俄罗斯以后安东尼奥·布鲁尼终生一直从事圣彼得堡皇家宫殿的绘画和雕塑工作。从那时起这个姓氏就从来没有从俄罗斯艺术史的面离开过：家

族的每一辈都有著名的画家。

他的儿子菲奥多尔·安东诺维奇作为一圣彼得堡圣以撒大教堂壁画硬纸板草图的作者和艾尔米塔什美术馆馆长，同时成为了皇家艺术学院的校长。布鲁尼王朝的延续：安东尼奥·布鲁尼的孙子尤里·费奥多罗维奇是皇家建筑师协会会员和杰出的水彩画家。他的孙女塔季扬娜是前苏联和俄罗斯著名的戏剧艺术家。在俄罗斯艺术史上有传奇的音乐家、工程师、画家、雕塑家、诗人和飞行员尼古拉·布鲁尼，俄罗斯苏维埃联邦社会主义共和国人民艺术家、黑白绘画艺术家和水彩画家伊万·布鲁尼…

二十世纪的大师中不得不提的还有列夫·布鲁尼。这是一个了不起的、有多方面才能的画家、艺术世界杯成员、著名构建试验作者。他和卡齐米尔·马勒维奇、米哈伊尔·拉里翁诺夫、娜塔莉亚·戈沙罗瓦、弗拉基米尔·塔特林一起参与了《方片J》协会的一系列大型展览；他曾任教于高等美术工艺工作室——20世纪20年代实验艺术最重要的中心之一。经历了所有俄罗斯和前苏联艺术危机，他在自己的作品中总是忠实自己对世界的独特看法。

布鲁尼王朝还有其他建筑师、画家、神甫、记者——即使这些人没有直接从事艺术工作，但是总和艺术有一定的关系。

布鲁尼的家族历史令人惊奇之处不仅在于历代族人对绘画创作的兴趣，更是因为从这个家族走出了一系列杰出人物，并且每一个杰出人物都在俄罗斯历史以新的方式留名。拉夫连季·布鲁尼是这一艺术王朝的第19代传人。

“我非常尊重我所有的前辈们：我们家族一直秉承着年轻人尊重老人的优良传统。我一直秉承着尽量做到最好的做事方式，我不极力想要超过我的祖父和曾祖父，因为对于我来说他们永远是最好的。我只做对他们来说我该做的事。我所做的一切都是为了他



费多尔·布鲁尼 铜蛇 1841
布面油画 585 x 852 cm
俄罗斯圣彼得堡市 俄罗斯国家博物馆

Fyodor Bruni, Brazen Serpent, 1841,
oil on canvas, 585 x 852 cm,
The State Russian Museum, St. Petersburg, Russia

们。因为他们——是我的祖父和曾祖父。”

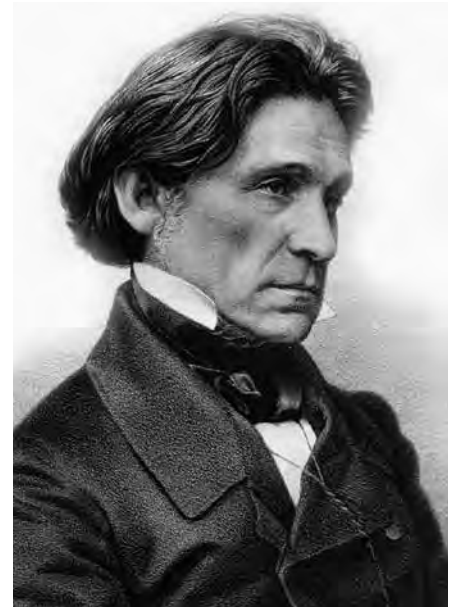
布鲁尼曾在俄罗斯最负盛名的艺术学院——苏里科夫美院学习，但是对他来说影响最大的是在著名绘画大师尤努斯·卡里莫夫（现为德国亨内夫市的私人设计和图形学院教授）私人学院学习阶段是其决定性的阶段。正是在那里，在才华横溢、鲜明而有魅力的大师的带领下，他感受到了极大的驱动、内在成长成熟和自信。

“这就像瞬间出现的开悟：我突然明白这就是我想要的。只有当你相信自己的实力，你才能感受到这种驱动。曾经我特别想要绘画，并且投入大量时间创作。这是很困难的事：我曾经在非假日画四个小时的裸体画，在休息日画八个小时，——但是这是真正的劳动，是能从中感到幸福的疲乏和提升的劳动。”

在80年代初布鲁尼痴迷于前卫艺术。当然，这轻易就让布鲁尼着迷于突然开放于眼前的自由视野的魅力，特别是其密友走进了著名的《前卫俱乐部》。布鲁尼展出的作品，尤其是反坦克障碍形状（所谓《刺猬》）的巨大雪花样的大型艺术作品。该作品具有讽刺意义、令人印象深刻、不凡，但是画家本人认为这一时期的工作尤其费脑力只不过是智能训练而已。

“我是艺术押运的拥护者，尽管所有西方艺术早已不再押运。这就是为什么在我手里是画布和颜料，而不是造型。现代艺术有其定义，我也有对其独特的定义：那就是姿态艺术。有很少数一些人完全掌握了这门艺术，但是遗憾的是，很多人是利用这一艺术冒充内行的人。我总是被和谐的东西、漂亮而开放的某些创作物所吸引。相比于未来，我更多的是感叹过去的东西。或者说：我害怕未来，生活在现在，着迷于过去。”

目前拉夫连季·布鲁尼专心致力于几个主要的主题。更确切的说是两





个主题：女人和花朵。早在2000年他展出了一幅2米长的画有裸体并交错大幅花朵细节描述的作品。为什么是花朵呢？我提出了这一问题，因为我不认为他的花朵是传统静物描绘的真正对象。相反，它花朵是原子、微粒，由他们组成他的世界的图画 组成他世界的图画的原子和微粒。也许一些标志或者符号是由艺术语言组成，只有潜意识能够理解。

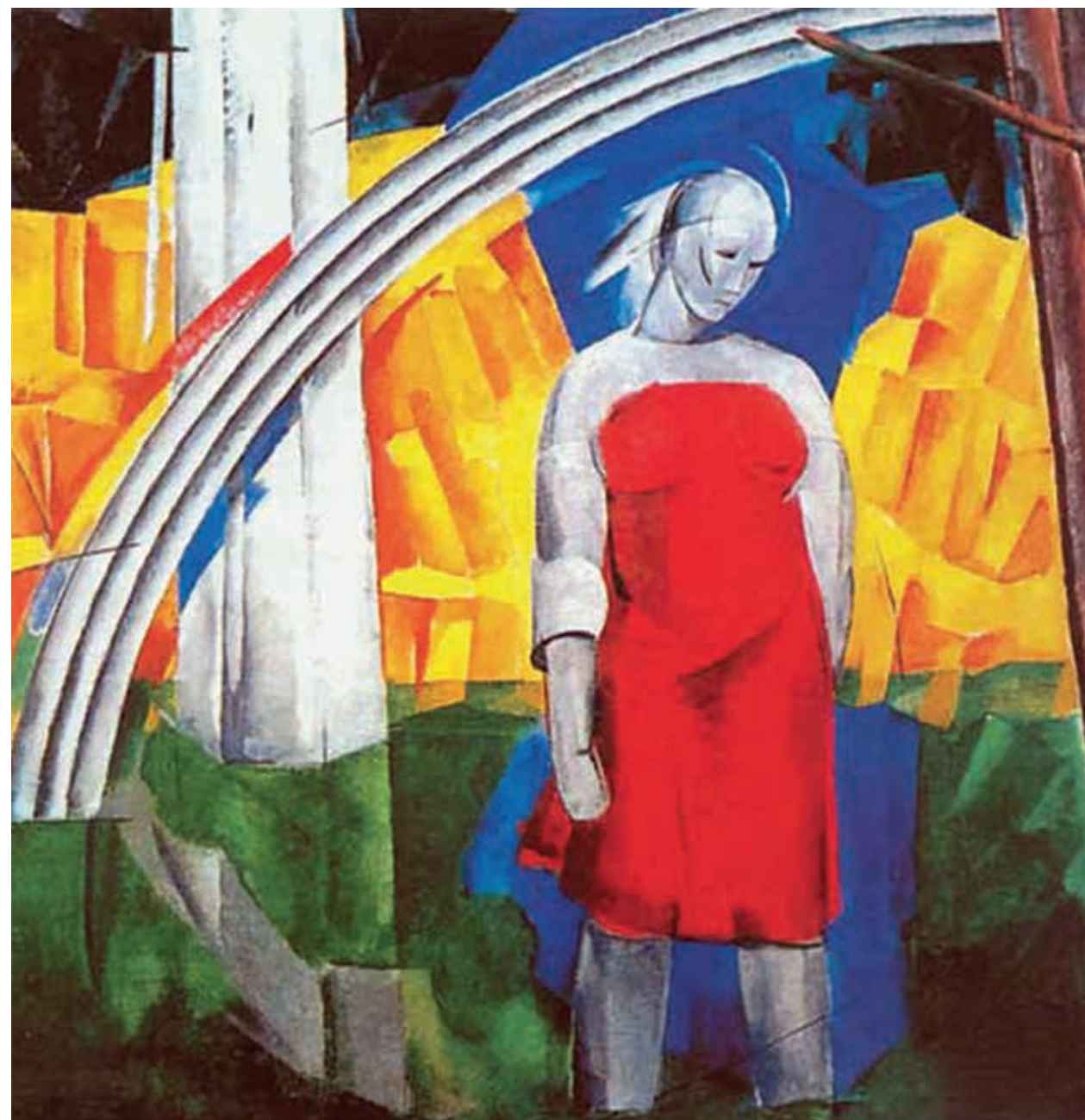
“这一切开始于1990-1991年。这是联想而不是花朵。他们不是自然写实写生画的。画写生画自然写实一对画家来说是的一种休息。我的创作却是这是一项情绪洋溢的工作。就像诗人用词组成句子，对于我而言，花朵就是我绘画的基础。花朵就是我的书写手法，我能够用它很好的进行绘画。我能够用花描绘一切 — 风景、静物、肖像。对于我而言花朵就是人物。”

作为体现美丽的象征和化身，花朵依然存在。但是现在画家也被舞蹈元素所吸引。布鲁尼的轻盈而明快的女芭蕾舞演员画作将半个世界联系起来，他们在莫斯科、圣彼得堡、巴黎、日内瓦、伦敦、京都、达尔文、纽约、布鲁塞尔、特拉维夫进行过展出。虽然这些画是按照来自莫斯科两个著名剧院——莫斯科大剧院和斯坦尼斯拉夫斯基和涅米罗维奇·丹钦科音乐剧院的女独舞者们作为模特绘制的，但是这些画并不特指某一个舞者。

“对于我来说女芭蕾舞者是赞美女性优雅体态的女性魅力的延续。他们有着别样的优美动作和不一样的美；他们的线条是完全不同的，是另外一种身体画像。在舞台上他们似乎是空洞的，但与此同时又展示出令人难以置信的图画感，他们的动作就像一幅幅的图画。”

布鲁尼的女芭蕾舞者都以轻盈的笔调完成。在他们身上不仅仅能感受到诗意之和超凡脱俗，同时在停止的瞬间感受到出其不意奇迹感。

一位新闻记者把布鲁尼的作品称为巨大的画稿。值得补充的是：这些



列夫·布鲁尼 彩虹 1918
布面油画 89 x 89 cm
俄罗斯圣彼得堡市 俄罗斯国家博物馆

Lev Bruni, Rainbow, 1918, oil on canvas,
89 x 89 cm, **The State Russian Museum,**
St. Petersburg, Russia



画作有绝对定的完整性。

至于画的大小，每一个画家都有自己的想法。

“我为什么开始画大型花朵呢？因为它是非常难画的。除此之外，以前颜料是非常昂贵的，红色来自中国，蓝色一来自印度，红棕色和赭石色一来自意大利。在文艺复兴时期，画家采用大量的红色来 惊艳人们的视觉，因为红色是皇室专属色。但它结束的时候那个时候早就过去了，这就意味着需要换一种方式创作方式，用另外一种比例。”

对于颜色布鲁尼有自己的看法。意识到公众喜欢他作品中使用鲜艳、纯正的色彩，他决定考验一下自己和公众。他给自己提出一个问题：是否这之中有上帝赐予的灵感什么更高一筹的东西，或者画家拉夫连季·布鲁尼——无非就是天赋、勤奋和技能的总合？为了不再受颜色的控制，布鲁尼画了大型黑色花束。

“你自己给自己提出主要问题。我希望我的生活与创作想这不是偶然的，我想要明自己站在哪一个台阶上...”

近年来拉夫连季·布鲁尼的作品在世界许多国家展出。首先画家在自己的国际史上看到的是自己给自己设置的测试的继续。

“在国外展出——就是一种测试。毕竟不像在俄罗斯，你熟悉所有的一切，人们都知道你。但是在国外你完全以另外的一种形式被接受。每一个国家都有自己独特的影响认知的环境和文化。而这些都是异常重要非常宝贵的经验。”

1998年拉夫连季·布鲁尼将自己的作品提交给了伦敦画家艺术学院夏季展会的评选委员会（hanging committee）。他的作品被展会接受并在学院名誉会员(honorary academicians)——安塞尔姆·基弗(Anselm Kiefer)和安东尼·



塔皮埃斯(Antoni Tàpies)——作品展厅展出。然后，他参加了在伦敦举行的支持癌症患者的由慈善拍卖（在这之前，拉夫连季多次参加在俄罗斯和比利时举行的苏富比慈善拍卖）。

拉夫连季·布鲁尼的绘画作品曾在日内瓦的Artvera's画廊、巴塞尔的Baselworld展会、伦敦的Chelsea Flower Show、尼斯的Harter画廊、京都的Hakusasonso博物馆和轻井泽的Karuzawa New Art Museum博物馆（日本）、在达尔文中心（达尔文市澳大利亚）进行展出。他的绘画作品在美国、英国大不列颠、意大利、瑞士、香港（中国）、台湾（中国）、以色列、南非、阿根廷、法国和比利时被私人收藏。

拉夫连季·布鲁尼认为内心的躁动是发展的保证，而对美与和谐的永恒追求是持续发展检验。正因为如此，他有意拒绝追随已经以及取得的、明了的、习惯的东西，与过去分道扬镳，一刀两断。稳步向前。

“我想像音乐家一样做一个greatest hits类型的展览，收集所有最好的作品。但是对于画家来说这通常是纪念展或者是更糟糕的是死后展览。只要你还活着，就没有权利这么做。那就让更好的东西让后人来做吧。”

在保利艺术博物馆展会将展出100幅左右采用不同绘画技术绘制的作品——油画、水彩画、木炭画、素描画。所有这些画一体现两大主题多方面的变化：花朵和芭蕾舞。

“拉夫连季·布鲁尼说：‘艺术是不不应该太复杂的。’女人和花朵是一最著名的尘世之美，或许是主题选择方面是最没有更简单的？”

但是这个简单背后是不平凡的，值得一生去实践去研究。

画家的成功在于尽可能的完全表达自己，辨识出深深隐藏于世界的和谐。这个是拉夫连季·布鲁尼祖辈知晓的毫无疑问的真理。在他作品的深处这个真理也是存在的，作为秘密认知、作为一个穿越世纪的神话。

Lavrenty Bruni: Indefatigable quest for beauty

Artyom Lipatov

The destiny of Lavrenty Bruni is in tune with the time and perpendicular to it in a paradoxical way. At the height of the contemporary art development which deals with ideas and meanings but not images, he is consistently figurative if not realistic; as a representative of the famous name he bears it with dignity and yet sometimes hides under the transparent and ironic pseudonym Lavrenty B. Not to mention the fact, that his creative and life achievements challenge the old myth about a disinterest in and insecurity of the artist as the factors which stimulate the creative process: Lavrenty Bruni's exhibitions are held in different cities of the world with invariable success and famous art admirers all over the world collect his works. He is a happily married man and a father of five children.

A family of artists, the Brunis have been famous in North Italy and Switzerland since the 16th century.

At the beginning of the 19th century, a Swiss artist and member of the Milan Academy of Arts, Antonio Baroffi-Bruni, his wife and children settled down in Tsarskoye Selo at the invitation of the Russian Tsar where he received the position of a «master of fine arts and sculpture». Several years later, Bruni russified his name and became Anton Osipovitch and was made member of the Imperial Academy of Arts. Until the end of his

life, Antonio Bruni made wall-paintings and sculptures of Tsar palaces in Saint Petersburg. Since that time, his name has been everpresent in the Russian art history: every generation of this family had famous artists.

His son Fyodor (Fidelio) Antonovich, who was the artist behind the cartoons paintings for St. Isaac's Cathedral in Saint Petersburg and the custodian of the Hermitage art gallery, in his turn became the rector of the Academy. The Bruni dynasty continued: the grandson of Antonio Bruni, Yuliy Fyodorovich, was a member of the Imperial society of Architects and a gifted watercolorist, his granddaughter Tatiana was a famous Soviet and Russian theater artist. The legendary musician, engineer, painter, sculptor, poet and aviator Nikolai Bruni, People's Artist of the RSFSR, graphic artist and watercolorist Ivan Bruni also entered the Russian art history ...

Among the masters of the 20th century it is impossible not to mention Lev Bruni — a wonderful, versatile artist, member of the circle "World of Art", author of famous constructivist experiments. He participated in several high-profile exhibitions of "Jack of Diamonds" society, along with Kazimir Malevich, Mikhail Larionov, Natalia Goncharova and Vladimir Tatlin; he taught at the Vkhutemas (Higher Arts and Technical Studios) — one of the most important centers of experimental art of the 1920s. Having traversed all the crises of Russian and Soviet art, he was always faithful to his own view of the world in his works.

There were other architects, artists, priests, journalists in the dynasty — but even those, who were not directly involved in the arts related to it one way or the other.

The Bruni family history is remarkable not only because of the persistent interest of all generations in painting, but also as a succession of extraordinary personalities each of whom inscribed their names in Russian history in a new way.

Lavrenty Bruni represents the nineteenth generation of this art dynasty.

«I have a lot of respect for all my ancestors : this is how it goes in our family — the younger ones respect their elders. I fulfill myself as I can, I am not trying to do better than my grandfather and great-grandfather better, because they are always the best for me. Everything I do, I do for them. Because they are my grandfather and great-grandfather».

Bruni studied at the Surikov Institute, the most prestigious art school in Russia, but the decisive stage in his career were the private studio classes of a well-known master of drawing Yunus Karimov (now a professor in a private academy of design and graphics in Hennef, Germany). It was there, while practicing under the guidance of the gifted, lively and charismatic master, that he discovered his drive, inner growth and self-confidence.

«It was like an instant revelation of sorts: I suddenly realized that it was what I wanted. You get real drive when you have faith in your own strength. I wanted to draw, spending the maximum amount of time on it. It was hard: I kept drawing nudes for four hours on weekdays, eight hours on the weekends, but it was a real labour, the kind that makes you feel a happy fatigue and levitation».

At the beginning of the 1980s, Bruni experienced a temptation of the avant-garde art. Certainly, it was hard not to fall under the spell of a suddenly opened horizons of freedom, especially since close friends of the artist were part of the well-known "Club of avant-gardists". Bruni exposed, among other things, a large installation of a huge snowflake in the form of anti-tank defense called "hedgehogs". It was paradoxical, striking and unusual, but the artist himself considers his works of that time nothing more than a mental exercise.

«I am a supporter of rhyme in the art, although Western art on the whole refused the rhyme long time ago. That is why I have canvas and colours instead of installations... Contemporary art exists, and I even have a definition for it: it is an art of gesture. There are people — very few — who are perfect masters of this art, but unfortunately also a lot



卡尔·布赖落弗 在阿尔巴诺散步 1830–1833
纸面水彩 黑铅 漆画 24 x 33 cm
俄罗斯莫斯科市 国立特列季科夫画廊

Karl Bryullov, Stroll at Albano, 1830–1833,
watercolor, graphite pencil, lacquer on paper, 24 x 33 cm,
The State Tretyakov Gallery, Moscow, Russia

列夫·布鲁尼阿瑟·里肖像画 1915
布面油画 138 x 127 cm
俄罗斯圣彼得堡市 俄罗斯国家博物馆

Lev Bruni, Portrait of Arthur Laurie,
1915, oil on canvas, 138 x 127 cm,
**The State Russian Museum,
St. Petersburg, Russia**



of charlatans use it. I was always attracted to the harmony, to a creation of something beautiful and open. I come from a more traditional world. I admire the past more than the future. Or rather: the future scares me, I live the present, and the past fascinates me».

Today, Lavrenty Bruni is focused on several main topics. Or rather two — women and flowers. At the beginning of 2000, he displayed 2-meter high canvases depicting nudes, interspersing them with large images of flowers details. Why flowers? I have asked this question because I do not perceive his flowers as the real objects of traditional still lifes. More likely they are atoms, particles which the pictures of his world are composed of. And maybe some signs or symbols that were understood on a subconscious level, the components of artistic language.

—«It all began in 1990-1991. These associations, not the flowers. They are not drawn from life. Drawing from nature is a pastime for the artist. This is a big emotional work. As for a poet letters are composed into words, the flowers are the basis of painting for me. Flowers are the handwriting that allow me to write well. I can use flowers to draw everything — landscapes, still life, portraits. Flowers for me are like people.».

Flowers remain a symbol and the embodiment of the idea of beauty, but today the artist is also attracted to the power of dance. Bruni's light and bright ballerinas have traveled half the world and were exhibited in Moscow, Saint Petersburg, Paris, Geneva, London, Tokyo, Darwin, New York, Brussels and Tel Aviv. They are not personifications, though two soloists of the famous Moscow theaters, Bolshoi and the Stanislavski and Nemirovich-Danchenko Moscow Academic Music Theatre, were the models posing for the artist.

«For me, ballerinas are a furtherance of admiration for female beauty in its more sophisticated manifestations. They have a different kind of beauty; their body silhouette is very

different. On stage they seem hollow and yet incredibly graphic, their movements are like a drawing».

Bruni's ballerinas are made in a light technique. They are full of not only poetry and unearthliness, but the suddenness of the time suddenly stopping, the miracle of a momentary impression.

Some journalists called the works of Bruni giant sketches. It is necessary to add that they are absolutely finalized. As for the size of the canvases, the artist has his own arguments.



«Why did I begin to draw large size flowers ? Because it is very difficult. And besides, in the past, paint was very expensive: red paint was brought from China, blue paint from India, umber and sienna from Italy. In the Renaissance time, the use of a large amount of red struck people, because red was an attribute of the Tsar. But that time is over, so we have to work differently. On a different scale».

As for colors, Bruni has a special relationship with them. Realizing that the public likes his work with bright, clean colors, he decided to test himself and the audience. He asked himself: is there something given to him from above or is the artist Lavrenty Bruni no more than the sum of talent, devotion to work and skills?

To stop being held captive by color, Bruni drew a big black bouquet.

«The main questions you ask them to you yourself . I do not want to be without a purpose, I want to understand where I stand.»

In recent years, Lavrenty Bruni's works have been exhibited in many countries around the world. The artist sees his international history primarily as the continuation of the tests that he creates himself.

«Exhibiting overseas is a test. It's where you are perceived in a different way than in Russia, where everything is familiar, where you are known. Each country has its own amazing environment and its culture, which influences perception. And this is an invaluable experience».

In 1998 Lavrenty Bruni presented his works to the committee of the Summer Exhibition of the Royal Academy of Arts in London. His drawings were accepted and exhibited in the same room with the works of honorary academicians –Anselm Kiefer and Antoni Tàpies. Later he took part in a charity auction organized in London for cancer (before Lavrenty regularly participated in charity auction by Sotheby's held in Russia and Belgium).

Paintings of Lavrenty Bruni were exhibited in Geneva in Artvera's Gallery, in Basel at Baselworld exhibition, in London at the Chelsea Flower Show, in Nice in Harter Gallery, in Hakusasonso Museum in Kyoto and Karuizawa New Art Museum in Karuizawa, Japan, in Charles Darwin Center in Darwin, Australia. His work is presented in private collections in the USA, Great Britain, Italy, Switzerland, Hong Kong, Taiwan, Israel, South Africa, Argentina, France and Belgium.

However, international success is not a reason for the artist to rest on his laurels.

Restlessness is the key to development, says Lavrenty Bruni, and development for him is consistently calibrated by the eternal desire of beauty and harmony. This is why he deliberately refuses to follow the traditional, the understandable, the familiar; he breaks up with the past, burns bridges. And steadily goes forward.

«I would like to make an exhibition like greatest hits, as musicians do, to gather all the best, but as for the artists – they usually have this state as anniversary, or worse, as death. And while you are alive, you don't have this right. It is better somebody else do it later».



The exhibition in Poly Art Museum presents about 100 works, made in different techniques: painting, watercolor, charcoal, drawings. All of them are multifaceted variations of two main themes: flowers and ballet.

«Art should not be difficult», – says Lavrenty Bruni. Women and flowers are the most famous stereotypes of earthly beauty, what could be easier in terms of theme choice?

But there is no banality behind this simplicity, but rather effectiveness.

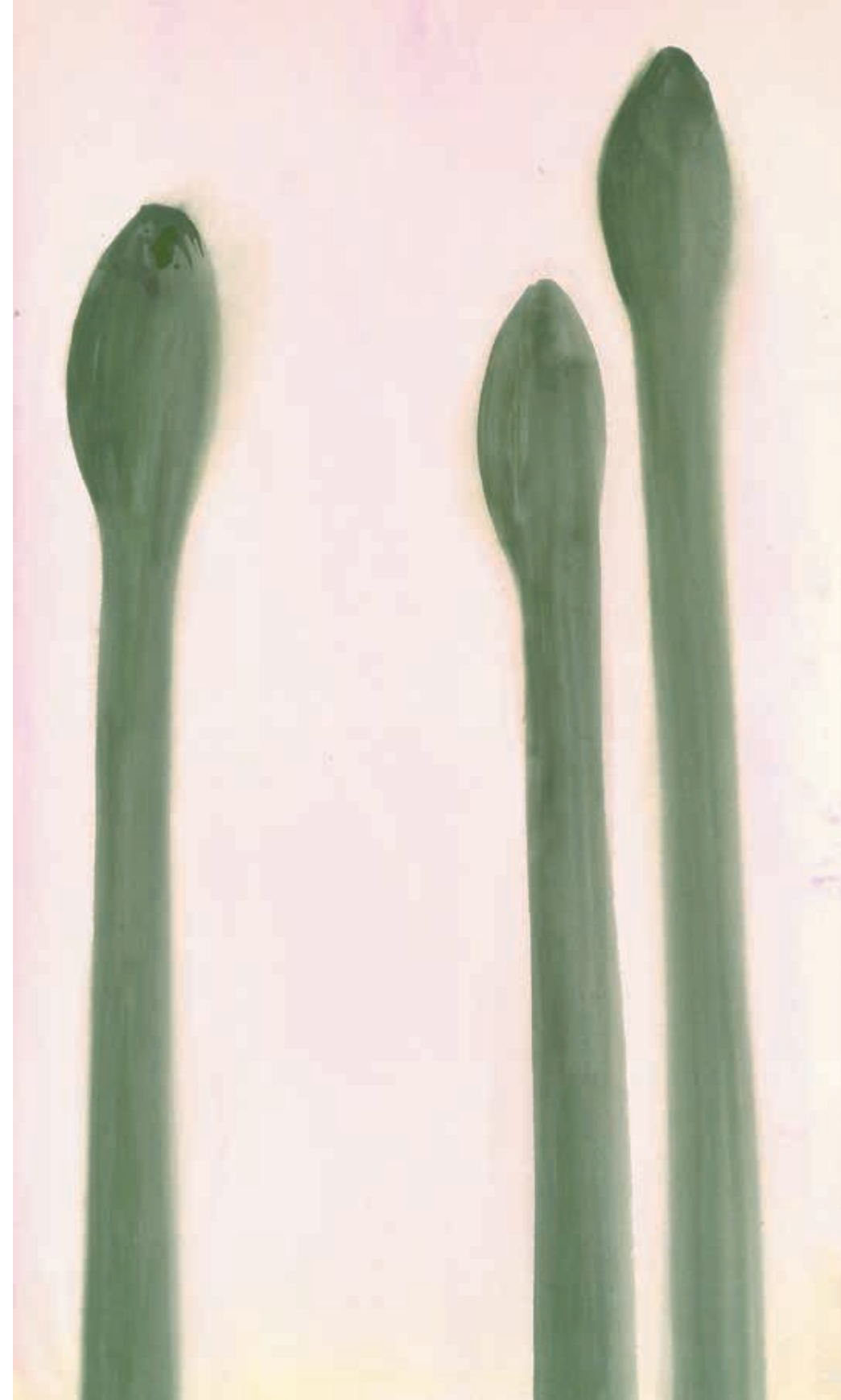
The success of the artist lies in expressing himself as much as possible by guessing precisely the hidden harmony of the world. This truth, undoubtedly, was known by the famous ancestors of Lavrenty Bruni.

It is also there, in the depth of his work, as secret knowledge, as the myth passed down through the ages.



Flowers

花卉



庭院盛开 2010 水彩纸本
200 x 114 cm

When Gardens blossom
(series) 2010,
watercolour on paper,
200 x 114 cm



一
1



二
2



三
3

- 一 庭院盛开 2010 水彩纸本
200 x 114 cm
私人收藏 香港
- 二 庭院盛开 2010 水彩纸本
200 x 114 cm
私人收藏 西班牙
- 三 夏天 2013 水彩纸本
94 x 133 cm
私人收藏 日本

- 1 When Gardens blossom
(series) 2010,
watercolour on paper,
200 x 114 cm,
**private collection
Hong Kong**
- 2 When Gardens blossom
(series) 2010,
watercolour on paper,
200 x 114 cm,
private collection Spain
- 3 Summer, 2013,
watercolor on paper,
94 x 133 cm,
private collection Japan



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2

— 孤寂 2011 布面油彩
120 x 120cm

二 秋色 2016 布面油彩
200 x 80 cm

1 Loneliness, 2011,
oil on canvas,
120 x 120 cm

2 Autumn (fragment),
2016, oil on canvas,
200 x 80 cm





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— 红色喷射 2007 布面油彩
160 x 180 cm

二 南部之花 2012 布面油彩
60 x 80 cm

1 Red Jet, 2007,
oil on canvas,
160 x 180 cm

2 Bouquet du Sud, 2012,
oil on canvas,
60 x 80 cm



落花 2007 布面油彩
340 x 170 cm
私人收藏 英国

Falling flowers, 2007,
oil on canvas,
340 x 170 cm,
private collection
England



一
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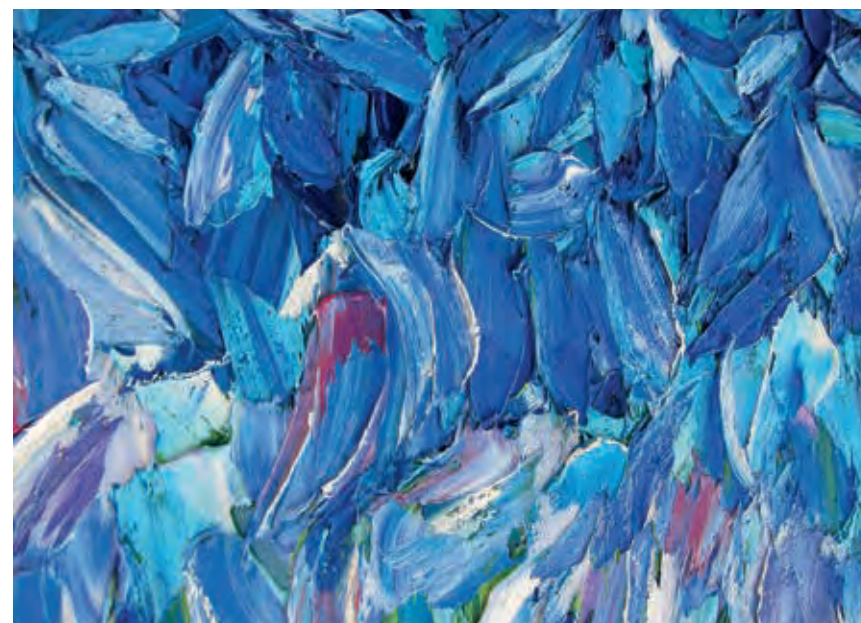


二
2

- 一 大海 2010 布面油彩
145 x 160 cm
私人收藏 西班牙

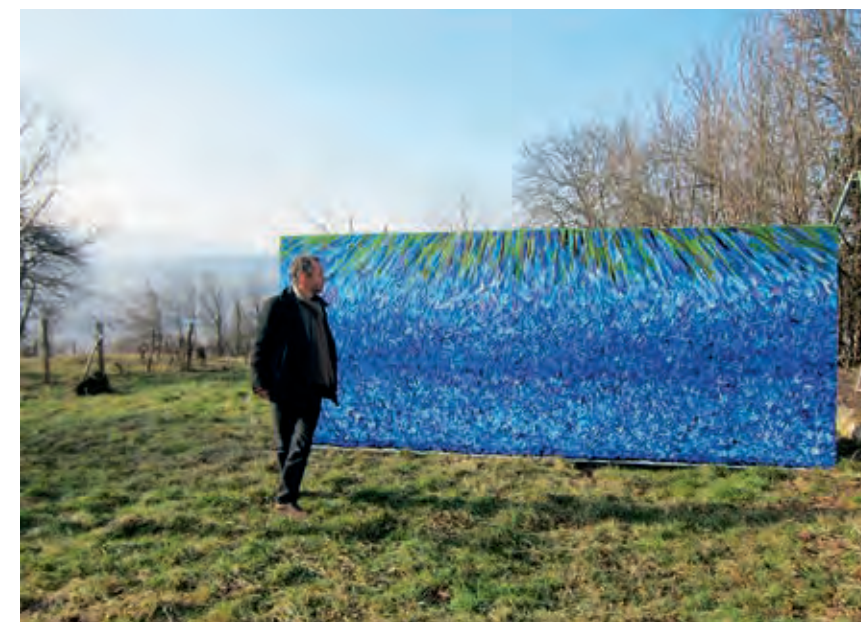
- 二 蓝色花束 2011 布面油彩
65 x 92 cm

- 1 Sea, 2010, oil on canvas,
145 x 160 cm,
private collection Spain
- 2 Blue Bunch, 2011,
oil on canvas, 65 x 92 cm

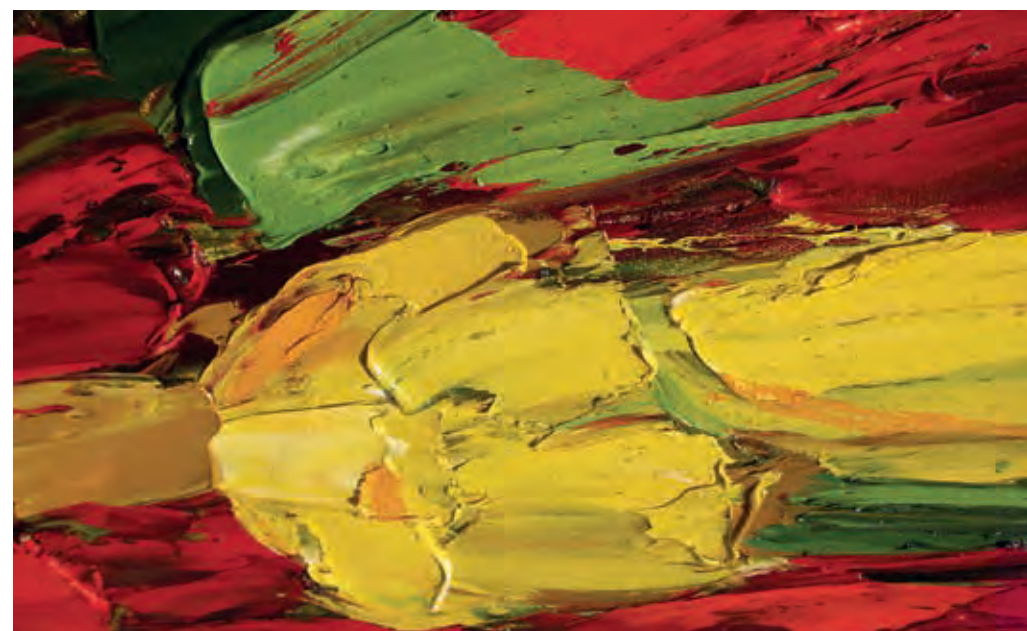


花浪 2010 布面油彩
205 x 500 cm

Wave, 2010,
oil on canvas,
205 x 500 cm







黄红 2011 布面油彩
114 x 146 cm
私人收藏 美国

Yellow-Red, 2011,
oil on canvas,
114 x 146 cm,
private collection USA



一
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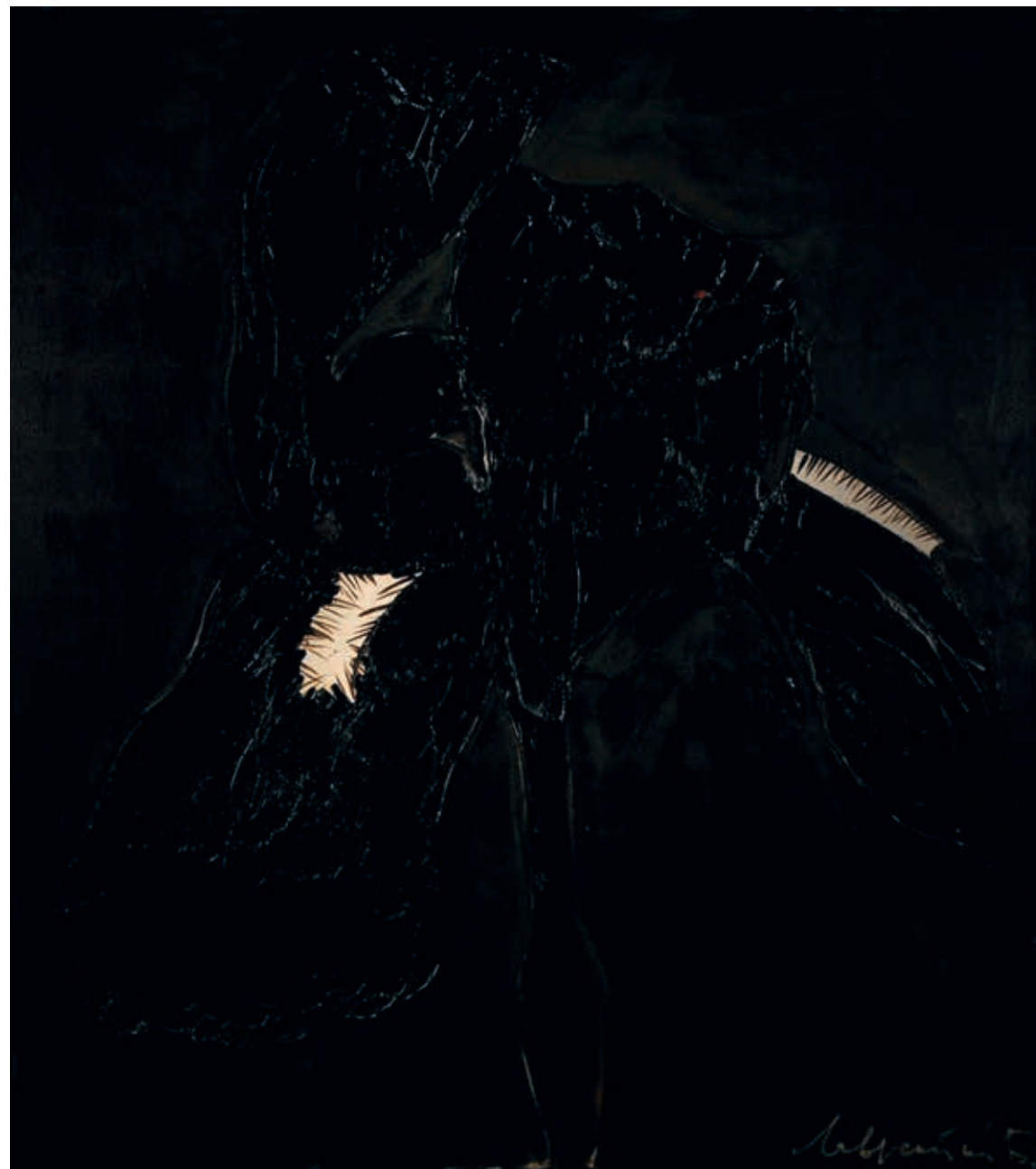
二
2

一 旗子 2017 布面油彩
80 x 120 cm

二 冬夜 2014 布面油彩
200 x 100 cm

1 Flag, 2017,
oil on canvas,
80 x 120 cm

2 Winter night, 2014,
oil on canvas,
200 x 100 cm



一
1



二
2

一 黑鸢 2012 布面油彩
180 x 160 cm

二 花瓣 2007 布面油彩
94 x 160 cm

1 Black Iris, 2012,
oil on canvas,
180 x 160 cm

2 Petal, 2007, oil on canvas,
94 x 160 cm



团队 2016 布面油彩
51.5 x 200 cm
私人收藏 西班牙

Team, 2016,
oil on canvas,
51,5 x 200 cm,
private collection Spain

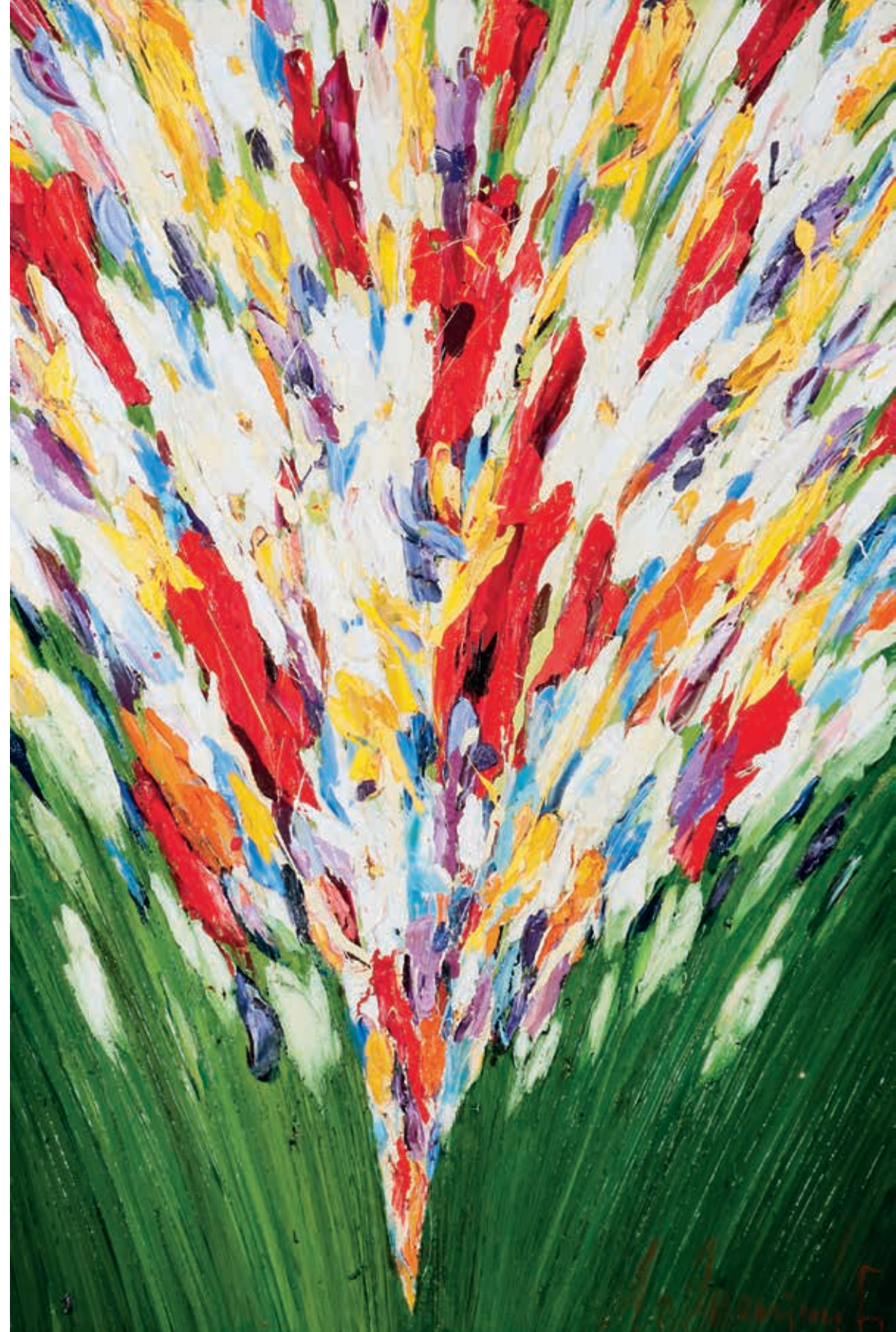


书 2007 布面油彩
200 x 300 cm

Book, 2007,
oil on canvas,
200 x 300 cm



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— 夜晚 1999 布面油彩
120 x 150 cm
私人收藏 俄罗斯

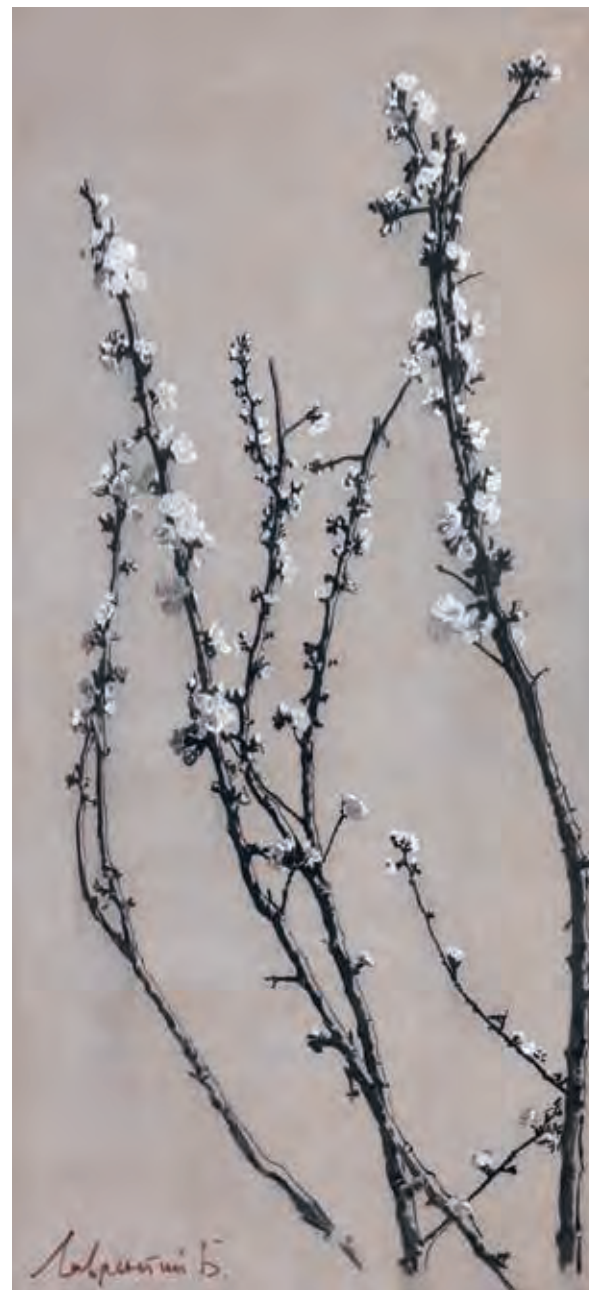
二 夏花 2012 布面油彩
195 x 160 cm

1 Night, 1999, oil on canvas,
120 x 150 cm,
private collection Russia

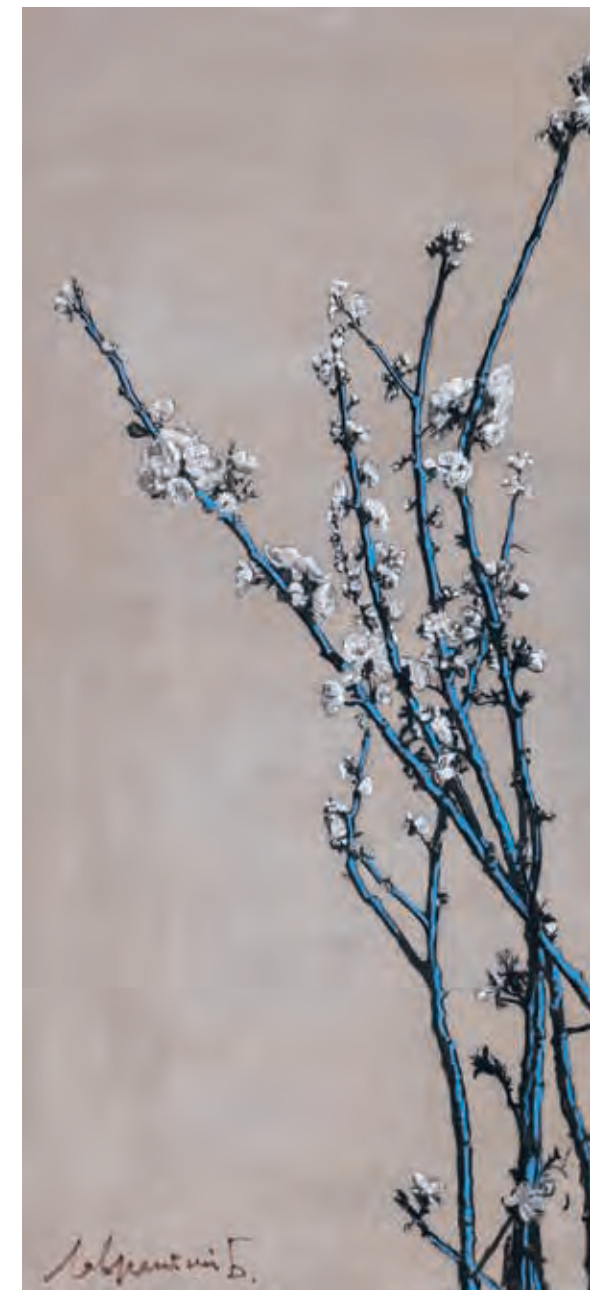
2 Summer Bunch, 2012,
oil on canvas,
195 x 160 mm



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二
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三
3

一 出生 2016
布面炭笔 丙烯酸颜料
269 x 200 cm

二 黑与白1 2016 布面炭笔
200 x 100 cm

三 黑与白2 2016 布面炭笔
200 x 100 cm

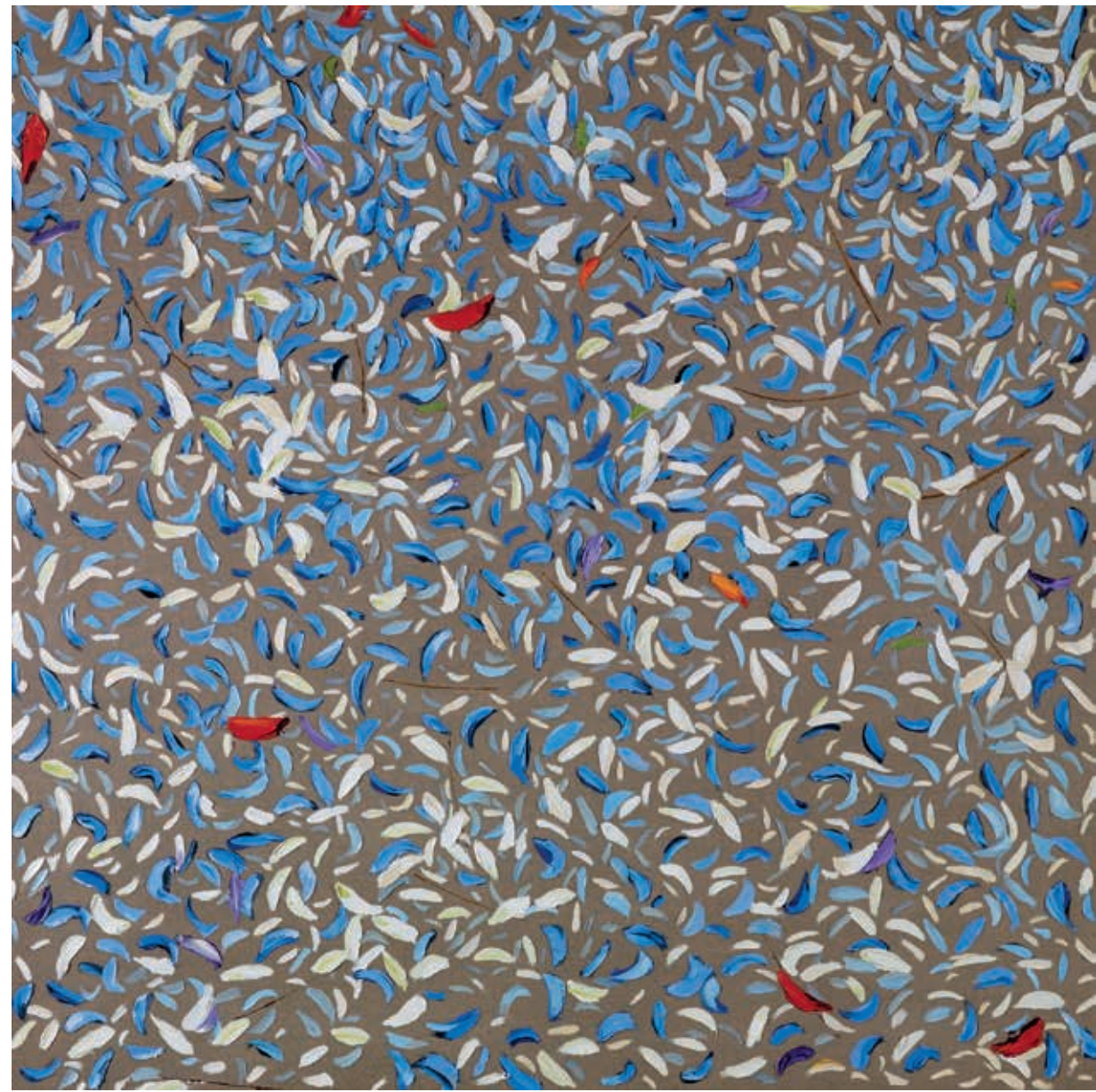
1 The Birth, 2016,
charcoal, acrylic, canvas,
269 x 200 cm

2 Black and white 1, 2016,
charcoal on canvas,
200 x 100 cm

3 Black and white 2, 2016,
charcoal on canvas,
200 x 100 cm



一
1



二
2

一 小王子 2011 布面油彩
160 x 160 cm
私人收藏 西班牙

二 春风 2011 布面油彩
160 x 160 cm

1 Little Prince, 2011,
oil on canvas,
160 x 160 cm,
private collection Spain

2 Spring Wind, 2011,
oil on canvas,
160 x 160 cm



一
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二
2

一 春天 2017 布面油彩
120 x 20 cm
私人收藏 西班牙

二 灰色花 2010
200 x 200 cm
私人收藏 美国

1 Spring (3 paintings) 2017,
oil on canvas, 120 x 20 cm,
private collection Spain

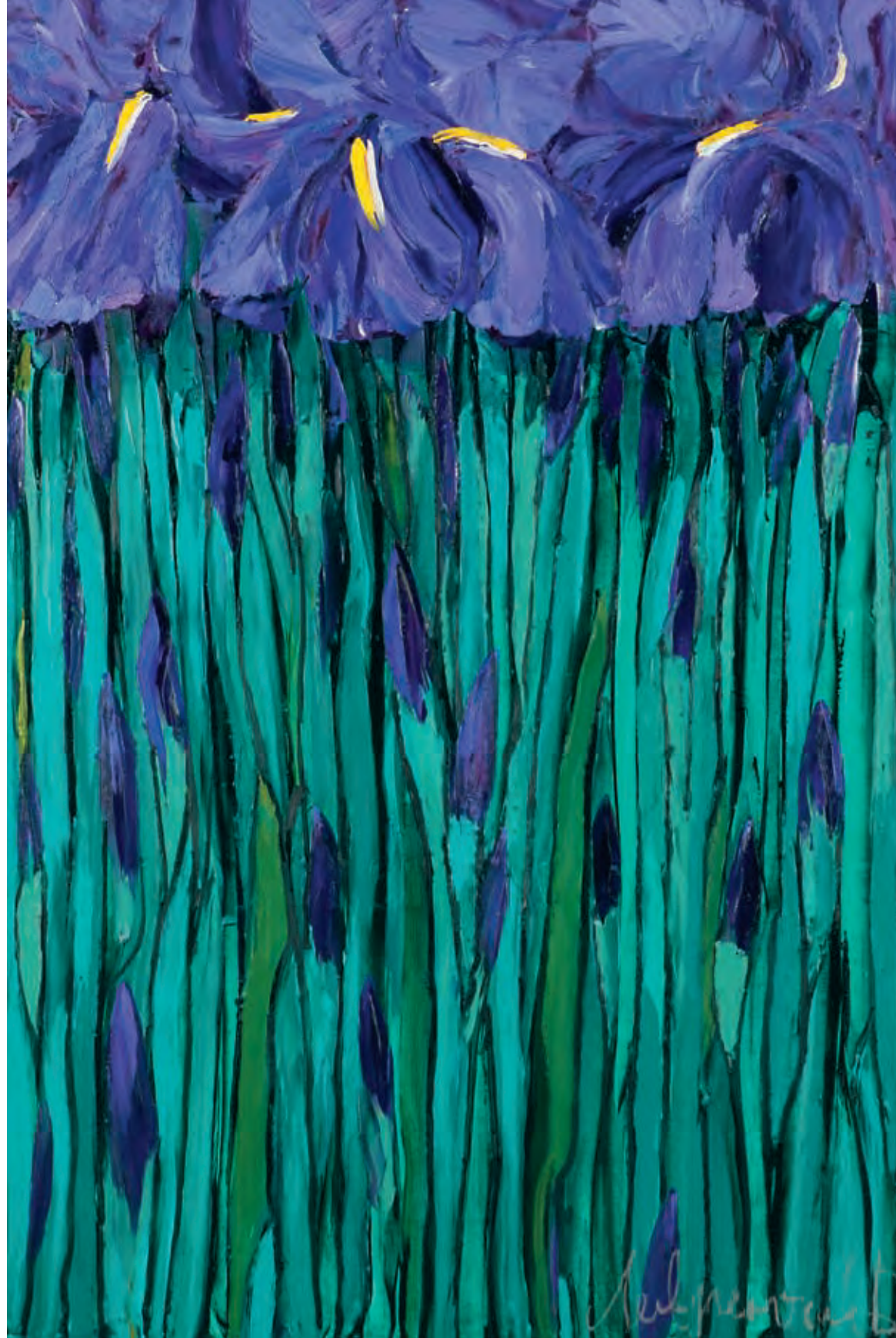
2 Gray Flower, 2010,
oil on canvas, 200 x 200 cm,
private collection USA



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二
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三
3

一 鸢尾花素描 2012
水彩纸本
私人收藏 香港

二 鸢尾花 2012 布面油彩
200 x 160 mm
私人收藏 日本

1 Iris Sketches, 2012,
watercolor on paper,
private collection Hong Kong

2 Iris, 2012, oil on canvas,
200 x 160 cm,
private collection Japan



一
1



二
2

一 月亮 1998 布面油彩
150 x 150 cm
私人收藏 英国

二 螺旋 1998
布面油彩 200 x 200 cm

1 Moon, 1998, oil on canvas,
150 x 150 cm,
private collection England

2 Spiral, 1998,
oil on canvas, 200 x 200 cm



一 到中国之路 2017
布面油彩 160 x 195 cm

二 含羞花 2017 布面油彩
117 x 74 cm

1 Road to China, 2017,
oil on canvas,
160 x 195 cm

2 Mimosa, 2017,
117 x 74 cm
oil on canvas

二
2



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二
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四
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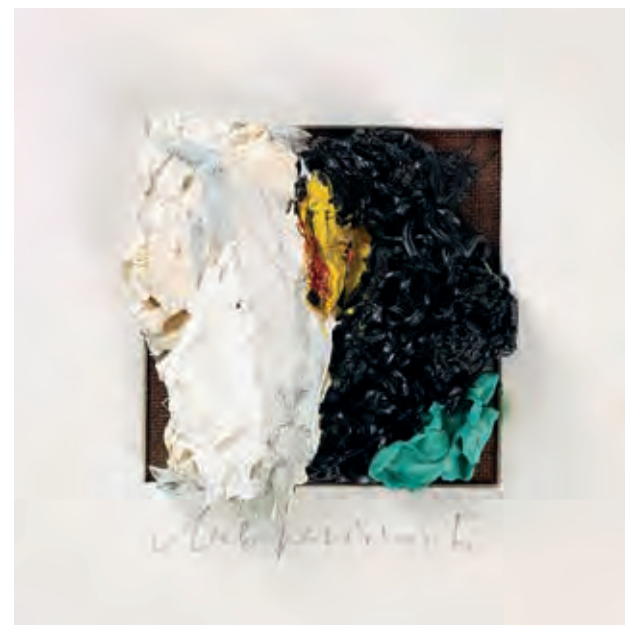


五
5



- 一 白色 2017 布面油彩
200 x 200 cm
- 二 黄色 2017 布面油彩
200 x 200 cm
- 三 红色 2017 布面油彩
200 x 200 cm
- 四 紫色 2017 布面油彩
200 x 200 cm
- 五 紫丁香花 2017 布面油彩
200 x 200 cm

-
- 1 White, 2017,
oil on canvas, 200 x 200 cm
 - 2 Yellow, 2017,
oil on canvas, 200 x 200 cm
 - 3 Red, 2017,
oil on canvas, 200 x 200 cm
 - 4 Purple, 2017,
oil on canvas, 200 x 200 cm
 - 5 Lilac, 2017,
oil on canvas, 200 x 200 cm



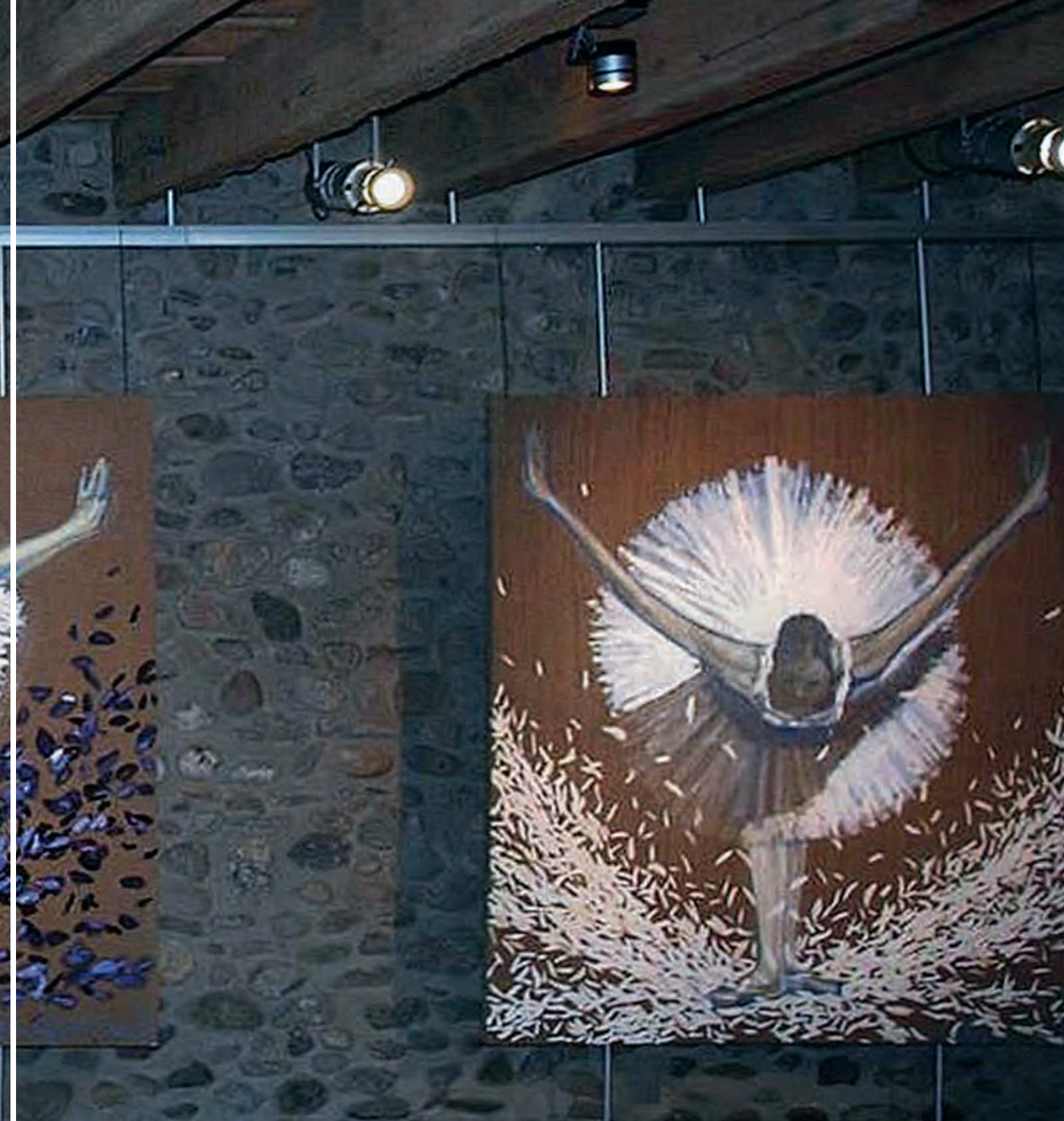
吻系列 2010
纸板油画 25 x 25 cm
私人收藏 瑞士 意大利
澳大利亚

Series Kiss, 2010,
oil on hardboard,
25 x 25 cm,
private collection
Switzerland, Italy,
Australia





芭蕾舞
Ballet



鼎盛时期 暮 极光
2014 布面油彩
170 x 170 cm
私人收藏 美国 摩纳哥 瑞士

Zenith, Twilight,
Aurora, 2014,
oil on canvas,
170 x 170cm, 2014
private collection
Switzerland, USA,
Monaco



一
1



二
2

一 谦逊 2013 布面油彩
122 x 75 cm

二 怀疑 2012 布面油彩
94 x 73 cm

1 Modesty, 2013,
oil on canvas,
122 x 75 cm

2 Doubt, 2012,
oil on canvas,
94 x 73 cm



一
1



二
2



三
3

- 一 晚上K 2016 布面油彩
140 x 70 cm
- 二 晚上N 2016 布面油彩
140 x 70 cm
- 三 晚上L 2016 布面油彩
140 x 70 cm
私人收藏 俄罗斯

-
- 1 Evening K, 2016,
oil on canvas,
140 x 70 cm
 - 2 Evening N, 2016,
oil on canvas,
140 x 70 cm
 - 3 Evening L, 2016,
oil on canvas,
140 x 70 cm,
**private collection
Russia**



86



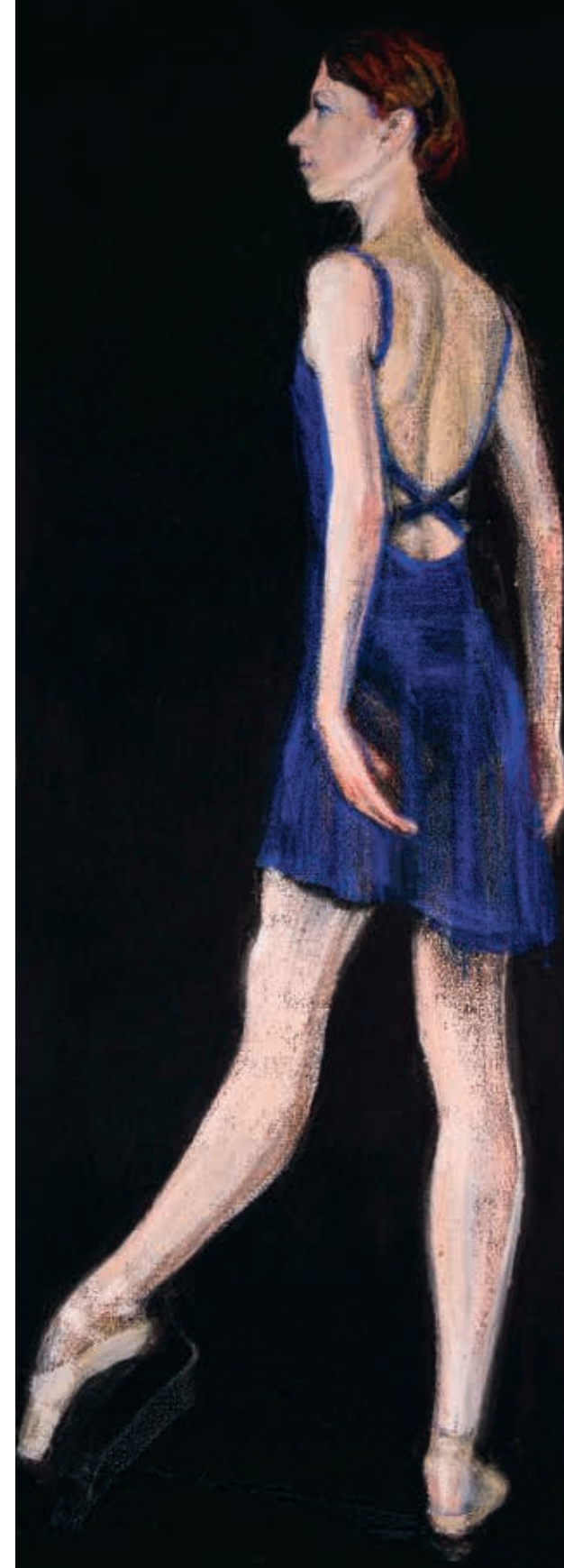
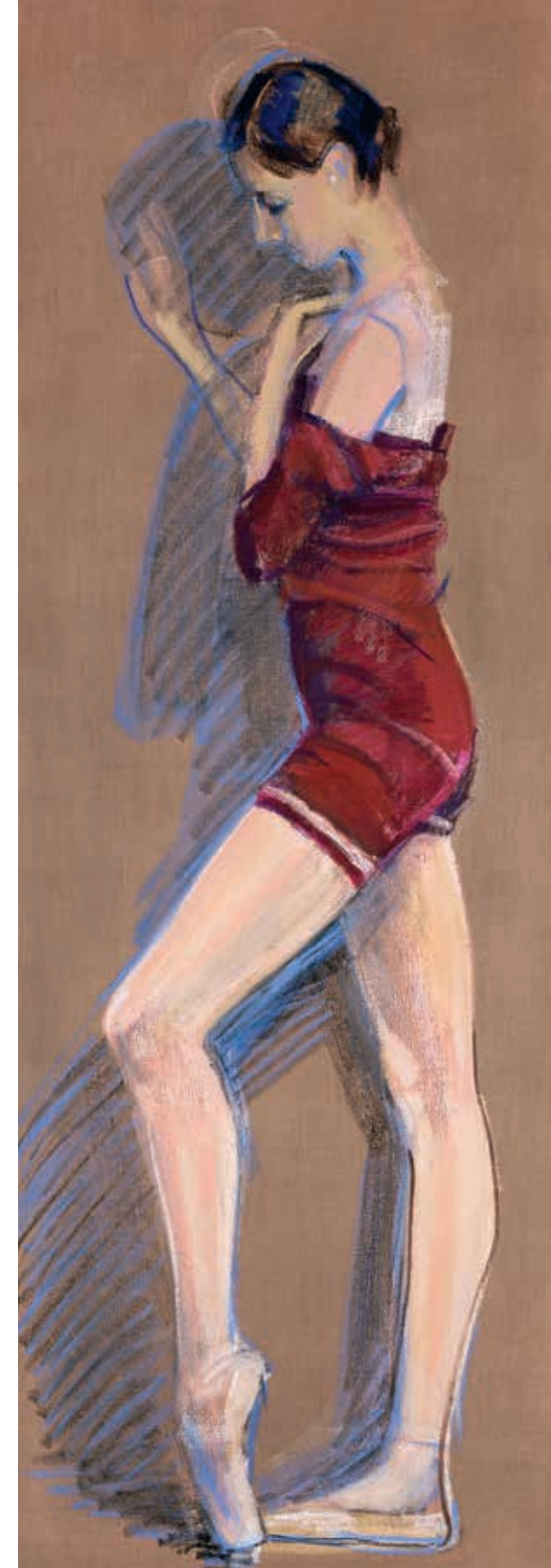
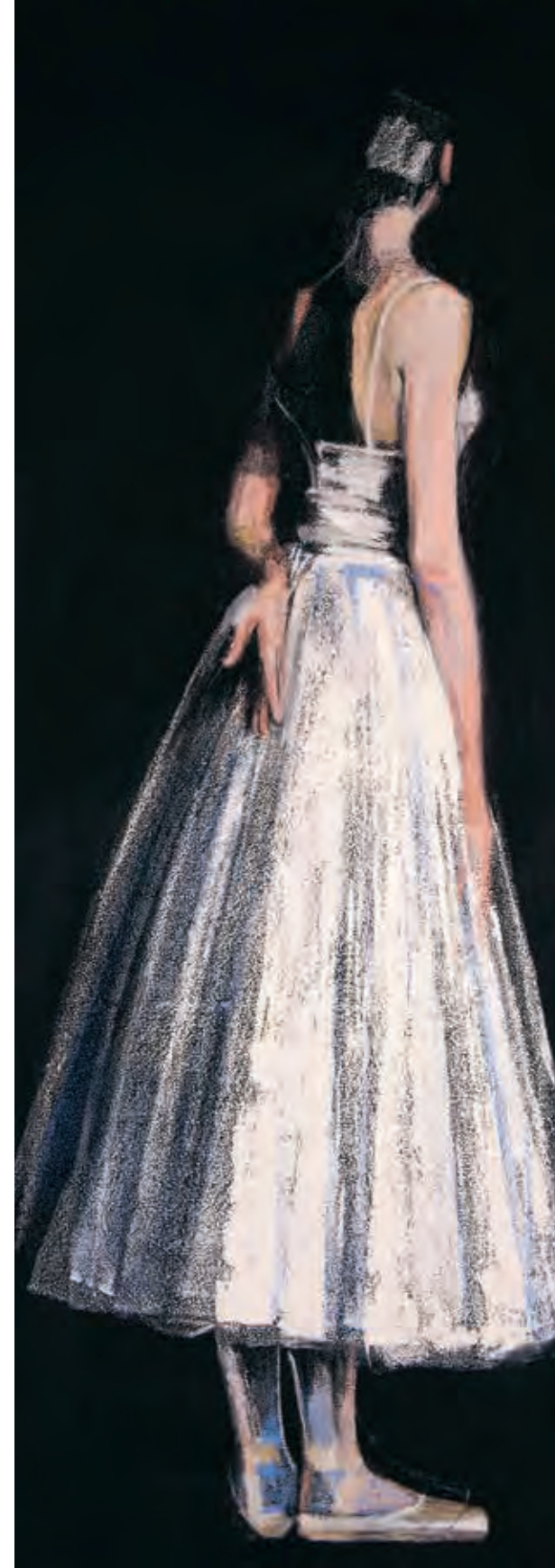
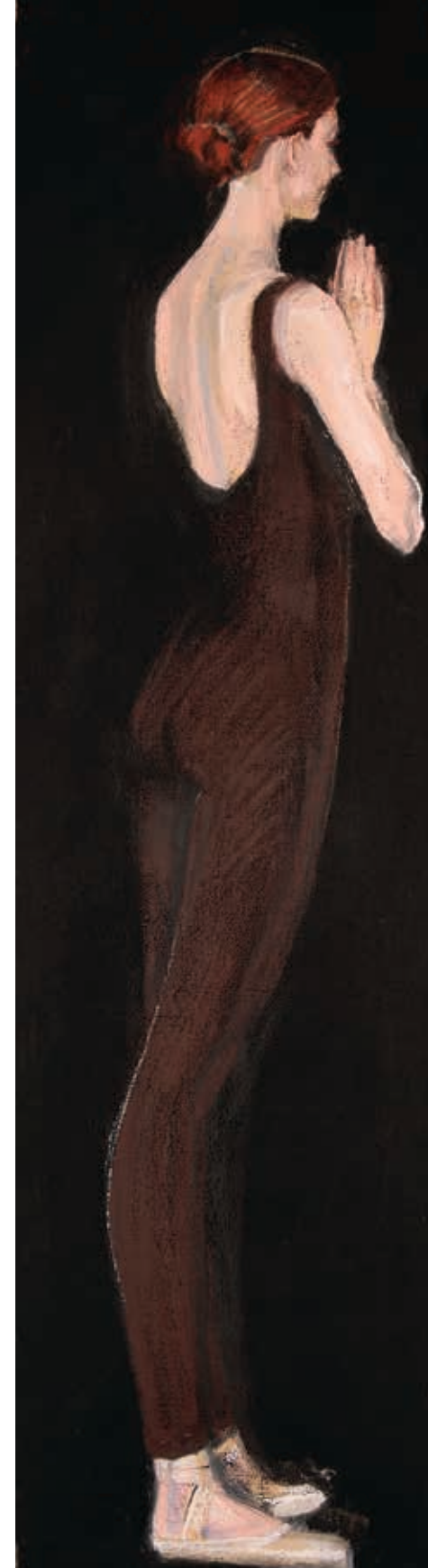
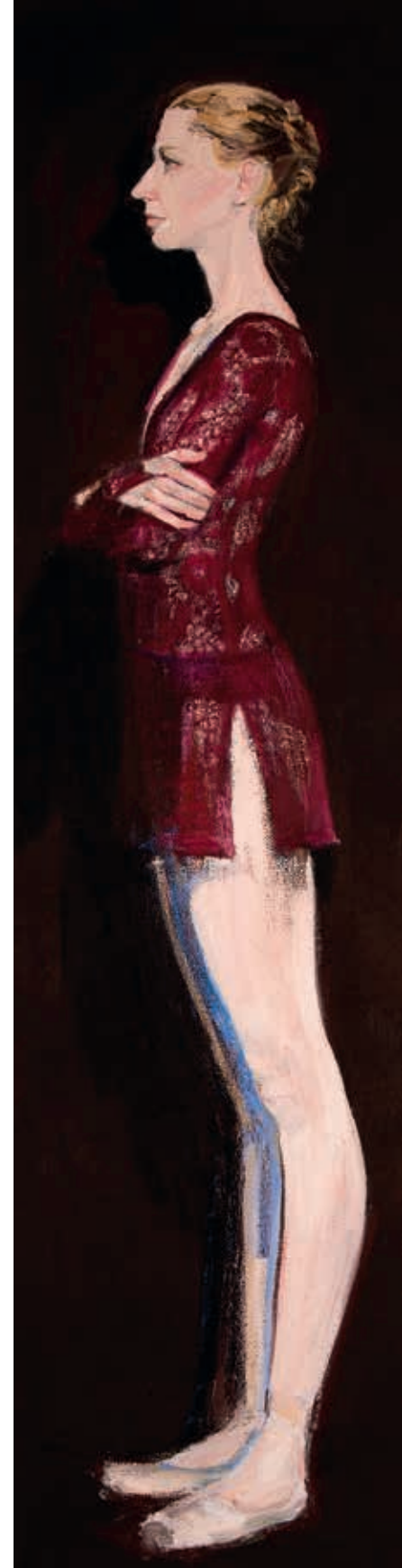
1



2

飞舞的花瓣（3幅画）2014
布面油彩
200 x 100 cm
200 x 100 cm
200 x 70 cm

Flying petals
(3 paintings), 2014,
oil on canvas,
200 x 100 cm,
200 x 100 cm,
200 x 70 cm





90



重复系列 2014-2015
布面油彩 200 x 70 cm
200 x 50 cm
私人收藏 伦敦

Serie Repetition,
2014-2015, oil on canvas,
200 x 70 cm,
200 x 50 cm
**2 works — private
collection London**



一
1



二
2



三
3

一 期待 2008 纸本炭笔
195 x 97 cm

二 对话 2013
纸本炭笔、色粉
195 x 97 cm

1 Expectation, 2008,
charcoal on paper,
195 x 97 cm

2 Conversation, 2013,
charcoal and pastel
on paper, 195 x 97 cm



一
1



二
2



三
3

一 在教室里
2013 纸本红铅粉
195 x 97 cm

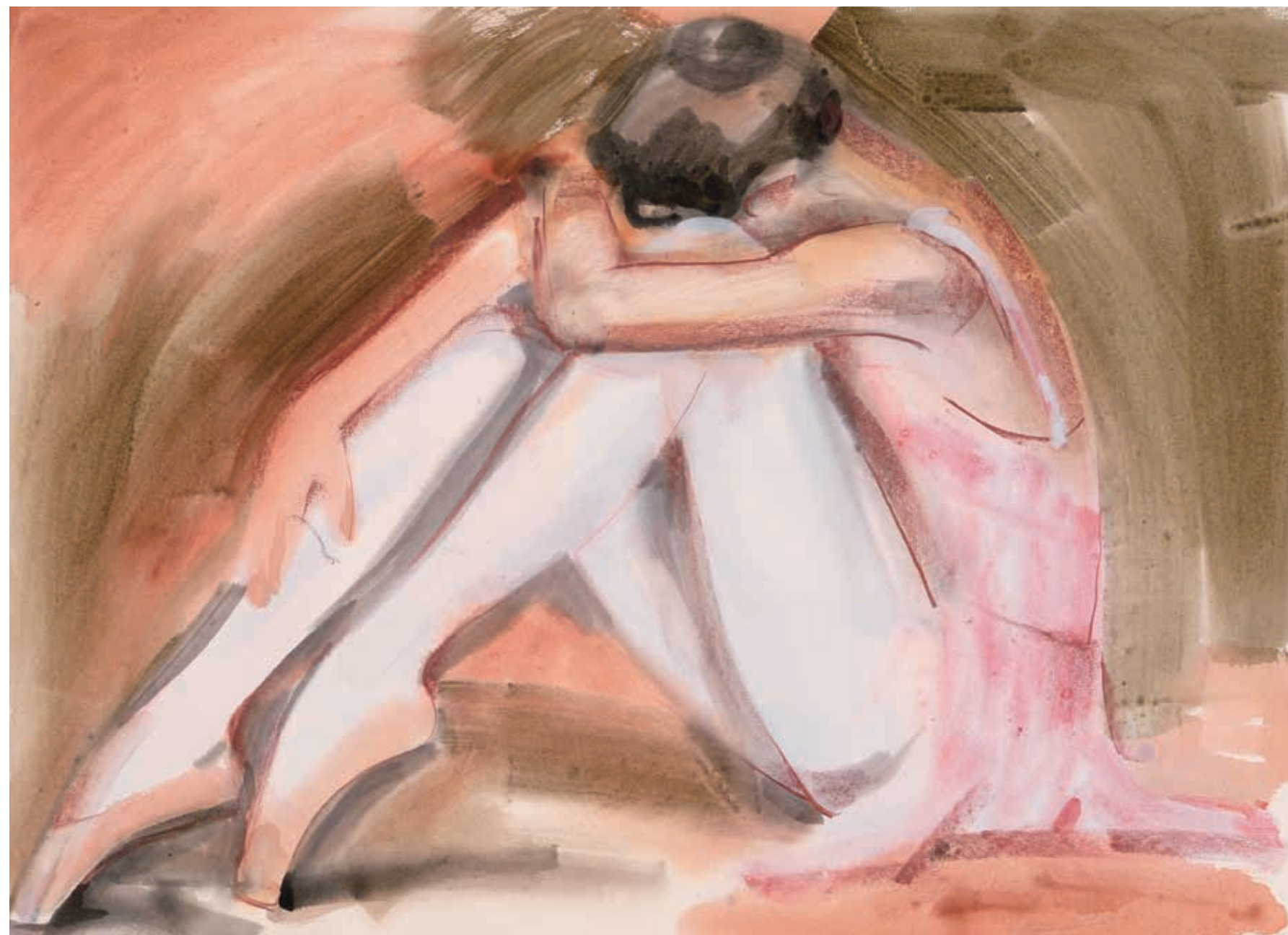
二 焦虑 2007 纸本红铅粉
200 x 100 cm
私人收藏 瑞士

三 素描 2015 纸本红铅粉
42 x 58 cm

1 In the classroom, 2013,
red chalk on paper,
195 x 97 cm

2 Suspense, 2007,
red chalk on paper,
200 x 100 cm,
**private collection
Switzerland**

3 Sketch, 2015,
red chalk on paper,
42 x 58 cm



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2

一 练习之间 2008 纸本水彩 红铅粉
100 x 114 cm
私人收藏 俄罗斯

二 幕间休息 2013 水彩纸本
114 x 100 cm
私人收藏 俄罗斯

1 Between exercise, 2008,
watercolor,
red chalk on paper,
100 x 114 cm,
private collection
Russia

2 Intermision, 2013,
watercolor on paper,
114 x 100 cm,
private collection
Russia



一
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二
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三
3

一 幕后1 2008 水彩纸本
213 x 114 cm
私人收藏 日本

二 幕后2 2008 水彩纸本
213 x 114 cm

三 姿势 2008 水彩纸本
217 x 114 cm

1 Behind the scene 1, 2008,
watercolour on paper,
213 x 114 cm,
private collection Japan

2 Behind the scene 2, 2008,
watercolour on paper,
213 x 114 cm

3 Position, 2008,
watercolour on paper,
217 x 114 cm



一 地层 2008 水彩纸本
114 x 197 cm

1 Assise, 2008,
watercolour on paper,
114 x 197 cm



一
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二
2



三
3

一 视觉 2008 水彩纸本
114 x 250 cm

二 终场 2008 水彩纸本
250 x 114 cm
私人收藏 美国

三 眼泪 2008
纸本炭笔 白色粉
64 x 50 cm
私人收藏 俄罗斯

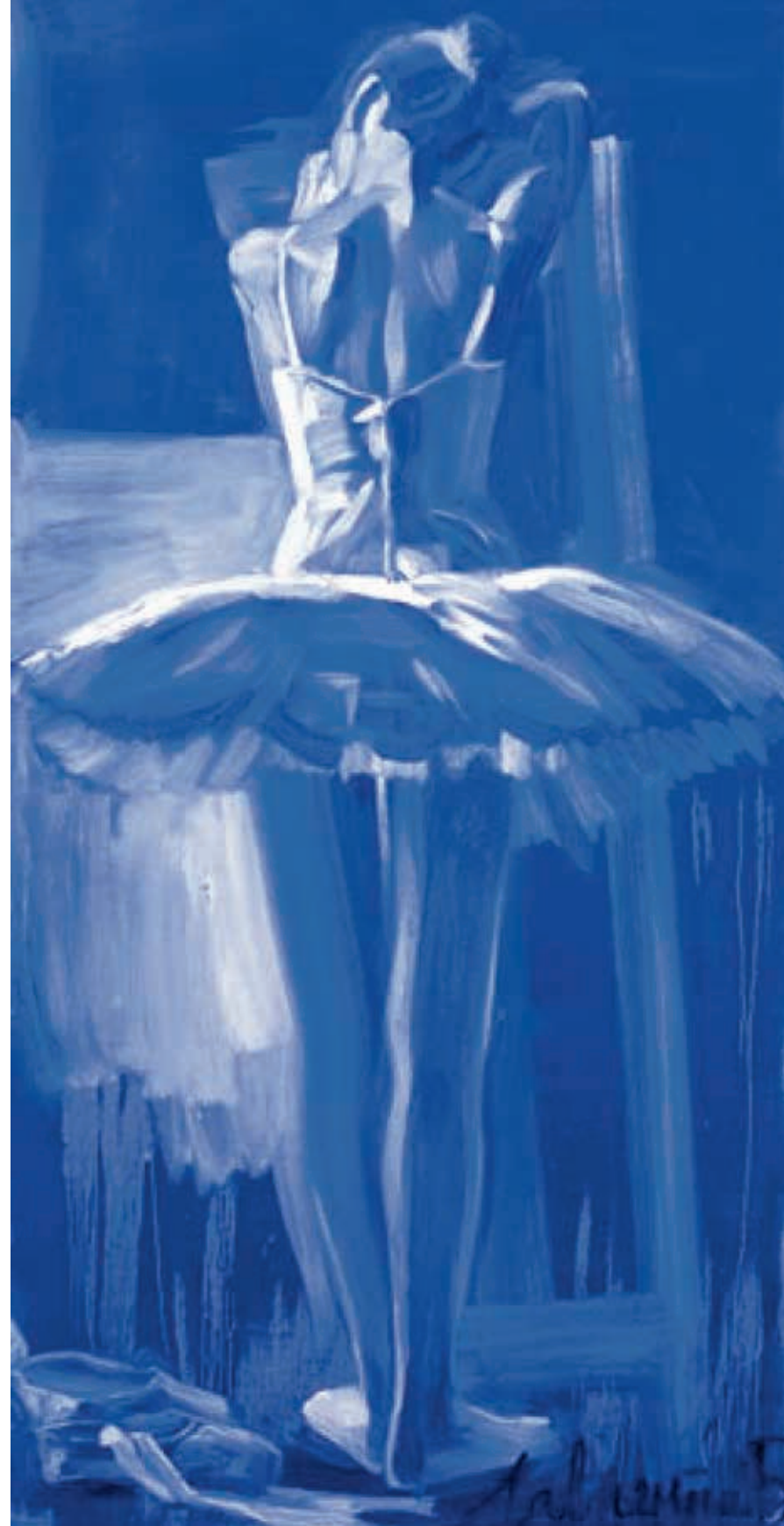
1 Vision, 2008,
watercolor on paper,
250 x 114 cm

2 Finale, 2008,
watercolor on paper,
250 x 114 cm,
private collection USA

3 Tears, 2008, charcoal,
white pastel, paper,
64 x 50 cm,
**private collection
Russia**



一
1



二
2



三
3

一 迷茫 2010 布面油彩
200 x 100 cm

二 疲劳 2008 布面油彩
200 x 100 cm
私人收藏 俄罗斯

三 祈祷的芭蕾舞演员 2007
布面油彩 180 x 180 cm

1 Uncertainty, 2010,
oil on canvas,
200 x 100 cm

2 Fatigue, 2008,
oil on canvas,
200 x 100cm,
**private collection
Russia**

3 Prying Ballerina, 2007,
oil on canvas,
180 x 180 cm



休息 2015 布面油彩
70 x 140 cm
私人收藏 瑞士

Rest, 2015,
oil on canvas,
70 x 140 cm,
private collection
Switzerland



一
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二
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三
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一
条目 2008 水彩纸本
210 x 114 cm
私人收藏 俄罗斯

二
终曲 2008 水彩纸本
114 x 249 cm
私人收藏 美国

三
梦想 2010 水彩纸本
110 x 140 cm
私人收藏 比利时

1
Entrée, 2008,
watercolor on paper,
210 x 114 cm,
**private collection
Belgium**

2
Coda, 2008,
watercolor on paper,
114 x 249 cm,
private collection USA

3
Dream, 2010,
watercolor on paper,
110 x 140 cm,
**private collection
Russia**



一
1



二
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三
3

一 终场1 2013 布面油彩
200 x 100 cm

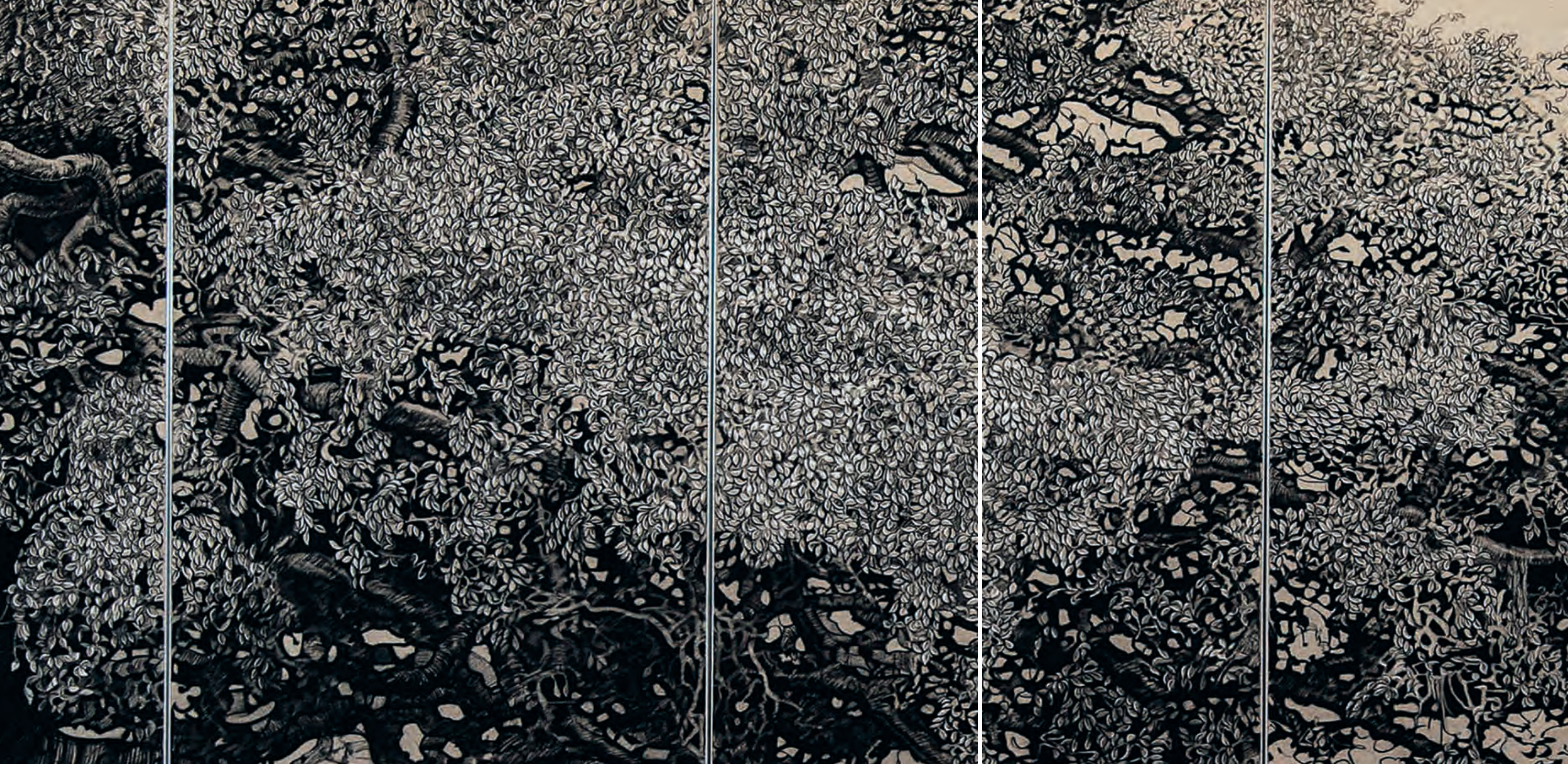
二 终场2 2013 布面油彩
200 x 100 cm

三 崭新 2013 布面油彩
200 x 70 cm

1 Finale 1, 2013,
oil on canvas,
200 x 100 cm

2 Finale 2, 2013,
oil on canvas,
200 x 100 cm

3 Brand New, 2013,
oil on canvas,
200 x 70 cm



树 Tree



114 达尔文的树 2016
布面炭笔 400 x 1050 cm 达尔文中心（澳大利亚达尔文市）



Darwin's Tree, 2016, charcoal on canvas,
400 x 1050 cm, **Charles Darwin Center,**
Darwin, Australia







裸 |

Nude |



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2

一 柏林系列1 1979
纸面蛋彩 墨水 水粉
70 x 50 cm

二 柏林系列2 1979
纸面蛋彩 墨水 水粉
70 x 50 cm

1 Série Berlin 1, 1979,
tempera, ink, gouache,
paper, 70 x 50 cm

2 Série Berlin 2, 1979,
tempera, ink, gouache,
paper, 70 x 50 cm



裸体玫瑰 2000 水彩纸本
114 x 220 cm
私人收藏 俄罗斯

Nude rose, 2000,
watercolor on paper,
114 x 220 cm,
private collection
Russia



126 公子玩火 2001 花花公子封面蛋彩 28 x 21 cm
私人收藏 俄罗斯



Play Ogonek Boy, 2001, tempera on Playboy cover, 28 x 21 cm,
private collection Russia



风景 1997
红色纸面炭笔 (与Alexey
Barsukov合作) 140 x 220 cm

Landscape, 1997,
red charcoal on paper
(with Alexey Barsukov),
140 x 200 cm

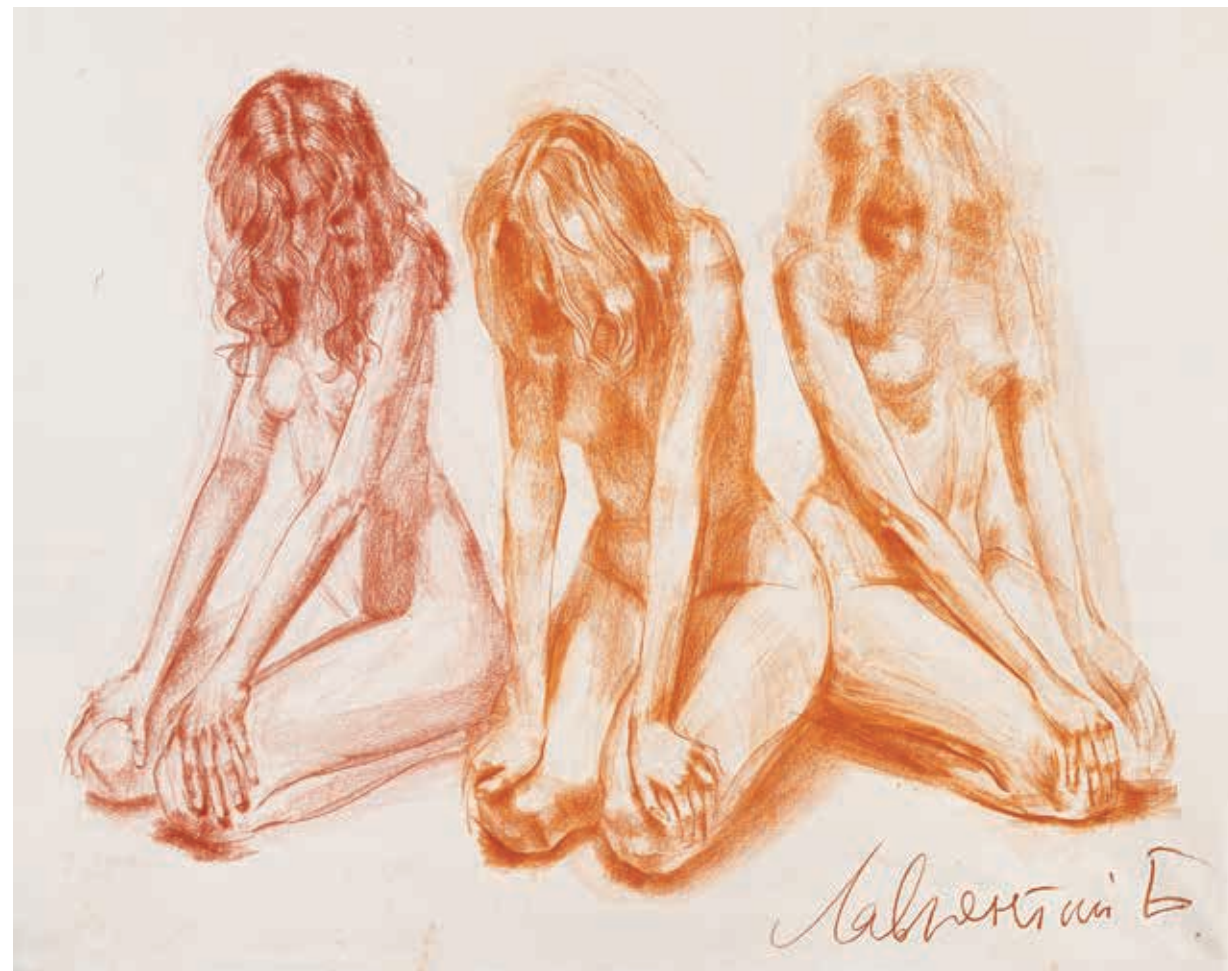


对话 2002
纸面炭笔 红铅粉
50 x 200 cm
私人收藏 俄罗斯

Conversation, 2002,
charcoal and red chalk
on paper, 50 x 200 cm,
private collection
Russia



一
1



二
2

一 大山 2002 纸面红铅粉
109 x 140 cm
私人收藏 英国

二 三重奏 2002 纸面红炭笔
109 x 140 cm
私人收藏 英国

1 Mountain, 2002,
sanguine on paper,
109 x 140 cm,
private collection
England

2 Trio, 2002,
red charcoal on paper,
109 x 140 cm,
private collection
England



134

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二
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三
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花园1 2 3 2004 布面油彩
90 x 70 cm
私人收藏 英格兰 瑞士 法国

Garden1, 2, 3, 2004,
oil on canvas,
90 x 70 cm
private collections
England, Switzerland,
France



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二
2

一 穿一只鞋的裸体画 2005
布面油彩 100 x 120 cm

二 蓝色裸体 2016 布面油彩
200 x 70 cm

1 Nu with a shoe, 2005, oil
on canvas,
100 x 120 cm,

2 Nu bleu, 2016,
oil on canvas,
200 x 70 cm,



收藏者

Collectors



在顶端 2011 布面油彩 200 x 570 cm
卡罗林·寿飞乐私人收藏 萧邦公司总裁 瑞士
On the tips, 2011, oil on canvas, 200 x 570 cm,
private collection Caroline Scheufele, co-president of Chopard, Switzerland



吻系列 2006 布面油彩 140 x 160 cm
安多尼科·鲁科色和罗西欧·刚杂列色私人收藏 智利
Kiss, 2006, oil on canvas, 140 x 160 cm,
private collection Andronico Luksic and Rocio Gonzalez, Chile



印度花束 2007 布面油彩 160 x 200 cm
西蒙娜和伯纳德顾特曼私人收藏 比利时
Indian bouquet, 2007, oil on canvas, 160 x 200 cm,
private collection Simone and Bernard Guttman, Belgium



花束 2010 布面油彩 160 x 200 cm 私人收藏 俄罗斯
Bouquet, 2010, oil on canvas, 160 x 200 cm, private collection Russia



丁香 2006 布面油彩 150 x 200 cm 私人收藏 法国
Lilac, 2006, oil on canvas, 150 x 200 cm, private collection France



蓝天 2010 布面油彩 200 x 160 cm 私人收藏 法国
Sky, 2010, oil on canvas, 200 x 160 cm, **private collection France**



两个水仙花 2003 布面油彩 200 x 300 cm 私人收藏 法国
Two daffodil, 2003, oil on canvas, 150 x 200 cm, **private collection France**



幕后1 2008 纸本水彩
213 x 114 cm
靠乳·阿科哈拉女士私人收藏 日本

Behind the scene1, 2008,
aquarelle on paper, 213 x 114 cm,
private collection
Ms Kaoru Kay Akihara, Japan



花开时 含羞花 2010 纸本水彩
200 x 100 cm
私人收藏 西班牙

When Gardens bloom, Mimosa,
2010, aquarelle on paper,
200 x 100 cm,
private collection Spain



心 2006 布面油彩 160 x 200 cm
靠乳·阿科哈拉女士私人收藏 日本
Heart, 2006, oil on canvas, 160 x 200 cm,
private collection Ms Kaoru Kay Akihara, Japan



花蝴蝶 2017 布面油彩 200 x 200 cm
哈酷萨松搜·哈使莫拖·康色特苏花园和博物馆 京都 日本
Flower-butterfly, 2017, oil on canvas, 200 x 200 cm,
Hakusasonso Hashimoto Kansetsu Garden and Museum, Kyoto, Japan

布鲁尼画展

1991年 《Na Ostoje》莫斯科市文化和人文合作国际中心
1992年 《无题》莫斯科市中央伏龙芝苏军之家Velta
南非约翰内斯堡展览中心
1993年 莫斯科市德意志联邦共和国大使馆
伊万诺沃州舒雅市市博物馆
1995年 《拉夫连季·布鲁尼的黑白画》艺术家中心Vmeste画廊 莫斯科市
《华丽的花束》Moscow Fine Art画廊 莫斯科市
1996年 《俄罗斯现代色彩画和黑白画》苏富比《艺术神话》莫斯科市Metropol酒店
《画廊中的画廊》国立特列季亚科夫画廊 莫斯科市
《微笑行动》慈善拍卖《俄罗斯现代色彩画和黑白画》苏富比 莫斯科市
1997年 苏富比慈善拍卖 比利时克诺克
《我和许多不同的女人... ..》Moscow Fine Art画廊 莫斯科市
《Totterode — grafik —1997》俄罗斯美术学院 莫斯科市
1998年 《不是为了你》Moscow Fine Art画廊 莫斯科市
1999年 《俄罗斯的田野》Moscow Fine Art画廊 莫斯科市
皇家艺术学院展览会 英国伦敦市
苏富比慈善拍卖 比利时布鲁塞尔
2000年 《克拉瓦的情人》艺术家中心 莫斯科市
《祖国或者死亡》兹韦列夫现代艺术中心 莫斯科市
《反坦克雪花》Proekt OGi画廊 莫斯科市
《Beauty》Passaj画廊 莫斯科市
2001年 《白蝇》Moscow Fine Art画廊 莫斯科市
《最后的警告》Proekt OGi画廊 莫斯科市
《PlayOgneKBoy》Regina画廊 莫斯科市
《画廊-27》的画展 英国伦敦市
2002年 《暑假》Moscow Fine Art画廊 莫斯科市
2003年 《丽莎·普拉文斯卡亚》莫斯科市
2004年 《美味》白色正方形画廊 莫斯科市

2005年 《戴安娜的腰带》Alla Bulianskaya画廊 英国伦敦市
《8》Moscow Fine Art画廊 莫斯科市
Celine儿童慈善拍卖 莫斯科市
《微笑行动》苏富比慈善拍卖 莫斯科市
2006年 《艺术—莫斯科》艺术家中心 莫斯科市
《精品集》Palaisde l'Athénée 瑞士日内瓦
《精品集》Basel World 瑞士巴塞尔
2007年 《精品集》Bartha & Senarclens画廊 瑞士日内瓦
《精品集》Basel World 瑞士巴塞尔
2008年 莫斯科精美艺术国际沙龙 Bartha & Senarclens画廊 莫斯科
《芭蕾舞》马特维·穆拉维耶夫-阿波斯托尔故居 莫斯科
《精品集》Basel World 瑞士巴塞尔
《芭蕾舞》小雅罗斯拉夫韦茨博物馆
《芭蕾舞》Bartha & Senarclens画廊 瑞士日内瓦
2009年 《芭蕾舞》Basel World 瑞士巴塞尔
2010年 《精品集》Basel World 瑞士巴塞尔
《当花园花朵盛开》保利娜·罗巴切夫斯基画廊 契诃夫故居 莫斯科
2011年 《Fleurs》Artvera画廊 瑞士日内瓦
2012年 《精品集》Basel World 瑞士巴塞尔
《花卉进行曲》Harter画廊 尼斯
2013年 《二月》罗萨·阿祖拉画廊 莫斯科
《新颜色》Basel World 瑞士巴塞尔
2014年 《芭蕾舞》油画 BaselWorld 瑞士巴塞尔
《夏夜之梦》Artvera画廊 瑞士日内瓦
2015年 《女芭蕾舞演员》Basel World 瑞士巴塞尔
《精品集》Chelsea Flower Show 英国伦敦
《舞蹈艺术》Etiennede Causans画廊 法国巴黎
《心灵》Karuizawa New Art Museum 日本轻井泽町
2016年 《精品集》Hakusasonso Art and Garden Museum 日本京都
新创作Basel World 瑞士巴塞尔
《达尔文的树》Charles Darwin Center 澳大利亚达尔文
2017年 新创作Basel World 瑞士巴塞尔

Exhibitions

1991 International Center of Culture and Humanitarian Cooperation «Na Ostoje», Moscow
1992 Unnamed. Gallery «Velta», CDSA, Moscow
Exhibition Center. Johannesburg, South Africa
1993 Town Museum of Shuya, Ivanovskaya Region
Exhibition in Embassy of Germany, Moscow
1995 Ceremonious Bouquet. Gallery «Moscow Fine Art», Moscow
Graphic Art by Lavrentiy Bruni. Gallery «Vmeste», Central Artist's House, Moscow
1996 Sotheby's Charity Auction «Operation Smile», Moscow
Gallery in Gallery. State Tretyakov Gallery, Moscow
1997 All Kind of Woman Will I... Gallery «Moscow Fine Art», Moscow
1998 Sotheby's Charity Auction «Operation Smile», Moscow
Not for You. Gallery «Moscow Fine Art», Moscow
Sotheby's Charity Auction for museum of Contemporary Art in Tel-Aviv. Bruges
1999 Russian Field. Gallery «Moscow Fine Art», Moscow
Charity Auction Sotheby's for Museum of Contemporary Art in Tel-Aviv. Brussels, Belgium
Exhibition in Royal Academy of Art, London, Great Britain
2000 Lovers of Klava. Central Artist's House, Moscow
Motherland or Death. Zverev's Center of Contemporary Art, Moscow
Antitank Snowflake. Gallery «Project OGI», Moscow
Beauty. Gallery «Passage», Moscow
2001 Last Warning. Gallery «Project OGI», Moscow
PlayOgonekBoy. Gallery «Regina», Moscow
Gallery-27, Cork St., London, Great Britain
2002 White Flies. Gallery «Moscow Fine Art», Moscow
2003 Summer Holiday. Gallery «Moscow Fine Art», Moscow
Gallery «Lisa Plavinskaya», Moscow
Charity Auction for orphans. Embassy of Great Britain, Moscow
New Russian Talents. Exhibition «Maison & Objet», Paris, France
2004 Delicatessen. Gallery «White Square», Moscow
2005 A Tribute to Diana. Gallery «Alla Bulyanskaya», London, Great Britain

2005 «8». Gallery «Moscow Fine Art», Moscow
Charity Auction «Operation Smile». Christie's, Moscow
2006 Art-Moscow, Central Artist's House, Moscow
20 Best Art Galleries of Russia
Selected Works. Palais de l'Athéné, Geneva, Switzerland
Selected Works. BaselWorld, Basel, Switzerland
2007 Selected Works. Gallery «Georges de Bartha», Geneva, Switzerland
Selected Works. BaselWorld, Basel, Switzerland
Salzburg World Fine Art Fair, Gallery «Bartha & Senarclens». Salzburg, Austria
Moscow World Fine Art Fair. Gallery «Bartha & Senarclens», Moscow
2008 «Ballet» — Muravyev-Apostol's Mansion, Moscow
«Selected Works» — Baselworld, Basel, Switzerland
Moscow World Fine Art Fair. Gallery «Bartha & Senarclens». Moscow
«Ballet» museum of Maly Yaroslavetz, Russia
«Ballet» — Gallery De Bartha&Senarclens, Geneva, Switzerland
2009 «Ballet» — Baselworld, Basel, Switzerland
2010 «Selected Works» — Baselworld, Basel, Switzerland
«When gardens blossom». Gallery Polina Lobatchevskaya, Tchekov House, Moscow
2011 «Flowers», Gallery Artvera's, Geneva Switzerland
2012 «Selected Works» — Baselworld, Basel, Switzerland
«La Marche des Fleurs», Gallery Harter, Nice, France
2013 «February» — Gallerie Rosa Asora, Moscow
«Flowers new» — Baselworld, Basel, Switzerland
2014 «Ballet» — oil paintings — Baselworld, Basel, Switzerland
«Le Songe d'une nuit d'été» — Gallery Artvera's, Geneve, Suisse
2015 «Ballerinas» — oil paintings — Baselworld, Basel, Switzerland
Selected Works — Chelsea Flower Show, London, England
«Choregraphie», Gallery Etienne de Causans, Paris, France
«Doucha», Karuizawa New Art Museum, Karuizawa, Japan
2016 Selected Works — Hakusasonso Art and Garden Museum, Kyoto, Japan
New works — Baselworld, Basel, Switzerland
«Darwin's Tree», Charles Darwin Center, Darwin Australia
2017 New works — Baselworld, Basel, Switzerland

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