Galina Dulkina's creative work

 At the end of the 1990-ies I headed Popoff & Cie gallery in Paris, at Faubourg Saint-Honore, 86, and had a lot of contacts with Georgy Putnikov, one of the best Russian antique experts. A recognized connoisseur of arts, a charming and wise person, Georgy demised too early… He has always been recalled by his friends, colleagues, art collectors and artists…

It was through Georgy that I made my acquaintance with Galina Dilkina's creativity.

I was fascinated by Galina's post-suprematist porcelain figurines of musicians, shaped with wonderful subtleness. Beautiful and original, both white and polychromatic, these pieces of art were filled with Galina's sweeping imagination, and George and myself purchased several of her sculptures and collages with pleasure…

In 2005 Galina took her practice at the Emperor's Porcelain Factory in Saint-Petersburg under the guidance of Mikhail Sorokin, a brilliant porcelain artist, whose works found their way to my collection in 1993.

One of the halls in Popoff & Cie gallery contained porcelain works, twenty  showcases altogether, twelve being devoted to the Russian porcelain of the ХVШ century, six other exhibited the Russian porcelain of the ХIХ century. Two more showcases presented modern Russian creativity. One contained works by Mikhail Sorokin, the other - works by Galina Dulkina.

It should be noted that porcelain artists are usually reluctant about making big sculptures due to extreme sophistication of the technique.

Porcelain makers should combine talents of a sculptor and an artist - it is a necessary precondition for success. A sculptor deals with material which is easily deformed and you have to bear it in mind to avoid catastrophe during burning. An artist enlivens surface with colors, and a porcelain piece of art gets its final tints only after several burnings. You should be extremely delicate with your color palette.

Galina Dulkina has acquired the necessary skill and craft, the result being beyond all praise.

I was specifically moved by her recent works: "Mezuza case", "Concord of Jurassic Period" and "Listening to Youra the Musician" – we obviously deal here with a master in its prime. The author is extremely exquisite in selecting colors and putting paints on the material, resultant color spectrum is outspoken and smashing, shapes are original to the utmost.

It is my absolute conviction that Galina Dulkina is a mature master on the ascending scale.

This brief description is a token of respect and another chance to congratulate Galina with her talent and perseverance.

Maurice Baruch

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