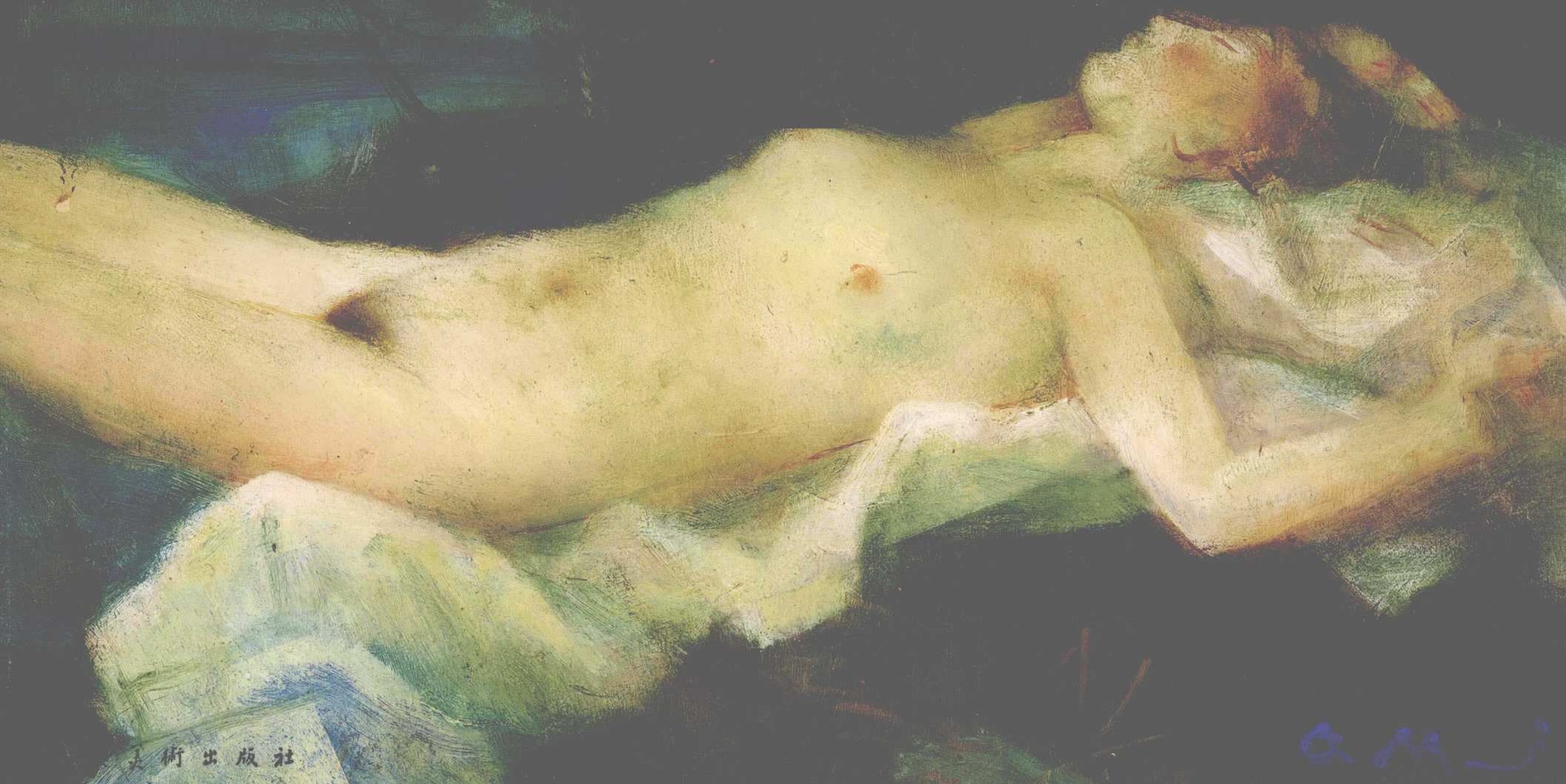


MYLNIKOV

梅尔尼科夫



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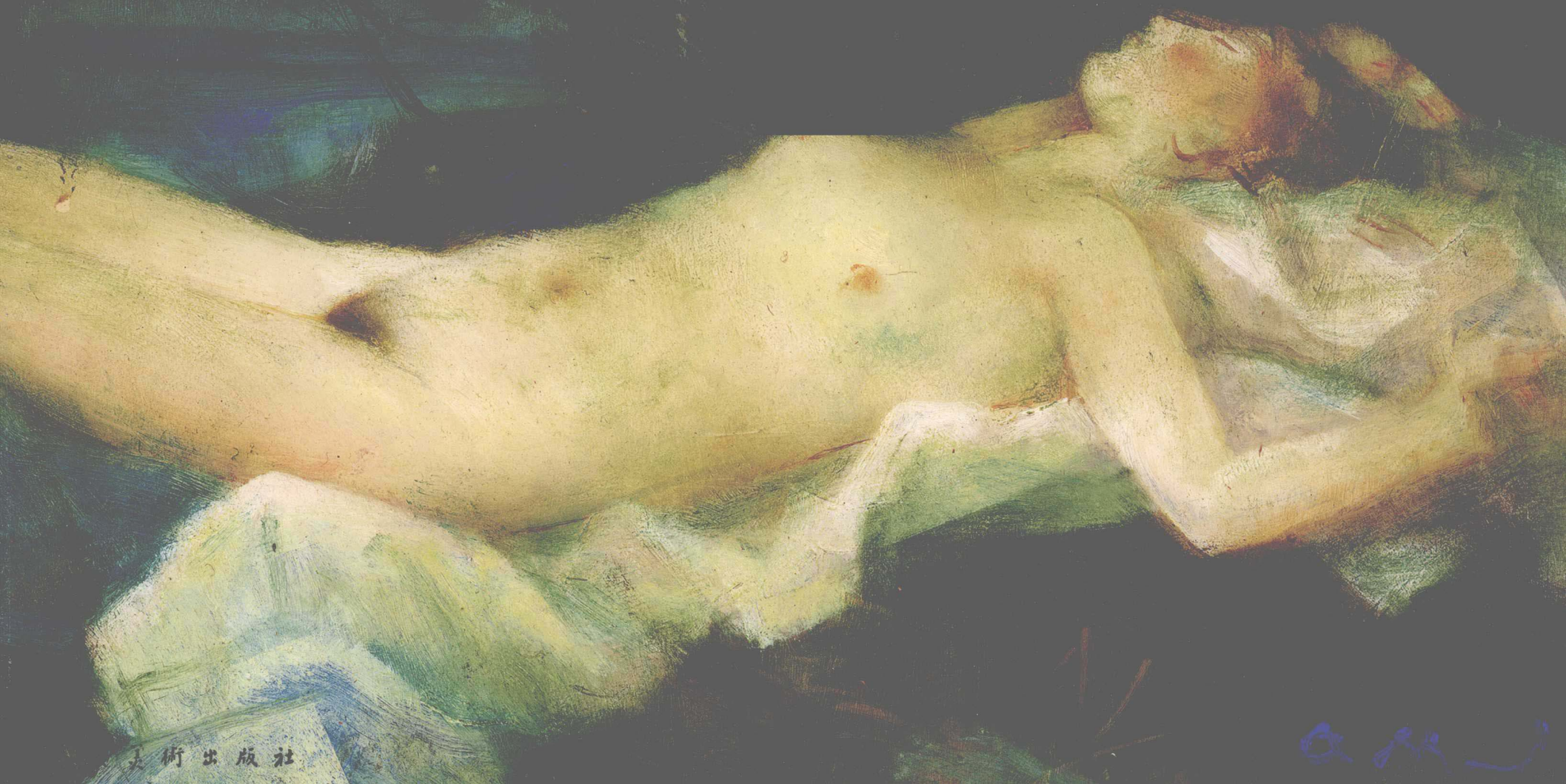
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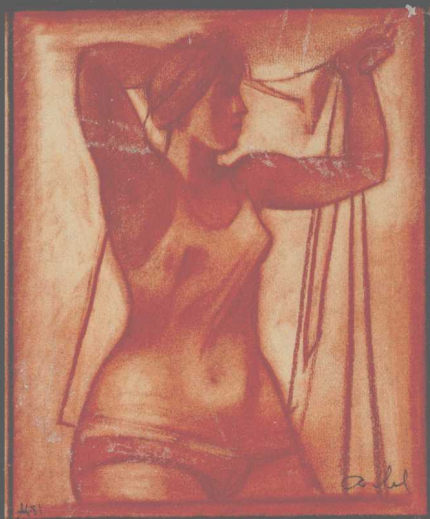
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“梅尔尼科夫的艺术创作代表了20世纪下半叶的苏联艺术发展水平，
梅尔尼科夫不愧为俄罗斯当代伟大的艺术家。”

——俄罗斯艺术科学院 2004年

“Mylnikov's artistic creations represent the development of Russian art in the latter half of
the 20th century. He is a great artist of contemporary Russia.”

——the Russian Academy of Arts 2004



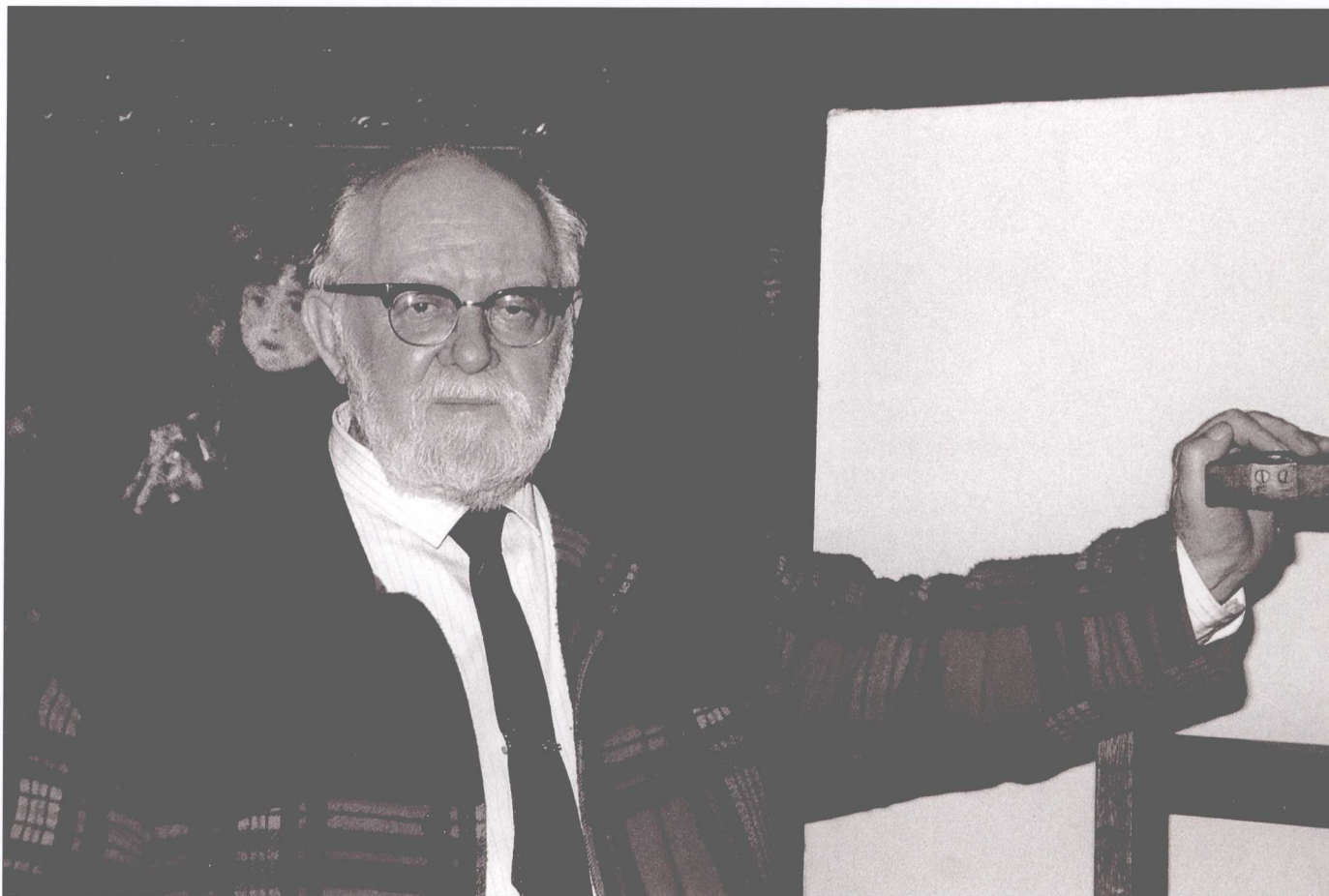
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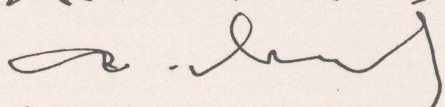
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梅尔尼科夫在工作室 Mylnikov in the studio in 1982

Я очень рад и благодарен
 моему дорогому другу Гаскуну
 Л.А. Ш.А. за то, что он
 коллекционирует мои работы
 и издает сборы моих творческих
 работ.
 Желаю успехов в его
 деятельности и
 дальнейшего развития
 дружеских отношений
 между Россией и Китаем.
 А.А. Мельников

 25.01.2006г.

题词

我亲爱的朋友沙爱德先生不仅收藏了我的作品，还即将出版我的创作专集，对此，我感到十分的高兴并对其表示感谢。希望他的活动获得成功，并祝愿中俄友谊进一步发展！

安·安·梅尔尼科夫(签字) 2006年1月25日

Inscription

My dear friend Mr. Sha Aide not only collected my art, but is also publishing a collection of my art works, for which I am very happy and appreciative. I wish his work great success as part of the further development of Sino-Russian friendship!

A.A. Mylnikov (signature)

Jan 25, 2006

我的父亲梅尔尼科夫

薇拉·梅尔尼科娃 俄罗斯艺术科学院院士、列宾美术学院教授

梅尔尼科夫的艺术世界是视野宽阔、富有诗意的，他的创作中有纪念碑作品、巨幅油画作品，还有肖像画和风景画，以及精美的版画和出奇制胜的雕塑。梅尔尼科夫的作品极具震撼力和想象力，他是真正的艺术大师。

梅尔尼科夫是苏联人民艺术家，社会主义劳动英雄，列宁奖金和国家奖金获得者。他是俄罗斯艺术科学院主席团副主席，圣彼得堡列宾美术学院教授。

关于梅尔尼科夫，艺术理论家阿·佐罗托夫这样写到：“他以自己独特的个性和艺术天分，惊人地把‘欧洲风格’和‘俄罗斯风格’生动地结合在一起。”

梅尔尼科夫的全部作品的创作过程，我几乎都亲眼目睹。我认为，我比其他任何人都更能理解和感受我父亲的艺术。从小时候，我就跟着父亲，在他的工作室里画画，后来我成为他的学生和艺术家，也就不足为奇了。

父亲不仅是著名的优秀艺术家，还是彼得堡油画学派的奠基人。他制定了理解艺术的统一语言，从而在混乱、无标准的艺术世界中，能够分辨什么是专业的、富有精神性的、美丽的，这十分重要。

梅尔尼科夫的学生几乎遍布各个国家。他的作品在全世界被效仿。他的每幅作品的出现，都是我们文化生活中的大事。

父亲直到现在还一直工作着，我为生在这个伟大的艺术大师家中感到幸运。

我对沙爱德先生出版这本画集，并且多年来收藏我父亲的作品表示感谢。

沙爱德先生的藏品已达150多件，其中有油画和素描、速写等各类绘画作品。这些作品是自20世纪50年代以来，我父亲在半个多世纪的漫长历史过程中所创作的。

我们在这段时间里建立了良好的关系，我非常高兴沙爱德先生这么真诚喜爱和珍视我父亲的艺术。

薇拉·梅尔尼柯娃(签字)

2007年10月13日 于圣彼得堡



梅尔尼科夫与女儿薇拉 Mylnikov and Vera, his daughter, in 1970

On My Father, A.A. Mylnikov

By Vera Mylnikova



薇拉·梅尔尼科娃 Vera Mylnikova in 1968

The artistic world of Andrei Andreevich Mylnikov is characterized by broad visions and poetic connotations. He created monuments, large oil paintings, portraits, scenic paintings, prints and sculptures of unusual imagination. His works are extremely striking and imaginative. He is a genuine master of art. Mylnikov is a People's Artist of the USSR, a Socialist Working Hero, winner of the Lenin Medal and Soviet National Prize. He has served as the vice President of the Russian Academy of Arts and professor at the Repin Academy of Fine Arts in St. Petersburg.

A Russian art theorist once wrote of Mylnikov that, "he combined amazingly the 'European Style' and the 'Russian Style' with his unique personality and artistic talent."

I have witnessed almost all the creative processes behind Mylnikov's art work. I believe I can understand and feel my father's art better than anyone else. I have followed him into his painting studio since I was a child. It was no wonder I later became his student and an artist as well.

My father was not just an outstanding artist but also the founder of the St Petersburg school of painting. He established a unified language in understanding art, making it possible to tell, in the chaotic and diverse world of art, what was professional, spiritual, and beautiful - this is of key importance.

Now Mylnikov's students can be found in almost every country. His work is imitated all over the world. The emergence of every single piece of art work by my father has been a major event in our cultural life. My father has constantly created new art. I feel lucky to be born into the family of such a great master artist.

I appreciate Mr. Sha Aide's collection of my father's work through the years, as well as the publication of this book.

Mr. Sha Aide has collected more than 150 pieces by Mylnikov, including oil paintings, drawings and sketches. All these have been created by my father through the long history since the 1950s.

We have built a good friendship during this period. I am very glad that Mr. Sha Aide loves and cherishes my father's art with such devotion.

Vera Mylnikova (signature)

October 13, 2007, St. Petersburg

走近梅尔尼科夫

奚 静 之 清华大学美术学院教授、博士生导师

彼得堡列宾美术学院教授、著名画家安德烈·安德烈耶维奇·梅尔尼科夫，是当今俄罗斯美术界公认的泰斗。今年八十又八，耳聪目明，思维敏捷。风度和睿智一如既往。他德高望重，享有人民艺术家、艺术科学院院士等荣誉头衔，他的作品先后数次获得文艺界的最高奖赏。

梅尔尼科夫所具有的绘画天赋，特别是在表现性的写实绘画风格上的创新，使他在战后俄罗斯画坛崛起，成为俄罗斯画派的领军人物。其画风影响整个俄国画坛，并波及东欧及我国。

梅尔尼科夫1947年毕业于列宾美术学院，他以毕业创作、大型镶嵌壁画《波罗的海水兵宣誓》崭露头角，同年留院任教。

1950年，他创作了大型油画《在和平的田野上》（200cmx400cm），这时正值第二次世界大战结束不久，是人们对和平生活的重建充满向往的年代。梅尔尼科夫以清纯、明丽的色彩，描绘了俄罗斯北方割草季节大自然的绮丽风光：蓝天、白云、遍地绿草，野花在草丛中摇曳争艳。一群农妇扛着犁耙，欢快地走在田野上。强烈的生活气息和新颖的画法，博得美术界和大众的喝彩。整个画面似一首对劳动、生活和大地之美的赞歌。此画通过评委会的一致提名，梅尔尼科夫获得了文艺界最高荣誉的斯大林文艺奖。

1953年，梅尔尼科夫作为第四届世界青年和大学生联欢节代表，在罗马尼亚的布加勒斯特看到了使他十分激动的场面，于是产生了表现第三世界青年觉醒，以及各国青年团结友爱的构思。经几年酝酿反复修改，1957年《觉醒》一画问世。他以明快的节奏与丰富的色彩对比，刻画了肤色、衣衫各不相同的人物形象与谐和的热烈气氛。画面上迈步向前的人群作横向安排，加强了团结一致前进的印象。创作此画时，梅尔尼科夫正迷恋于大型装饰壁画，这是他将纪念性壁画形式运用于独幅架上绘画的成功尝试。

20世纪60至70年代，他继续在这方面进行探索。他以“青春和生命”为主题，创作了一组形式新颖而有很强表现力的作品《母亲》、《夏天》、《姊妹们》。这几幅看似风俗画而又不是风俗画的作品，画中没有具体的情节故事，描绘的是不同年龄段女性夏日里的生活。画中炽烈、活跃、流畅的红、黄、蓝色调，带有某种寓意，传达了人生、年华、生命、传承等人生哲理。

从《在和平的田野上》、《觉醒》到《母亲》、《夏天》、《姊妹们》，显示了梅尔尼科夫多方面的绘画才智，能驾轻就熟地运用不同手法展示不同的主题内容。

1977年，梅尔尼科夫以《告别》一画获得艺术科学院的大奖。此画是为纪念对德作战胜利30周年而作，描写的是二战期间母子告别的悲壮场面，特别对年迈的母亲复杂的心理状态、表情和动势的刻画，使《告别》具有莎士比亚式的崇高悲剧性，给人以心灵的震撼。她朴实、善良的形象，体现了人性本质的光辉。

20世纪70年代后期，取材于西班牙人民反法西斯斗争的三连画《科尔多瓦的十字架》、《马德里的一场斗牛》和《加西亚·洛尔卡之死》，以寓意、象征的手法表现西班牙人民在苦难中坚强不屈的信念，和追求独立、自由、正义的民族精神。画面在写实造型中吸收写意因素，形体、色彩与别具匠心的空间处理，组成了强烈的律动感，极富视觉冲击力。《西班牙组画》于1981年获全苏艺术科学院的金奖。

梅尔尼科夫常在创作大幅主题性作品的同时，也画风景、肖像、静物、女性人体、装饰壁画，甚至涉猎雕塑。

在欧洲美术史上，艺术家对女性人体美的描写被认为是对美永恒的思考。从文艺复兴时代的乔尔乔内、提香，直至后来的伦勃朗、委拉斯贵支、戈雅、马奈等大师都以不同的艺术语言和风格歌颂了人体美。远在古代希腊，认为人体、特别是女性人体是大自然最完美的创造，也是灵魂和物质完美的体现。古典大师的男、女人体作品，是美术院校教学中练习的范本，也是对每一位后来学习造型技巧艺术家的启蒙。梅尔尼科夫在这一领域的探索可以追溯到上世纪的50年代。直至本世纪初，我们还可以看到他对这一题材的钟情，沙爱德先生的收藏可以佐证。在沙先生的油画藏品中有6幅是以女性人体为题材的，她们有的在室内，有的在室外，有的是半身，有的是全身。在室内的人体，配以装饰性画布，有俄罗斯民间漆画的特点。室外的则以森林、湖水、山川等大自然景色相伴。沙爱德先生收藏中有两幅名为《梦》的作品（分别为1999年和2004年作），其构图源于他1972年创作的《晨》。《晨》的尺幅较大（200cmx250cm），画面是青绿色冷调子。墨绿的丛林，浅蓝的湖水，晨空明净，一个裸体女子在清晨的湖边安睡。此画展出之后，梅尔尼科夫作了多幅变体画，构图大致相同，标题则为《梦》、《静悄悄》、《横卧的裸女》等等，画面有大有小，色彩也有所差异，有的是以红棕为主的暖色，有的为偏蓝绿的冷色，均被称为他的“梦系列”作品。沙爱德先生收藏的这几幅，不论是尺幅较大的如《有白色挂布的女裸体》，还是尺幅较小的《梦》，在梅尔尼科夫这类题材的创作中，都有相当的代表性。

梅尔尼科夫是一位善于抒情的画家，他的抒情气质在他的风景画和肖像画中表现得最为明显。他出生在伏尔加河畔的小城波克洛夫斯克，自幼在大自然中嬉戏玩耍，故乡奔流的河，古老的教堂，无垠的草原和密茂的森林，都在他后来的风景画中留下了印记。在20世纪七八十年代人们熟知的风景画：湛蓝碧绿的《伏尔加河上》，阳光洒满小路的《仲夏林间》，白雪覆盖的《冬天里的林间小道》等，在充满乡土气息的描绘中，他用饱满和富于变化的笔触描绘景物，以色彩抒情，引发人们的共鸣。梅尔尼科夫在用色上的成功，与他长期跟随名师格拉巴利学习有关。格拉巴利是一位学者型的画家，他曾担任过莫斯科特列恰科夫博物馆馆长，主编过六卷本的《俄罗斯美术史》，学养深厚。在绘画中，他既有传统的功力，又有革新精神，他的绘画题材多样，尤以风景见长。他在风景画教学中，对自然的观察方法和倾注的爱，对学生们有极大的影响。梅尔尼科夫是这位良师的高徒。他

Approaching the Master

By Xi Jingzhi

Professor of the Repin Academy of Fine Arts in St. Petersburg, and celebrated artist Andrei Andreevich Mylnikov is widely recognized as the greatest master of the contemporary Russian art scene. At the age of 88 he still has sharp eyesight, good hearing, quick wit, charming manners, and wisdom, just as he always had. He is highly respected, with honorary titles including the People's artist and Academician at the Russian Academy of Arts. His work has won many top awards in the Russian art circles.

His extraordinary artistic talent, especially his innovative, expressive realist painting style has helped him to rise to the top of the Russian art scene after World War II, and made him the flag bearer for Russian painting. His style has a wide ranging influence in art circles all over Russia, and reaches far into other East European countries as well as China.

Mylnikov graduated from the Repin Academy of Fine Arts in 1947. His first success was his graduate project, "The Oath of Baltic Soldiers," a tessellate mural. In the same year he started to teach at the academy.

In 1950 he created a large painting, "On the Peaceful Champaign" (200×400cm). It was not long after the end of World War II, an age full of hope for the restoration of peace. Mylnikov depicted the beautiful natural scenery in Northern Russia with pure and bright colors: the sky in blue, clouds in white and green grass spotted with wild flowers. A group of farming women walk lightheartedly in the fields with harrows on their back.

The vivid liveliness and novel painting skill won applause both from the art world and the public. The whole piece was like an ode to labor, life and the beauty of the land. It won for Mylnikov the highest award of the art world, the Soviet National Prize, on a unanimous vote from the jury.

In 1953 Mylnikov visited Bucharest, Romania as a delegate of the fourth World Youth and College Students Festival. The experience greatly inspired him. He had the idea to create art about the awakening of youth in the Third World, and the friendship between young people from different countries.

The idea brewed for several years and after repeated revisions the painting "Awakening" was completed in 1957. The painting depicted people of different colors and clothing coming together harmoniously and warmly against a background of lively rhythms and varied colors. People march forward in a horizontal arrangement strengthening the impression of unity and progress. During the creation of that piece, Mylnikov had been deeply attracted to large, decorative murals as an art form. This is his first successful attempt at borrowing elements from monumental murals to a single painting on canvas.

During the 1960-70s, he continued exploring this new direction. He created a group of powerful works in novel styles such as, "Portrait of the Artist's Mother", "Summer" and "Sisters" on the theme of youth and vitality. These pieces look like genre paintings but actually they do not tell any specific stories, instead they are just simple description of summer life for women of different ages. The vivid, passionate and floating color tones of red, yellow and blue transcend the page to tell deeper wisdoms about survival, age, inheritance, and life.

Works such as, "On the Peaceful Champaign," "Awakening," "Portrait of the Artist's Mother," "Summer," and "Sisters," displayed Mylnikov's versatile talents. He was adept at presenting different themes with diverse skills.

In 1977 Mylnikov won the Soviet National Prize again with "Farewell". The piece was created in commemoration of the 30th anniversary of the victory against Germany during World War II. It depicted a solemn and heroic scene of a son departing from his mother in the war. The painting illustrated the complicated mental activities of the aging mother, with vivid details to depict her facial expressions and gestures. It brought out a sublime, almost Shakespearian sense of tragedy. The effect was heartbreaking. The mother's plain and kind image showcased the glory of humanity.

In the late 1970s Mylnikov's Spanish Triptych depicted the Anti-Fascist struggle of the Spanish people. "A Cross in Cordova," "A Bullfight in Madrid" and "The Death of Garliya Loraga," depicted with symbolism the unyielding faith of Spanish people during their hardships, as well as the enduring national spirit in pursuit of independence, freedom and justice. The paintings combined the bold outlines of freehand styles common to Chinese paintings with figurative sculpting. He arranged the human images and colors with an original sense of space resulting in powerful rhythms and strong visual impact. The Spanish Triptych won the gold prize from the Russian Academy of Arts in 1981.

Besides creating large work on important subjects, Mylnikov also works with landscapes, portraits, still life, nudes, and decorative murals. He has even experimented with sculpture.

In European art history the nude female body has long been recognized as the eternal subject for meditations on beauty. From Giorgione Tiziano of the Renaissance age, to later artists such as Rembrandt, Velasquez, Goya and Manet, all have sang their odes to the beauty of the human body in varied artistic languages and styles.

As far back as ancient Greece, human nudity, especially female nudity, was considered the most perfect creation of Nature. It was also the perfect embodiment of the human soul and existence. Nude works from classical masters have always been part of the syllabus in art academies. They are models for students to copy from. They are also the indispensable initiation to further studies in sculpture. Mylnikov has explored this field as early as the 1950s. Until the early 21st century, we can easily find that his passion for this subject never ceased. Mr. Sha Aide's collection provides ready proof of

深刻领会并创造性地发挥了老师的特长，在富有诗意的风景画创作中别开生面。在沙爱德先生的收藏中，梅氏创作的油画风景有13幅。在大多数风景画中，依稀可见人的活动，尤其是几幅描绘夏季的森林或花园景色的画面上，常能看到一位或几位身穿靓丽服饰的女士。这一细节，传达了人与自然的和谐，给人以温馨感。梅尔尼科夫的油画雪景历来备受称赞，《冬日景色》是他送给亲密好友、著名作家列夫·瓦西里耶维奇70寿辰的生日礼物，此画曾参加过重要的展览。画集中的《早春之绿》、《细树干》、《散步》、《科拉斯纳鲍利亚风景》、《晚霞》、《公园里》、《河畔春日》等，可称是梅尔尼科夫风景画的佳作。

梅尔尼科夫的肖像作品不是很多，其中比较引人注目的是他为妻子阿丽莎和女儿薇拉所作的肖像。他常让她们处在美好的环境中，和周围的情景交融在一起。作画时，他带着无限爱意表现她们，用笔随意自由。他常为作品起一些抒情的名称，如《白夜》、《在别墅中》等等。《白夜》是画他妻子坐在夜色中的窗前沉思，夜光柔美，淡紫和银灰色调像音乐的搭配，引人入胜。《在别墅中》画的是他的女儿薇拉，她侧坐于桌边，细长的脖子，翘起的小鼻子，白色小桌上淡雅的插花，窗外嫩绿的树叶，无一不引起人们美的情思。

1980年，小薇拉也已做了妈妈，她的女儿塔莎已被外公亲昵地写入画中。沙爱德先生收藏中有《拿玩具的塔莎》一画，这是梅尔尼科夫的精心创造，是年届61岁时老画家的力作。

1956年，梅尔尼科夫第一次来中国北京、武汉和苏州、杭州等地访问。他在武汉的中南美专（广州美术学院的前身）举办“油画专业实习班”期间，曾为一位风度翩翩、满怀理想的年轻学员画了一幅肖像。后来画成的肖像被带到了俄罗斯，还被收录在苏联20世纪60年代出版的梅尔尼科夫画集中。半个世纪后，梅尔尼科夫委托沙爱德先生将这幅肖像原作带回中国，并希望寻找画中人。在沙爱德先生的努力下，画中人蔡振辉已经找到，他现在已是很有成就的画家、教授，曾任四川美术学院副院长、现任四川理工学院成都美术学院院长。他与梅尔尼科夫也已再次见过面，回忆当年，两人不胜感慨与欣喜，一时传为中俄两国美术界的佳话。

2006年，是中俄文化年。在中国美术馆举办了隆重的“俄罗斯美术300年——特列恰科夫博物馆藏品展”。人们在展览中惊奇地发现了梅尔尼科夫作于1956年的另一幅中国青年人的肖像。画中的姑娘扎着两条小辫，穿浅紫色、右边开襟的中国传统短衫，蓝色长裤，背景为浅澄色，色彩整体搭配优雅、和谐。画中的姑娘是谁？她的故事至今尚不为人知，但她的肖像为俄罗斯的国家博物馆收藏，也是一件美事。

本画集中沙爱德收藏的肖像作品有八幅：《中国重庆画家肖像》、《在开罗的阿拉伯人肖像》、《日本女人肖像》、《特鲁别耶夫肖像》、《拿玩具的塔莎》、《窗前的姑娘》、《阿丽莎肖像》、《花园里的阿丽莎》。其中人民艺术家特鲁别耶夫是梅尔尼科夫的老朋友，他那不易被觉察的微笑，被画家及时捕捉，神态画得很成功。1959年，梅尔尼科夫参加在埃及举办的“苏联艺术展”，他的现场写生《在开罗的阿拉伯人肖像》，展示了他坚实的人物写生功底。《阿丽莎肖像》想来得之不易，阿丽莎是梅尔尼科夫的爱妻，相濡以沫的伴侣，她青年时代是芭蕾舞演员，貌美沉静。梅尔尼科夫为她画了数量可观、各个年龄段的肖像。梅尔尼科夫画她，不仅因为阿丽莎的形象“入画”，而且往往也是梅尔尼科夫在创作中对构图、色彩、线条、浓淡、写实、写意，和在不同的场景、季节、当时的着装、服饰、情绪等各方面进行探索的尝试。当然，主要是梅尔尼科夫对她的深爱 and 熟悉。他为阿丽莎画的肖像作品有一些已进了国家博物馆。本画集里的两幅阿丽莎肖像，其一画于2000年，正是阿丽莎过世后的一年，梅尔尼科夫失去了往日调色板上的明丽，而是以灰暗的色调，画了精神迷惘、身患绝症的悲苦阿丽莎。另一幅戴遮阳帽、站在花园里的阿丽莎，这是梅尔尼科夫在2006年画的一幅新作。他在失去爱妻七年之后的极度思念中，凭记忆画了永远是温柔年轻的她，画面上透过树林的斑驳阳光洒落在阿丽莎身上和花园里，绿树荫中是一位他心中永远活着的“天使”。这是梅尔尼科夫寄托他哀思深情的作品。

梅尔尼科夫是俄罗斯的北方人，他长年居住的圣彼得堡，冬季漫长，夏季短暂，因此他对夏季和夏日里常开的花喜爱有加，十分珍惜。他常在创作主题性作品的同时，作为一种精神“调剂”，他画静物，画各种鲜花，他或用工整细致的笔触，描绘盛开的玫瑰，或用写意手法勾勒自由竞放的野花。他借鲜花的蓬勃生机，把自己愉悦的感受传达给人们。

梅尔尼科夫还是一位名副其实的版画家，他的独幅素描、水彩、水墨、速写等纸上作品，参加过多次全国性的展览，受到人们的关注，被俄罗斯的国内外博物馆广为收藏。他纸上作品常用的材料有铅笔、意大利墨汁、鹅毛笔、墨笔以及黄色的蜡笔等等。题材涉及人物速写、插图、静物、风景、主题画的小构图等等。画集中有107幅这类独立的纸上作品，是画家平时生活和艺术积累的成果，具有较高的审美格调和艺术造诣。

以勤奋著称的梅尔尼科夫，平时不论走到哪里都随身带着速写本，把自己瞬间所见所感勾画下来，或作为创作的素材，或作为独立的小品画。他也不吝惜地把其中的一些赠送他的朋友和学生。

去过梅尔尼科夫画室的人都会发现，那里除了绘画作品以外，还有许多木雕，有的已是完成的作品，有的还在制作过程中。正如他在空白的画布上会产生许多奇思妙想一样，在看似平常的木头中去发掘美。画家探讨三度空间的雕塑，在美术史上有很多例子，从文艺复兴时的达芬奇到19世纪后期的法国名家如杜米埃、德加、雷诺阿以及20世纪的毕加索等，都在这两个领域有所创造，他们的用意都有寻找绘画与雕塑表现美的共同规律，以提高自己的修养和丰富自己艺术的表现手段。

梅尔尼科夫现在是列宾美术学院的资深教授，几十年以来，他的教学和他的创作一样硕果累累，在他工作室学习的除了俄罗斯学生以外，还有来自世界各地、包括中国的留学生、进修生和研究生，可谓“桃李满天下”。我们中国留学生在他亲自指导或受到他影响的，从20世纪50年代至今已有全山石、肖峰、林岗等二十多位。

梅尔尼科夫对中国十分友好，对中国传统文化和绘画十分喜爱，他赞赏中国艺术的写意性，常用中国学生送给他的毛笔作画。在时隔35年之久的1991年，他曾再次来到中国。和他一起成行的有他的夫人阿丽莎和列宾美术学院油画系主任别斯科夫，他们在北京和杭州分别为中央美术学院和浙江美术学院（现中国美术学院）举办讲习班。在中国的讲学中，他的至理名言是：热爱自己民族艺术的优秀传统，尊重艺术规律，善于去发现和表现生活中的真善美。

梅尔尼科夫将届九旬，少不了身体的不适和病痛，生活中也有许多牵挂和烦恼，但至今每周两次去学校他的教学工作室巡视，几乎风雨无阻。他背了一辈子艺术的十字架，艰苦劳作，欣然无悔。

沙爱德先生致力于专门收藏俄罗斯艺术大师梅尔尼科夫的作品，常年往返于圣彼得堡和上海，与梅尔尼科夫建立了诚挚亲密的友好关系，收藏了梅尔尼科夫各个历史时期的油画、水彩、水墨、速写等各类绘画藏品计有150多幅，成为在梅尔尼科夫艺术收藏家行列中，具有独特视野和品格的一位。

这本由梅尔尼科夫书面授权并题词、审定的画集，收录作品169幅，其中134幅是沙爱德先生的藏品。这些藏品的创作时间跨度从1956至2007年长达52年，反映了梅尔尼科

this. In Mr. Sha's collection of oil paintings, six pieces depict female nudity. Some are indoor portraits, some outdoor; some are half-length, some full-length. The nude indoors are accompanied with decorative cloth bearing the special character of Russian folk lacquer painting. The outdoor pieces are set in natural scenery such as woods, lakes, mountains and rivers.

There are two paintings titled "Dream" in Mr. Sha's collection (completed 1999 and 2004). These paintings both originated from another painting, "Morning", a work created in 1972. "Morning" is quite a large piece (200x250cm) in cold tones of bluish green. Against a background of dark green woods, light blue water and clear morning air, a nude woman sleeps by the morning lake. After the painting was exhibited, Mylnikov did several variations on this painting with similar compositions, entitled "Dream", "Tranquility", and "Nude in Decumbence," amongst others. These vary in size and color. Some feature warm tones of reddish brown, and others feature cold tones of blue and green. They are known as his "Dream" series.

The few pieces in Mr. Sha's collection, from larger pieces such as "A Nude in front of the White Curtain", to small pieces like "Dream," are all representative pieces of Mylnikov's creations on this subject.

Mylnikov is a lyrical artist. His lyric personality is best reflected in his landscape paintings and portraits. He was born in the small town of Pokarovsca by the River Volga, and enjoyed a childhood playing in the woods. The roaring river, ancient cathedrals, boundless grass and thick woods all left their trace in his later landscape paintings.

In the 1970-80s, he created some landscape paintings which became very familiar to the public: "On the River Volga" in luminous blue and green, "In the Woods on a Mid-Summer's Day", picturing sunshine on a pathway, and "Path in the Winter Woods" depicting a white, snow-covered scene. He painted landscapes with idyllic sentiments, varied methods and saturated strokes. Suggesting emotions through colors, his works draw lots of emotional echoes from the audience in response.

Mylnikov's successful use of colors is closely related to his experience of studying under the renowned professor Gerabaly. An accomplished academic artist, Gerabaly was the curator of the State Tretyakov Gallery in Moscow, and edited "The Art History of Russia" in six volumes. Gerabaly's paintings feature traditional discipline as well as innovation. He painted on varied subjects, but his strength was in landscape painting.

Gerabaly put great emphasis on observing nature in his teachings on landscape paintings. His devoted love for Nature also had a great influence on his students. Mylnikov was an outstanding student of the accomplished teacher. He understood deeply the teacher's strengths and then creatively developed the teacher's methodology, opening a refreshing new page in the creation of lyrical landscape paintings.

Mr. Sha Aide has collected 12 landscape oil paintings by Mylnikov. Human activities can be found in most of these pieces, especially in several paintings depicting summer forests or gardens. One or more women in beautiful clothing are often dotted in the scene. Such a detail illustrates the harmony between humans and nature, warming the hearts of the audience.

Mylnikov's paintings of snowy scenes have always been highly praised. The painting "Winter Scenery" is a gift to his close friend and acclaimed writer Leo Vassilievitch for his 70th birthday. The painting was exhibited at several important shows. In this book of collected art work by Mylnikov, "In the Park", "Early Spring Greens", "Spring by the River", "A Thin Stem", "A Stroll", "The Grassland", "The Sunset Glow" etc. are all outstanding landscape paintings by Mylnikov.

Mylnikov has not painted many portraits, but those he did for his wife Alice and their daughter Vera are quite important. He often portrays them in beautiful environments, interacting with the surroundings. He depicts his beloved family in a free and casual style and with a sense of never-ending love. He often gave lyrical names to these pieces such as, "The White Night" and "In the Villa."

"The White Night" depicts his wife sitting in front of the window meditating in the night. He painted the night gentle and beautiful, with purple and silver-gray tones together achieving musical harmony. "In the Villa" depicts his daughter Vera, who sits leaning against the table, her neck slim and her nose tilting delicately. Vera with the light-colored bouquet on the table, and light green tree leaves outside the window arouses a nostalgic sentiment for beauty from the audience.

In 1980 Vera herself became a mother. Her daughter Tasha has also been included in the paintings of her grandpa. Mr. Sha collected a piece named "Tasha with a Toy." This is an elaborate creation by a 61 year old Mylnikov.

Mylnikov made his first visit to China in 1956. He traveled to Beijing, Wuhan, Suzhou, and Hangzhou. During his stay in Wuhan, he held a short course on oil painting at the Central Southern Art School (now the Guangzhou Academy of Fine Arts). He painted a portrait of a handsome and promising student. The portrait was later taken to Russia and collected in a book of Mylnikov paintings published in the USSR in the 1960s. Half a century had passed when Mylnikov asked Mr. Sha Aide to bring the portrait back to China, in the hope of finding the man in the painting.

With Mr. Sha's efforts the man in the painting, Prof. Cai Zhenhui, was found. Prof. Cai is now an established artist and professor who once served as the vice president of the Sichuan Academy of Fine Arts. He is now president of the art school at the Sichuan University of Science and Engineering. Mr. Cai met with Mylnikov again. Recalling the past, the two were full of emotions and joy. This anecdote has become famous in the art scenes of Russia and China.

2006 was the year of Russian Culture in China. A grand exhibition was held in the China Art Museum titled "300 Years of Russian Art – Collection of the State Tretyakov Gallery." People were surprised to find at the show another portrait of a Chinese by Mylnikov in 1956. It portrays a young woman with two pigtailed, in a traditional Chinese blouse of light purple and blue pants. The background is light orange. The overall color co-ordination is harmonious and graceful. Who is this girl? Her story is yet to be discovered. But it is still a beautiful piece of history that her portrait has been collected by a Russian state museum.

This book includes eight of Mr. Sha's collection of portraits by Mylnikov: "The Portrait of a Chinese Artist from Chongqing", "An Arab in Cairo", "A Japanese Woman", "Portrait of Tolubaev", "Tasha with a Toy", "The Girl in front of the Window", "Portrait of Alice", and "Alice in the Garden."

Tolubaev is a renowned artist and Mylnikov's old friend. The artist captured a fleeting smile and portrayed successfully his facial expression. In 1959 Mylnikov participated in an USSR art exhibition in Egypt. The portrait "An Arab in Cairo" was done on the exhibition site, showcasing his strong basic training in portrait sketching.

"The Portrait of Alice" must have been difficult to acquire, since Alice was Mylnikov's beloved wife and life companion. In youth she was a beautiful ballerina with a quiet personality. Mylnikov did