



俄罗斯画家
RUSSIAN ARTIST

梅尔尼科夫
A. A. MEYNIKOV

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艺术之树常青

—— 代序

金山石

去年，我与山东美术出版社的领导在从芬兰回国的途中，特意转道圣彼得堡，拜访俄罗斯著名画家、列宾美术学院教授、我的老师 A·A·梅尔尼科夫。梅尔尼科夫由于不久前失去了爱妻阿里莎，看上去精神欠佳，但让人高兴的是我们的到来使他的情绪有所好转。我们一起回忆过去，又谈到希望在中国出版他的作品集一事，他欣然答应并感慨地说道：“我非常怀念中国，怀念和阿里莎一起在中国的美好日子……中国朋友最爱我！”他嘱我为他的画集写序言。

我与梅尔尼科夫相识是在 50 年代，当时我在列宾美术学院学习。六年中我的几乎大半时间是在他的工作室中度过，彼此建立了深厚的友谊。可是由于历史的原因，自 1960 年回国后，30 年中一直没有联系，相隔了这不短的时间，我们之间陌生了。90 年代中国美术学院邀请梅尔尼科夫先生访华，我也几次到俄罗斯拜见梅尔尼科夫，重新连接起来的友谊仿佛使我们更加亲密了。

梅尔尼科夫的名字对中国美术界和艺术爱好者来说是耳熟能详的。50 年代他的《在和平的原野上》、《觉醒》等作品曾深深地打动中国观众，1957 年他曾到北京、武汉、杭州等地写生。当年许多中国留苏学生都曾在梅尔尼科夫先生的工作室中学习，领教过他那善于因材施教、强调在继承传统的基础上变革创新的教学思路，对他治学严谨却又平易近人、技艺高超而又思维敏捷的个性风格印象深刻。梅尔尼科夫从童年时代开始就受到各方面的艺术熏陶。母亲是他艺术道路上的启蒙老师。1930 年，刚满 11 岁的梅尔尼科夫与母亲维拉·尼古拉耶夫娜一起从波克

冬天的河边 水彩 17cm × 26.2cm 1956
Winter's Riverside water colour 17cm × 26.2cm 1956



罗夫斯克搬到列宁格勒。这是一座具有深厚文化底蕴的城市，世界著名的埃尔米塔什博物馆、俄罗斯博物馆以及列宾美术学院都坐落在这个城市。母亲经常带着他参观博物馆及各种美术展览。梅尔尼科夫的姨妈玛丽亚·尼克拉耶夫娜·捷里斯卡娅是列宁格勒著名的画家，他的表姐维拉也是一位艺术家，在姨妈家里经常有画家和学习艺术的学生来来往往，幼小的梅尔尼科夫在这样的环境里潜移默化地受到艺术的熏陶，使他从童年时代开始就萌发了当个画家的念头。

梅尔尼科夫中学毕业时报考了列宾美术学院。先在建筑系就读，后来在 H·D·拉德洛夫教授和 B·M·阿列希尼科夫教授的支持和推荐下，从建筑系转入油画系，在 D·U·基普利克领导下的纪念性绘画工作室学习。在这段时间里梅尔尼科夫打下了扎实的造型基础，1943 年画的《男孩头像》和《乌兹别克妇女头像》两幅素描就反映出他的造型能力和水平。

1942 年，由于卫国战争，学院疏散到撒马尔罕。纪念性绘画工作室由格拉巴列主持，格拉巴列不仅是个油画色彩大师，同时也是个学问渊博的美术理论家。对梅尔尼科夫来说，老师不仅使他学到绘画技能，更重要的是使他拓宽了视野，唤起了他对传统艺术学习和继承的浓厚兴趣。

梅尔尼科夫的第一张纪念性油画作品是他的毕业创作《波罗的海军人的誓言》。画面上，一群波罗的海舰队士兵在阵亡的战友遗体前哀悼，崇敬着英雄的伟大功勋。

在 1941—1942 年的冬天，梅尔尼科夫亲身感受到了战争的残酷性，开始是诺夫戈尔德的防御战，接着是列宁格勒的围困。在那个恐怖的冬天，每天有成千上万的人被夺去生命。梅尔尼科夫作为 102 民兵营的战士，亲身经历了这段生死考验，强烈的感受使他深刻理解抗击邪恶和暴力的波罗的海军人的英雄气概。为这幅创作，梅尔尼科夫画了大量习作，探索每一个人物的形象，力求富有个性特征和使人感到真实可信。这幅大型的纪念性油画在制作上几乎是一气呵成，充分体现出作者的创作激情和高超的技艺。毕业创作取得很大成功，受到各方面的赞扬和关注。它表明梅尔尼科夫是一位有着自己的生活和创作道路选择的个性鲜明的画家。

如果说《波罗的海军人的誓言》是表现苏联人民在战争中承受苦难、保家卫国的坚强意志，那么《在和平的原野上》则



在和平的原野上 创作草图 油画, 纸板 10cm × 22.5cm 1949
On the Peaceful Champaign creative draft oil painting, paperboard 10cm × 22.5cm 1949

是反映苏联人民勤劳乐观、建设美好家园的昂扬信心。两幅作品所表现的题材、情调、色彩虽然各不相同,但在处理画面的手法上却有不少相似之处:如都是采用低视平线的仰视构图等。《在和平的原野上》中,夏日的阳光照耀在点缀着野花的俄罗斯大地上,一群普通的集体农庄庄员带着劳动工具走上前来,清晰的人物身影轮廓在明亮的天空衬托下,显得高大雄健,给人以鲜明的视觉印象。作者通过一个普通的生活场面展现了美的诗情画意,讴歌了经过卫国战争严峻考验的劳动人民的宽广胸怀,形象地反映了他们内在的精神力量。

1957年,梅尔尼科夫参加了在匈牙利布达佩斯举行的世界青年联欢节,被世界各地青年们的聚会场所所感动。他把这次聚会看做是新时代的标志,是被压迫被奴役人民觉醒的标志。他产生了创作《觉醒》一画的构思,画面以象征的手法把世界各国青年联系在一起,以黑色人种为主体,表现了青年们为民族独立、自由而奋斗的时代主题。

从50年代到60年代前期,梅尔尼科夫除了架上绘画创作外,主要致力于大型纪念性的艺术创作。他曾与科罗廖夫等一起为“弗拉基米尔”地铁站和列宁格勒地铁“列宁广场”站创作镶嵌壁画,又为列宁格勒儿童剧院创作镶嵌画和壁画。特别是他在1961年为克里姆林宫大会堂会议厅创作的用复杂的黄铜镀银模压、刻印花等技术完成的列宁肖像壁挂,以及1964年创作的马赛克镶嵌壁画《列宁》等等,在表现领袖的充沛精神的生动形象方面达到了极高的成就。

梅尔尼科夫的绘画手法给人的印象是轻松潇洒,一气呵成,可是实际上他对每一幅作品都进行过反复推敲。正如他自己所说:“在作画的过程中,我总是要进行长时间的思考,我的画不是一蹴而就的。譬如《告别》这幅创作,进行得十分艰难,我曾设计过几十种方案,其中有许多被堆积在画布上了,最后,不

得不全部洗掉,在这之后创作才得以迅速完成。”

《告别》这一创作题材有许多画家曾经画过,可是梅尔尼科夫的处理手法与众不同。在弥漫着硝烟的天空下,画面上仅以两个人物——母亲和儿子,就概括地表现了千千万万遭受战争摧残的家庭的命运。作者在处理这一主题时,把现实与象征、真实与哲理形象、和谐地展现在画面上,使《告别》这一主题得以深化。

梅尔尼科夫在1977-1979年创作的《西班牙三联画》中,对现实与象征、具象与抽象的相互渗透的处理手法又作了进一步的探索。这件作品把三幅画连成一个整体,每一幅画面就其绘画造型和表现都十分完整、具体,但只有联在一起时才奏出更复杂、更强烈的旋律,把主题思想揭示得更加明确深刻。这种令人激动的艺术效果不仅仅是由于画面给人视觉上的冲击,如冷暖色彩的对照,黑白明暗的对比,人物造型变化所产生的紧张、不安的强烈节奏感;更重要的是简练概括的处理手法向

公牛 水墨速写 1971
Bull wash painting sketch 1971





人物速写 钢笔、纸 30cm × 23.5cm 2000
Sketch of a figure pen,paper 30cm × 23.5cm 2000

人们提出种种问题，因此给人们一种心灵上的冲击，逼人深思。

作品主要描绘的是1936年5月19日黎明前夕，法西斯枪杀西班牙著名诗人和一批爱国者，子弹射入毫无防备的手无寸铁的身躯，诗人的双手对着寒冷渐亮的天空划出一个十字，他像在试图最后拥抱一下将要离开的世界。关于这双手，诗人本人曾写过以下诗句：“如同钉在十字架上，我的手腕上满是铜钉的痕迹。”

梅尔尼科夫说：“我可以描绘得更加准确，但这一事件使我产生的思想比个别的细节和本身的真实性有更具价值的东西。虽然我知道他当时身着睡衣，被枪杀在路边，但这些都不重要，也就是说我在这里已超越了完全真实的记录，因为对我来说重要的不是洛尔伽，而是残酷枪杀善良的野蛮行为。重要的是诗人坦荡的胸怀充满痛苦和对暴行的愤怒。这些都比史实珍贵得多，因为我不是在记录历史……”这就是作者对《西班牙三联画》主题的理解。

《西班牙三联画》左边一幅描写的是白天。一个斗牛士正在对动物进行因风俗而合法的暴行，这是“化装了”的残杀。流淌着的鲜血似乎抹去了斗牛士脸上胜利的喜悦，他举起双手摆出一个十字架形的悲剧性的假面具。右边一幅描写的是黑夜，法西斯肆无忌惮地杀害手无寸铁的百姓，不需要化装，也不需要任何面具，狰狞的面目出现在人们面前。中间部分是一幅悲壮的和弦，用不安而闪烁的光芒照亮十字架，母亲和睡梦中的婴

儿仿佛向人们昭示着西班牙的历史命运，是什么样的命运等待着那熟睡的孩子？梅尔尼科夫在三联画中向人们提出的不仅仅是将残杀变为职业的斗牛士和随意屠杀诗人的法西斯，而是远远超越了具体的西班牙的题材，成为全人类都在关注着的对战争和灾难的控诉。

梅尔尼科夫在创作大型主题性油画和壁画的同时，穿插着进行风俗画、肖像画和风景静物作品的创作。在50年代后期及70年代的系列风俗画中，多以表现女性美为主题，例如《姐妹》（1967）、《夏日》（1969）、《晨》（1972）、《梦》（1974）等描写的都是女性和谐的美，以及母性心灵品德之美。在创作这类主题时，画家不是通过详细情节的描述，而是以轻松流畅的笔触和高超的技艺赞美阳光、大地、清风及人类生活的永恒之美。梅尔尼科夫在几年的时间里反复描绘着同一主题，作了各种形式的推敲和变体，在本来十分平凡的题材中发展出不寻常、不平凡的艺术效果，给人以美的享受。

梅尔尼科夫的肖像画作品也以描写女性肖像为多数。他在一次答记者的提问中说：“这里没有刻意的追求，也许是因为女性的确是人类本身最完美的一半，也可能是因为我身边有母亲、妻子、女儿、外孙女之故，因此我总希望去了解她们和刻画她们。”梅尔尼科夫热爱生活，热爱大自然，他经常和家人一起到大自然中畅游，寻找灵感，他的风景作品生动、抒情，充满着诗意的灵性。

梅尔尼科夫是十分勤奋的艺术家，他在教学之余利用一切时间进行艺术创作，除了油画、壁画、雕塑创作之外，他还创作了大量的水彩、水墨、素描、版画作品。可见梅尔尼科夫在艺术上的成功不仅是由于他的天赋和修养，同时还在于他的勤奋和体会生活的深度。他有着坚韧的实践精神和大胆的革新精神，这种精神无论在教学上和创作中都同样地贯彻着。但是探索、试验并不是他的惟一目的，由于他的探索是建立在对生活的热爱和理解上的，所以他从不偏离艺术的原则和技法的规律性。在作品的思想性与艺术性、感性与理性、传统性与独创性等诸方面有机融合的基础上，逐渐形成其总体的艺术风格。

梅尔尼科夫是当前俄罗斯画家中最具有代表性和权威性的画家之一，他多次获得苏联和俄罗斯画家奖，获得俄罗斯艺术最高奖——列宁奖金。他是俄罗斯功勋艺术家、人民艺术家和杰出的美术教育家，桃李满天下。他的许多作品收藏在俄罗斯国家美术馆、博物馆及世界各地美术馆、博物馆。他至今仍在俄罗斯列宾美术学院主持学术委员会和以他的名字命名的大型纪念性绘画工作室，数年如一日地勤奋工作。他是一位非常值得人们尊敬的美术教育家，一位深受人们喜爱的杰出的艺术家。我在这里祝愿梅老健康、长寿，创作上再创新辉。

2000年盛夏于杭州

Evergreen Art

—preface

Quan Shanshi

Last year on the way back home from Finland I, together with the leaders of Shandong Fine Arts Publishing House, went by way of Petrograd to pay a special visit to my teacher Mr. A. A. Mylnikov, a well-known Russian artist and professor with Repin Academy of Fine Arts. Mr. Mylnikov, whose wife Alice had died not long before, appeared in low spirits. To our joy, however, he became fairly better at our arrival. We recalled the past, and then I mentioned the hope of publishing his collection of works in China. He gladly consented and said with emotion, "I miss China very much; I cherish the beautiful days that I spent with Alice in China. My Chinese friends love me the most." He also asked me to write the preface for his collection of art works.

Mr. Mylnikov and I got to know each other in the 1950s, when I studied at Repin Academy of Fine Arts. During those six years most of my time was spent in his studio and we established profound friendship between us. But for political reasons we lost contact in the following 30 years since I came back to China in the 1960s. We became unfamiliar with each other in this period. In the 1990s Mr. Mylnikov visited China at the invitation of Chinese Academy of Fine Arts and I also went to Russia to call upon him several times. We felt much closer as a result of our newly-linked friendship.

The name of Mylnikov is quite familiar to the Chinese art circles and art-lovers. In the 1950s his works such as *On the Peaceful Champaign* and *Awakening* deeply moved Chinese viewers. In 1957 he practiced painting from life in Beijing, Wuhan and Hangzhou. During those years many Chinese students visiting Russia studied in Mr. Mylnikov's studio and benefited from his way of teaching. He was adept in teaching students in accordance with their aptitude and emphasized making innovations on the basis of carrying forward traditions. Mr. Mylnikov was strict in learning but easy of approach. He was excellent in artistry and quick in thought. This personality style of his impressed the Chinese students very deeply. When he was still a child, Mr. Mylnikov received nurture of art from all sides. His mother served as his first teacher of art. In 1930

11-year-old Mylnikov and his mother Vera Nicolavna moved from Pokarovsca to Leningrad, which is a city with a great deal of cultural heritage, and where world-famous Hermitage Museum, Russian Museum and Repin Academy of Fine Arts are located. His mother used to show him around museums and all sorts of art exhibitions. His aunt Maria Nicravna Jerisk was a well-known painter in Leningrad. Vera, his cousin, was also an artist. Painters and students of art frequently visited his aunt's house and young Mylnikov grew up under the nature of art in such circumstances. Therefore in his childhood he wished to be an artist in the future.

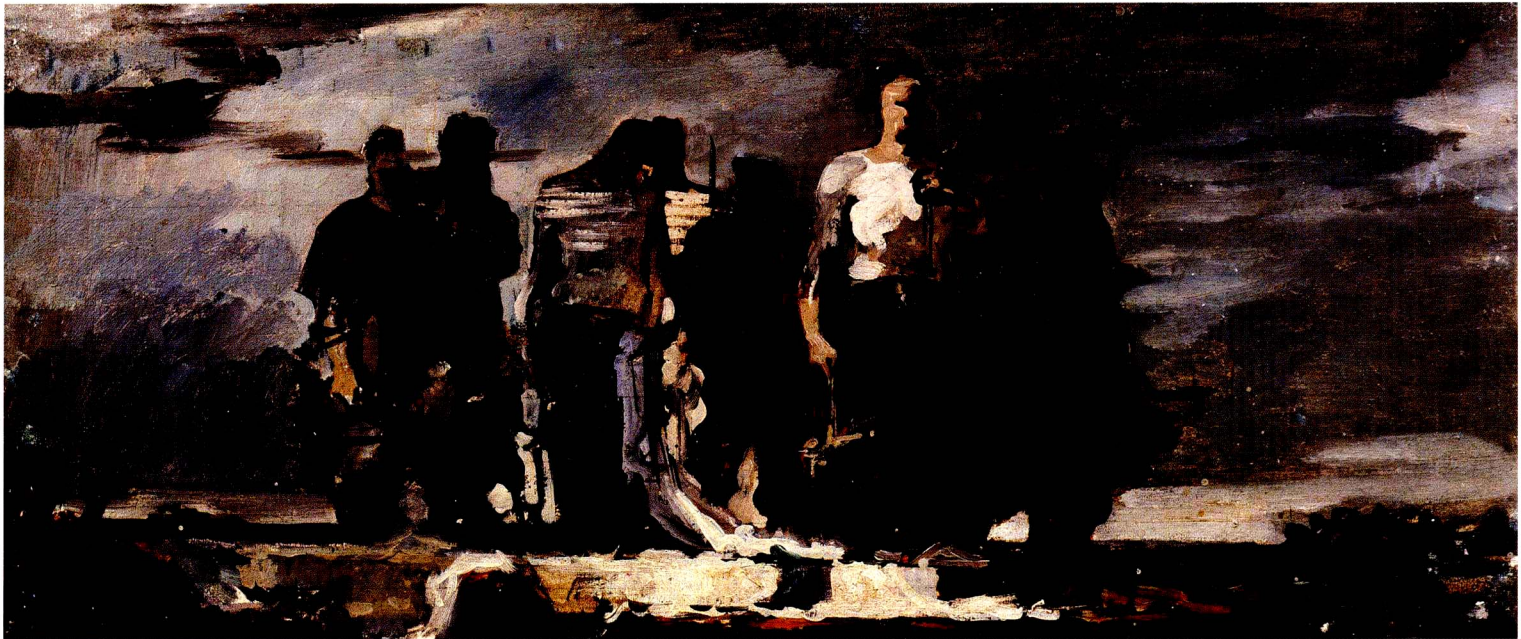
After graduation from high school Mr. Mylnikov was admitted to an academy of fine arts. He first studied architecture, and then supported and recommended by Professor A. D. Radrov and Professor B. M. Alisnikov, he was transferred from Department of Architecture to Department of Oil Painting, studying in the memorial painting studio led by D. U. Jeplick. During this period Mylnikov laid a solid foundation in art and his plastic ability and proficiency could be reflected in his two sketches *The Head Portrait of a Boy* and *The Head Portrait of an Uzbek Woman* drawn in 1943.

In 1942 the academy was moved to Samarkand because of the War of Defending the Soviet Union. The memorial painting studio was led by Gerabaly, who was not only a great colorist in oil painting

两个姑娘的速写 钢笔、墨、纸 20.5cm × 29cm 1970

A Sketch of Two Girls pen, ink, paper 20.5cm × 29cm 1970





波罗的海军人的誓言 草图 油画, 画布 30cm × 72cm 1945
 The Oath of Baltic Soldiers sketch oil painting, canvas 30cm × 72cm 1945

but a learned art theorist as well. To Mylnikov, the teacher not only taught him painting skills but also broadened his vision and aroused his great interest in studying and carrying on traditional arts.

Mr. Mylnikov's first memorial oil painting was his graduation work *The Oath of Baltic Soldiers*. In the picture a group of Baltic fleet soldiers mourn in front of the remains of their battle companions, paying respects to the great feats of the heroes.

During the winter of 1941-1942, Mr. Mylnikov had a personal experience of the cruelty of the war, first in the defensive warfare in Novgor and then in the besiege of Leningrad. In that winter thousands of people were deprived of lives every day. As a soldier of the 102nd militia battalion, Mr. Mylnikov experienced this life and death ordeal. He came to gain a profound understanding of the heroic mettle of the Baltic soldiers who fought against the evil and violence. To create this painting Mr. Mylnikov drew a great many sketches to

explore every character's image, trying to make it personalized and credible. The large-scale memorial painting seemed to have been accomplished at a stretch, fully displaying the artist's creative passion and superb skills. It proved to be a great success and received praises and concern from all sides, which showed that Mylnikov was an artist characterized by a distinctive personality with his own life experience and choice of creation path.

If we say that *The Oath of the Baltic Soldiers* is a manifestation of the strong will of the Soviet people in suffering hardships and defending their homes and country during the war, we will say that on the *Peaceful Campaign* displays the confidence of the diligent Soviet people in building their beautiful homes. Although the two paintings differ in theme, emotional appeal and color, they share much in common as to the techniques of planning pictures. For instance, both paintings adopt upward view with low line of vision. In the painting *On the Peaceful Campaign* the sun is shining on Russia's land dotted with wild flowers and a group of ordinary farmers are stepping forward with implements of production. Set off by the bright sky the clear outline sketches of figures look tall and vigorous, leaving a striking impression on the viewers. Through a common scene in life the artist displays a poetic flavor and sings the praises of the breadth of mind of the working people tested by the War of Defending the Soviet Union, vividly rendering their internal spiritual strength.

In 1957 Mr. Mylnikov participated in the International Youth Festival held in Budapest, Hungary. He was moved by the scene of the youths getting together. He regarded this meeting as a symbol of a new era marking the awakening of the oppressed and enslaved

维拉 水墨, 纸 1970

Vera ink and wash painting, paper 1970



老人 水墨, 纸 1974

Old Man ink and wash painting, paper 1974



people. Thus he had the conception of creating the painting *Awakening* in which the youths from all countries are linked by means of symbolism, and the black people are described as the principal part, reflecting the theme of the times that the youths struggled for their national independence and freedom.

From 1950s to early 1960s Mr. Mylnikov contributed himself mainly to large-scale memorial art creations in addition to easel paintings. He once worked with Krolev and some other people to create inlaid frescoes for "Vladimir" Subway Station and Leningrad Subway "Lenin Square", and later they worked on inlaid paintings and frescoes for Children's Theatre in Leningrad. His great achievements in describing the vivid images of the enthusiastic leaders can be found in the portrait of Lenin that he painted in 1961 for the Meeting Hall of the Kremlin and the inlaid fresco V. I. Lenin created in 1964, etc. Mr. Mylnikov's means of artistic expression is light and natural. His paintings seem to have been accomplished at a stretch. Actually, all of them were painted after repeated deliberation. He once said, "In the process of art creation I tended to ponder for long over my paintings, none of which was accomplished in one move. Take Farewell as an example. In the beginning I found it a hard job. I once proposed scores of possible solutions to the problem, and the painting was partially finished when I had to wash the paint off the canvas. Afterwards the painting was completed very soon."

Many artists created paintings with the theme of Farewell, but Mr. Mylnikov had his unique techniques. Under the sky full of smoke of gunpowder mother and her son are the only figures in this painting, which briefly indicates the destiny of thousands of families that were broken up by the war. When dealing with this theme the artist reveals reality and symbol, and philosophy and authenticity in his painting, which deepens the theme of Farewell.

Mr. Mylnikov further explored the means of artistic expression which combine reality and symbol, and authenticity and philosophy when he created *The Spanish Triptych Painting*. This painting is made up of three pictures and each of them is integrated and specific with respect to its artistic modeling and expression. But only when the three pictures are linked together can a more complex and stronger melody be heard and the theme be revealed more explicitly and deeply. The moving artistic effects result not only from the pictures' shock to the eyes such as the striking color contrast and the intense, strong and stirring rhythm caused by the variation of the figures' images, but also from the artist's succinct and sketchy techniques which will give people an impact in their inner feelings and put before them various questions to ponder over.

Depicted in the painting is the event that a well-known Spanish poet

and some patriots were killed by Fascists before dawn on May 19, 1936. The bullets shot the armless people and the poet drew the sign of cross in the cold sky. It seemed that he was trying to embrace the world that he was leaving for the last time. The poet had written the following verse as to his hands, "As if they were nailed on the cross, my wrists were full of scars of bronze nails."

Mr. Mylnikov once said, "I could have depicted it more accurately, nevertheless, what I thought about the event was more valuable than any details and the authenticity of the event itself. I knew that he was killed on the roadside in pajamas, but all this is not essential. In other words, I have surpassed the totally authentic records in this case, as the most important to me is not Loerka, but the brutal murder of the kind-hearted people. What I consider important is the poet's bitterness in his mind and his indignation at the atrocity. These are more essential than historical facts, for I am not a historian..." This is the artist's understanding of the theme of *Spanish Triptych Painting*.

The picture on the left of *Spanish Triptych Painting* describes what happens during the daytime. A bullfighter is carrying out savage act which is lawful according to the custom, but this is a "disguised" slaughter. The dripping blood seems to have wiped up the joyful look for victory on his face. He holds up his hand and shows a tragic mask in the shape of cross. The picture on the right of *Spanish Triptych Painting* depicts a scene at night. The Fascists are unscrupulously killing the armless common people without any disguise and mask, and their ferocious features are fully revealed.

肖像 水墨、纸 15.5cm × 15cm 1980
Portrait ink and wash painting, paper 15.5cm × 15cm 1980





梦 油画, 纸板 36cm × 47cm 1974
 Dream oil painting, paperboard 36cm × 47cm 1974

The picture in the middle is a solemn and stirring chord, with upsetting and glimmering light illuminating the cross. The mother and her sleeping baby seem to declare the destiny of Spain. What's the destiny of the sleeping baby? In Spanish Triptych Painting what Mr. Mylnikov presents to people is not only the bullfighter who has become a professional murderer and the Fascists who killed the poet at will, but the denouncement of war and atrocity at which all mankind is concerned.

In addition to large oil paintings and frescoes with themes, Mr. Mylnikov also created genres, portraits and landscape paintings. The beauty of the woman became the subject of most of his genres painted in the late 1950s and 1970s, such as Sisters(1967), Summer(1969), Morning(1972) and Dream(1974), which represent the harmonious beauty of the woman and the beauty of maternal morality. In creating these works the artist, not by describing particular details but in a light and smooth style, sings the praises of the sunlight, the earth, the cool breeze and the eternal beauty of human life. Mr. Mylnikov portrayed the same theme repeatedly for several years with deliberation and variation. He has developed unusual and extraordinary artistic effects from the ordinary theme, offering viewers an enjoyment of beauty.

Most of Mylnikov's portraits are of women. He once said in reply to a reporter's question, "There is no sedulous pursuit in these pictures, partly because the beauty of feminine is indeed the half of the human's perfection, and partly because I have mother, wife, daughter and granddaughter. Therefore I always hope to understand them and depict them." Mr. Mylnikov loves life and nature, and he often goes into the natural world with his family to seek aspiration. His landscape paintings are vivid, expressive and full of poetic charm.

Mr. Mylnikov works very hard. Most of his time besides teaching is spent in art creation. Besides oil paintings, frescoes and sculptures he also created a number of watercolors, wash paintings, sketches and woodcuts. Obviously, Mylnikov's success in art owes not only to his talent and self-cultivation, but also to his diligence and good understanding of life. He is persistent in practice and bold in innovation. This spirit can be found in both his teaching and art creation. But exploration and experimentation are not his only goals. As his exploration is based on his love and understanding of life, he never deviates from the artistic principles and the law of techniques. His general artistic style comes into being on the basis of the organic combination of ideological content and artistic quality, the perceptual and the rational, and conventionality and originality.

Mr. Mylnikov is one of the most representative and authoritative artists in Russia. More than once he won Soviet and Russian prizes for painting, including Russia's supreme prize for art—Lenin Prize. He has been awarded titles such as Russian Exploit Artist, the People's Artist and Outstanding Art Educationalist, having pupils everywhere. Many of his paintings are collected in National Art Gallery of Russia, National Museum of Russia, and galleries and museums around the world. Now he is still in charge of the academic committee of Repin Academy of Fine Arts in Russia and the large-scale memorial painting studio named after him. He is always a hard worker. People consider him a representative art educationist and a remarkable popular artist. I shall take this opportunity to wish Mr. Mylnikov good health and a long life, and greater success in art creation.

Hangzhou, China
 Summer, 2000