

Safkuev The Oil-painting Master of Russia



外国大画家

萨弗库耶夫

李平 编著
江西美术出版社

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李 平 编著

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李平简历

李平（李尚平），祖籍山东昌邑。1988年毕业于山东艺术学院，1990年毕业于山东师范大学，后执教于山东大学艺术学院。2002年—2004年受教育部留学基金委员会和山东大学的派遣，在俄罗斯圣彼得堡列宾美术学院萨克罗夫工作室及俄罗斯国立师范大学艺术系研究绘画艺术，获硕士学位。

● 现为山东大学艺术学院美术系主任，副教授，硕士生导师。



萨弗库耶夫像

萨弗库耶夫艺术简历

哈米德·萨弗库耶夫，1964年7月20日出生在哈萨克斯坦江布尔市的一个来自卡巴尔达的移民家庭，1979年举家返回故乡北高加索的纳尔奇克市。对高加索著名雕塑艺术家松度科夫的一次偶然拜访决定了哈米德·萨弗库耶夫未来的职业生涯，在松度科夫的画室里，他获取了关于艺术的基础知识。后来他又到斯塔夫罗波尔市师范学院格拉费卡艺术系学习。对技巧的执著使刚刚起步的艺术家来到了列宁格勒，在这里他的才能被著名的艺术家和美术教育家梅里尼科夫教授发掘，并给予了支持和培养。

1995年哈米德·萨弗库耶夫以优异的成绩从列宾美术学院毕业，并成为梅里尼科夫创作工作室的成员，一直在那里工作到1998年。

1996年哈米德·萨弗库耶夫凭借他的壁画稿“未婚妻”（3m × 6m）获得了俄罗斯艺术科学院毕业证书。后来他在纳尔奇克市的民俗学院将该画完稿，1999年他参加了基督救世主大教堂壁画的绘制工作，他为尼古拉教堂侧祭坛提议并完成了两幅壁画稿——“基辅人的洗礼”和“搬运尼古拉圣尸”。在几年时间里哈米德·萨弗库耶夫的作品在巴塞罗纳的“阿尔杰克斯”沙龙多次展出。1999年，他的作品“圣戈奥尔吉”被用来装饰卡特罗尼总统府邸。

2002年，在库尔斯克市主要的教堂里，哈米德·萨弗库耶夫完成了壁画“水上之旅”，该画成功地展现了他雕塑家的艺术天赋。

2004年4月，他在荷兰举办了个人画展，与此同时，又在圣彼得堡艺术家联盟展厅里举行了为期两周的展览。

2004年夏，哈米德·萨弗库耶夫在莫斯科的艺术家展览中心举行了大型展览，历时3个月。展出了70幅绘画作品（其中大部分都是巨幅制作）和16个物体（用金属和木材展现了独特的构图）。

他的作品在中国也备受欢迎。在中国各大城市举行的展览会上的代表作品一览表就见证了这一点。

目前哈米德·萨弗库耶夫在圣彼得堡列宾美院教堂历史画画室任教。

Biography of Safkuev

Hamid Safkuev was born on July 20, 1964, in Qazaqstan, Hasakesitan, in an immigrant family from Zhambyl-Kabardino.

In 1979, the family returned to Nalchik in Northern Caucasus. Safkuev's accidental visit to the famous carver A.M. Sondokev determined his future career. There, he learned the basic art knowledge. Later, he studied in the Academy of Art of Stavropol Teachers College. His persistence in techniques drove him to Leningrad where his talents were discovered by Professor A.A. Melinikev who gave him much education and support.

In 1995, Halmid Safkuev graduated from Repin Fine Arts Institute with honors and worked as a member of A.A. Melinikev's Studio till 1998.

In 1996, Halmid Safkuev won his diploma from Russian Art and Science College with his fresco sketch Fiancee(3m×6m). Fiancee was finished in the Custom College in Nalchik later and was used to decorate the government palace of the Republic of Zhambyl-Kabardino one year later under the name of The Way out for the Peasants.

In 1999, he took part in the painting of the fresco in the Cathedral of Christ the Savior. Besides, he designed and finished the two frescos (Baptism of Kyivian and Carrying of the Body of Saint Nicola) on the side altars of Nicola Church.

In the following few years, Halmid Safkuev works were exhibited in the Aptekc Saloon in Basarona. In 1999, St. Gheorghe was used to decorate the President Residence of Cataroni.

In 2002, in the main churches of Kursk, Halmid Safkuev finished the fresco Voyage, in which his talent was fully shown.

In April, 2004, his personal exhibition was held in Holland. At the same time, another two-week exhibition of his works was held in the hall of the League of Artists of St. Petersburg.

In the summer of 2004, a great three-month exhibition was held in Moscow Artists Exhibition Center, in which were shown 70 paintings, two of which were large painting, and 16 objects (special designs of metal and wood).

Halmid Safkuev's painting was well-received in China; the strong proof is the list of the representative works of the exhibition held in China's major big cities.

Halmid Safkuev now works as a teacher in the Church Historic Painting Studio of Repin Fine Arts Institute of St. Petersburg.

前言

1

2003年3月，怀着对俄罗斯传统绘画艺术的浓厚兴趣，我来到了圣彼得堡列宾美术学院。那段时间里，我在研究俄罗斯绘画技法的同时，遍览圣彼得堡和莫斯科各大博物馆的艺术精品，悉心读解那些早已印记于脑海之中的经典名作，探讨俄罗斯绘画艺术的发展轨迹。在这种研究与探讨的过程中，我对俄罗斯绘画艺术的变迁与发展，对列宾美术学院的办学宗旨、理念，以及艺术教学的方式、方法逐渐有了较为全面的了解和整体的把握。社会在变迁，俄罗斯人的意识形态和艺术观念也在发生变化；而这一切都不可避免地影响着列宾美术学院的艺术教学和艺术创作。然而，让人叹服的是：无论列宾美术学院艺术思想体系如何随时代的变化而变化，无论艺术家们的艺术创作风格如何变迁，真正支撑列宾美院艺术教学体系的始终是古典主义的艺术理念，而艺术家们的艺术教学与艺术创作，也都是建立在以写实为基础的表现技法之上的。在当今现代艺术风起云涌，世界各大艺术院校纷纷放弃写实主义教学体系的时候，“列宾人”似乎依然我行我素。在这种情形下，不少人认为列宾美院落伍了。然而，我在研究俄罗斯绘画艺术的时候，有意识地将俄罗斯绘画艺术与西方绘画艺术发展的轨迹以及当前列宾美院艺术发展现状进行比较，结果发现：历史恰恰给列宾美术学院创造了一个极好的生存空间。因为艺术风格的多元化，不仅要求表现形式多元化和表现技法多元化，还需要艺术教育的理念以及教学的方式、方法多元化。列宾美术学院这种为数不多的教学体系，使她在世界艺术之林中不但没有落伍，而且依然是写实主义阵营中独树一帜的领军者。

在西方，自19世纪印象画派开始，各种现代派绘画开始繁荣，写实性绘画逐渐走向衰弱，绘画艺术的形式与风格，由一个极端走向另一个极端。在当今的西方画坛上，写实绘画近乎绝迹，具有悠久历史的写实绘画的理论和技法几乎被人们遗忘，很多搞表现性绘画的艺术家忽略了从前辈艺术大师的写实绘画艺术中汲取营养。因此，我认为，在西方的现代绘画艺术教学体系中，同样面临着写实性绘画与表现性绘画在理论与技法上如何接轨的问题。面对这方面的问题，西方很多有见识的美术教育家、画家重新开始了对传统艺术理论与技法的研究。走进当今的列宾美院，我们会看到许多来自东西方不同国度的学生与艺术家，他们有着不同的审美理念和艺术追求，却都有着一个共同的目标：试图将他们的艺术理念重新根植入写实主义艺术的肥沃的土壤里，从中汲取艺术营养，为艺术创作服务。


从这一角度看，写实主义艺术能够为世界艺术的发展带来新的机遇。但是，它能否为列宾美院自身的艺术发展带来机遇？

机遇是重要的，而更重要的是如何对待和把握这种机遇，如何在继承传统的基础上发展和创新艺术。在当今的列宾美术学院，许多画家和美术教育家也都在积极地思考这方面的问题。他们当中，有许多是活跃在俄罗斯画坛上的被我们中国艺术界称之为现实主义新生代艺术家的主要成员，如贝斯特罗夫、萨弗库耶夫、戈留达、巴格香等艺术家。他们在艺术教学中，仍然像列宾美院的其他艺术家一样，坚持以古典主义的艺术理念为指导，其艺术表现依然是建立在坚实的写实基础上。然而，他们在个人的艺术实践和艺术创作中，却是从不同的角度，积极探索着自己的艺术道路。欣赏和分析他们的作品，我们会惊喜地发现：在他们的艺术作品中，尽管依然透露出一种割舍不掉的写实主义情结，然而就他们的作品所展现的艺术形式来讲，却也同时容纳了非写实因素，有着抽象艺术的精神内涵。

2


在当今的俄罗斯画坛上，米哈德·萨弗库耶夫的艺术风格独树一帜。他善于运用创造性的艺术思维分析前辈大师们的艺术，善用独特的艺术视角观察生活，并以艺术家的聪颖和智慧进行非凡的艺术创造。他坚定不移地立足于由古典主义艺术理念与写实艺术表现技法所构筑的基石之上，然而，在此基石之上所构筑起的艺术大厦，却同时容纳了表现性艺术的时代精神——古典主义艺术理论和现代的艺术理念、传统的表现技法与当前的时代精神恰当地融合在一起，从而使他的作品展现出独特的艺术魅力。

第一次在画册上见到萨弗库耶夫的作品是在2002年。当时，给我印象最深的是他的油画《哥伦



布》，这件作品的构图别出心裁：哥伦布昂着头颅、摇着双桨，独驾木舟驶于沙漠中。初看此画，感到表现手法新颖又奇特；细细品味，画面便滋生出一种历史的沉积感和沧桑感，有莫大的视觉感召力、冲击力，颇富艺术魅力。后来，我来到列宾美术学院，进入了由艺术家萨克罗夫领导的工作室学习绘画艺术。在此期间，我经常在列宾美术学院的大型展览上见到萨弗库耶夫的作品，但遗憾的是从未与画家本人见面。2004年7月，我在莫斯科逗留期间，再次在艺术家展览中心看到萨弗库耶夫的近百件油画作品，这使我心中感到欣慰，同时也萌生了在国内介绍萨弗库耶夫绘画艺术的设想。回国后，经过在列宾美院的好友李富军先生多次与萨弗库耶夫联系协商，征得萨弗库耶夫的同意，在中国出版他的作品专辑的时机已经成熟了。

3



编纂并出版这本书，对于我来说是了却一个心愿：希望国内更多的艺术家能够了解萨弗库耶夫的艺术；同时，在某种程度上，编纂此书也弥补了我的一个缺憾：在俄罗斯生活的日子里，我认识了很多的艺术家，独没有与神交已久的萨弗库耶夫教授会面。然而，我在为画家的作品撰写欣赏文章的过程中，觉得每天都在与萨弗库耶夫对话、交流，这使我想起了中国的一句古诗：“相逢何必曾相识。”这话是对的，但我觉得这话反过来说也对：“相识何必曾相逢。”

我在利用手中所掌握的图片资料为该书撰写赏析文章时，90%的作品名称我都不知道，只能在一种艺术直觉的基础上进行感悟和分析。可是当我即将写完时，萨弗库耶夫通过我的好友李富军博士，将一本在莫斯科艺术家展览中心山林女神画廊(LES OREADES)为其出版的签名画册转交给我(画册中共印有60件作品，其中有57件作品在我收集的资料范围之内)。当我将这些作品的名称与我所撰写的赏析文章一一对照时，禁不住哑然失笑——很多内容与作品的题目不谋而合，但也有些文字内容与作者的创作意图相去甚远。当我看到这种现象时，第一个反应就是，应该马上根据萨弗库耶夫对作品名称的界定来重新撰写，可是当我在真正付诸行动的时候，思想又开始动摇了。我回想起了在没有作品名称的状况下写作的困惑，同时，也回想起困惑之后的自由和快乐——我的思想可以不受束缚地自由思考，可以在作品本身所显示的形式与内容的启发下，驰骋思想的奔马。所谓“有1000个读者，就会有1000个哈姆雷特。”真正去欣赏绘画应该是每个人自己的事情，任何别人的感官都无法代替。在艺术实践中，我希望能够以自己的视角去欣赏和创造艺术；同时，我也希望欣赏者能够以自己的智慧和见识去欣赏和创造艺术。基于这样的想法，在审稿的过程中，还是基本保持了原始赏析文章的面貌。

当然，从另一方面来讲，知识总是来源于外界，如果有一定的知识为背景，也许就能够轻松地去欣赏艺术。因此，如果读者能够在我的文字的提示下，从另外的角度并以更高的见识和智慧与萨弗库耶夫的艺术进行交流，也就达到了我撰写赏析文章的目的。

关于每一件作品的名称，除了萨弗库耶夫为我所提供的57件作品的名称及在此之前我就已经知道的几件作品的名称外，剩下的几件作品，则是根据我个人对作品的理解而命名。其目的主要是为了版式结构的协调统一，同时也是为了尊重多数读者的视觉和思维习惯。作品的命名，不过是对作品本身的一种概括性的界定（当然，这种界定的权力应该属于作品的创作者，但此时，我无法与萨弗库耶夫教授取得联系）；而作品本身的思想内容和艺术内涵，是绝非用一个名字就能够全部表达出来的。名称的作用，无非是给观赏者以观察与思维的提示（但同时它也有可能妨碍观赏者去自由地思考艺术、感悟艺术）。因此，对于那几件由我命名的作品，仅在此恳请尊敬的萨弗库耶夫教授以及广大读者的理解和谅解。

李 平

2005年7月21日

写于泉城济南

Preface

1

Greatly interested in Russian traditional painting, I came to Repin Fine Arts Institute of St. Petersburg in March, 2003. During that period, while studying the Russian painting techniques and visiting the finest works in the museums of St. Petersburg and Moscow, I understood better the classic works branded in my memory earlier and tried to find out the developing history of Russian painting. In my research and study, I got a wholesome understanding and grasp of the education principles, beliefs, and art teaching methods and styles of Repin Fine Arts Institute, as well as of the changes and development of Russian Painting. With the development of the society, Russian ideology and art mentality are also changing, which surely influences the teaching and creation of Repin Fine Arts Institute. However, the amazement is that the foundation of Repin's teaching System has always been the classical art ideology, no matter how the school changes by the ideology system with times and no matter how the artists change their styles. In their teaching and creation, the artists all use the expression techniques based on realism. In the age of art blooming, Repin still persists in its old ways when most of the art schools have given up their realistic teaching system. Repin is considered behind the times. But, in my study, when I contrast the history of Russian and western art and the current development of Repin, I find that history has just created an excellent living room for Repin. What the multiplication of styles demands is not only the multiplication of forms and expression techniques, but also the multiplication of education ideologies, teaching styles and methods. Thus, instead of lagging behind, Repin, with its few ideologies survived, acts still as a unique leader in realism camp.

In the western, modern painting began to flourish with the impressionism as the beginning in 19th century, when realism began to wane. The art style and form went from one end to another. In modern western art circle, realistic painting is seldom seen. Realistic theories and techniques are nearly forgotten. Many expressionist artists neglect to learn from the former masters. So, in my opinion, there is a problem of transition in theories and techniques from realism to expressionism in the teaching system of modern western painting. Facing this problem, many farsighted educationists and artists restart their research in traditional artistic theories and techniques. Entering Repin, we will meet lots of students and artists from different countries, who, while holding various aesthetic conceptions and artistic pursuits, share the same purpose: to replant their ideologies into the soil of realism to get nourishment for their artistic creation.

Seen from this perspective, realistic art may bring the world art new opportunities. However, does it help the development of art in Repin?

Though opportunities are important, how to treat and grasp the opportunities counts more. In today's Repin, a great number of painters and art educationists are thinking about this actively, among whom, many are chief members of the realistic newgeneration artists named by the Chinese art circle: Bester Rove, Safkuev, Galiuda and Bagxiang. Like the other Repin artists, they adhere to classical ideologies in their teaching and still base their painting on reality. But in their artistic practice and creation, they seek vigorously their own way. In the appreciation and analysis of their works, we may find surprisedly that although the basis of their works is realism, non-realistic elements and the essence of abstract art are also included as far as the art form is concerned.

2

Hamid Safkuev has a distinctive art style in modern Russian art circle. He is good at analyzing the works of the former masters in a creatively artistic way, observing life in a special artistic perspective



and creating art using the intelligence and wisdom of an artist. Though firmly based upon the foundation of classic ideologies and realistic techniques, the art mansion he builds contains the spirits of expressionism, a fine combination of classical and modern art ideologies and traditional techniques and modern spirits, which gives his works unique charm.

The first time I read his works was in a painting album in 2002. The painting that impressed me most was his *Columbus*. It adopts an original approach: holding his head high, Columbus was paddling a canoe in the desert. At first sight, I was amazed at the new and special expression techniques; at the second, I realized the accumulation and heaviness of history. The painting was visually inspiring, impressive and charming. Later, when I came to Repin and began to study in the studio lead by Safkuev, I got more chances to watch his works in the exhibitions there. What a pity I never met the painter himself! During my stay in Moscow in July, 2004, I got another chance to watch his paintings which were numbered up to one hundred. This in some sense relieved my regret and also encouraged me to introduce his painting to China. After I came back to China, with the help of my friend Li Fujun in Repin who contacted with Safkuev, I finally got Safkuev's agreement and it is time to publish his painting album in China.

3

It's a fulfillment of dreams for me to edit and publish this book; more artists would know Safkuev's works. To some extent, it is also a remedy for my regret; though I got to know a lot of artists, I did not have the chance to know Safkuev who I have known so long from his painting. While I was writing for the paintings, I felt that I was talking and exchanging ideas with Safkuev everyday. There is a Chinese saying: Meeting without prior knowing; but it is true vice versa, I think, that is: Knowing without prior meeting.

When I began to write the captions using the pictures I collected, ninety percent of the names of the paintings were unknown to me. I just understood and analyzed the paintings intuitively. Later, when I was about to finish the book, Safkuev sent me a signed album, published by Les Oreades of Moscow Artists Exhibit Center, through Dr. Li Fujun. 57 out of the 60 paintings in the album were in my collection. I couldn't help laughing when I compared the names, many of my captions agreed with the names of the paintings. But it was also true that some were miles away from the painter's

intention. My first reaction to this was to rewrite my words according to Safkuev's definition. But when I began, I hesitated. I recalled not only the confusion I felt in my writing without knowing the names of the paintings but also the happiness and freedom after the confusion, inspired by the form and content of the painting, I freed my thinking. It is true that one thousand readers will find one thousand Hamlets. The appreciation of paintings is very individual and can not be replaced by any other's opinion. In art practice, I hope I can appreciate and create art from my own perspective; while in appreciation, I hope the readers will understand and create art with their own intelligence. Thus, all my original captions are kept.

On the other hand, it is true that appreciation of art will be easy if one knows the background. So if the reader will have a better understanding of Safkuev's

paintings from different perspectives with the help of my captions, I would be very satisfied because that is my very purpose.

As for the names, except the ones I have already known before and the fifty-seven ones Safkuev provided, the rest are given according to my understanding. The purpose is to keep the unity of the book and to show respect to the visual and thinking habits of most readers. The name is just a general definition of the painting (though the right to define belongs to the author, but I can not get into contact with Safkuev now); it can not express the content and the spirit of the whole painting. The function of names is to give the readers a few hints in observing and thinking (but it may also hinder the readers free thinking and comprehension). So I beg for understanding and forgiveness from Safkuev and the readers for the few works I named.

Li Ping, July 21, 2005
the Spring City of Jinan China

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前往夏日牧场 To Summer Pastures

140cm × 190cm 2004

我们之所以将萨弗库耶夫称为俄罗斯现实主义新生代艺术家，是因为他能够像他的艺术前辈一样，坚定不移地立足于以现实主义的艺术理念与表现技法所构筑的基石之上，同时又融合了表现性艺术的精神内涵。他在进行艺术表现的过程中，完全是以自己的艺术视角观察客观物象，以独特的方法摄取进行艺术表现所需要的艺术素材，然后根据对客观物象的理解和对造型规律的独特的感悟，让古典主义的艺术理论和现代的艺术理念、传统的表现技法与当前的时代精神恰当地融合在一起。这样，他的作品就具有了独特的表现性和形式美。

We call Saffkuev a Cainozoic artist of Russian realism, because, like his artistic seniors, he bases steadfastly on the cornerstone constructed by the realistic artistic ideologies and the realistic expression techniques. However, the artistic building he develops on this basis fuses the spirit of expressional art; in the process of his artistic expression, he observes objects completely from his individual artistic angle of view and takes artistic materials for his artistic expression in his unique methods. Then according to his understanding of objects and unique feeling of modeling rules, he lets fuse appropriately together the classical artistic theories and the modern artistic ideologies, the traditional expression techniques and the current spirit of the age. In this way, his works hold the unique beauty of expression and form.



方舟 Ark

65cm × 193cm 2003

人人惧怕死亡，向往新生，挪亚也不例外。他肩负着上帝的重托，承载着人类与世界的希望，以年迈之身躯，独驾方舟于汪洋之中。

Everyone is afraid of death and yearns for a new life. Noah is no exception. Entrusted by God and charged with the hope of the human being and the world, old Noah is canoeing alone in the vast ocean.



浅滩2 Ford 2

90cm × 41cm 2000

萨弗库耶夫的才能突出地体现在他的艺术理念与表现形式的巧妙融合方面。在艺术创作中，他总能够将画面中的每一个形象的整体和细节，协调得恰到好处，并不失时机地根据艺术表现的需要，恰当地输入一些超然的因素蕴蓄在符合人的视觉经验的形态之中，从而使他的作品滋生出非同寻常的精神力量，给人以独特的视觉冲击和审美体验。

Safuiev talent is outstanding in his magic combination of his artistic ideologies and expression forms. In his painting, the whole image and its details are always harmoniously adjusted. What's more, he loses no opportunity to add some aloof elements, which are of course within people's visual experience, to the painting to serve the purpose of his artistic expression. Thus his paintings embody an extraordinary spiritual force and offer a special visual impact and aesthetic experience.



浅滩1 Ford 1

98cm × 137cm 2002

看这幅画，似乎能听到风声、马蹄声、犬吠声、远处滔滔河水的奔涌声以及人们急促的喘息声。

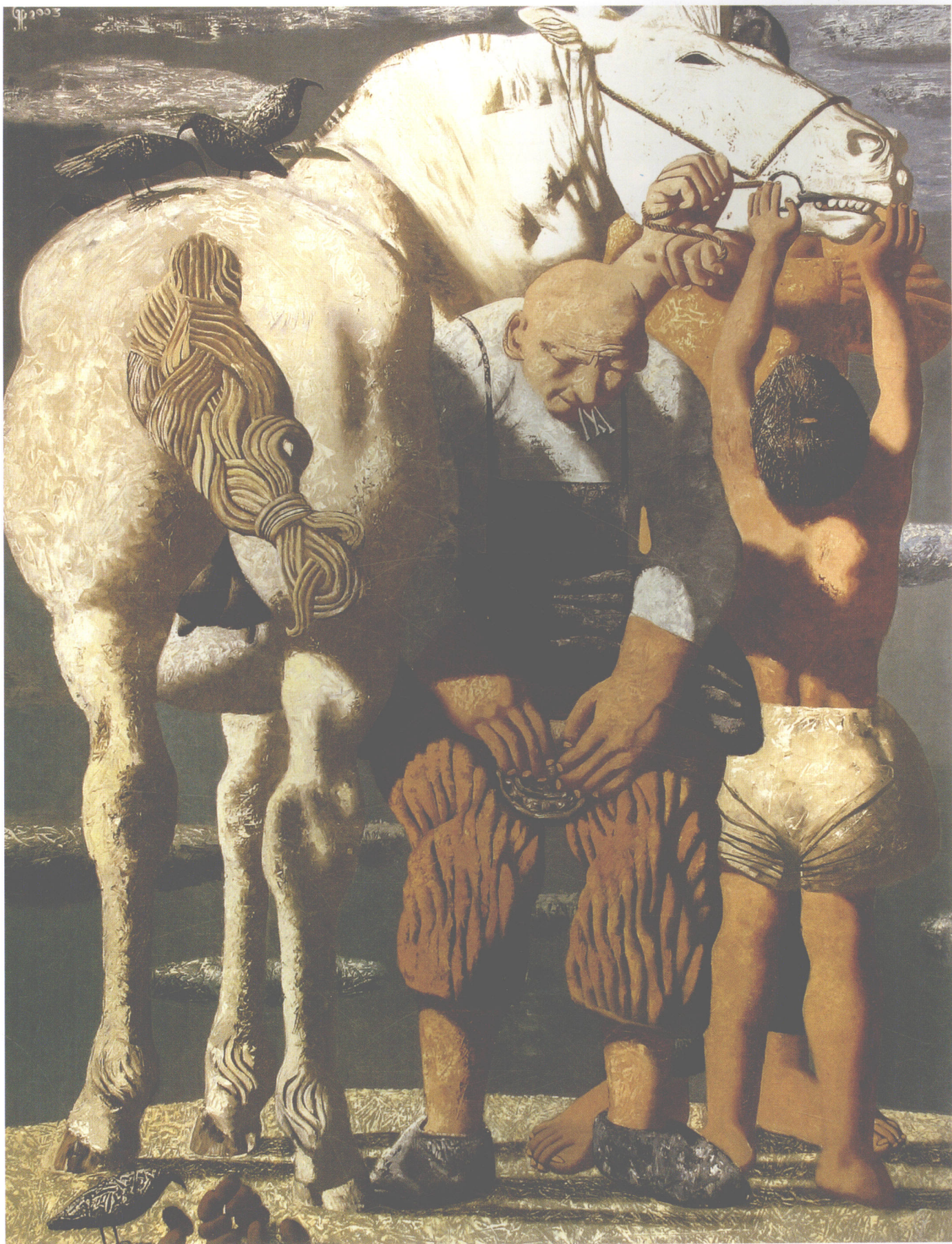
画面被布置得很满，充满动感。画面的中心人物是一个少年，他手握马缰绳，表情严肃地注视着前方，后面的随从也被前方出现的情景深深吸引住了。画面上，行进的人们姿态各异，奔跑的马前后重叠，光与影的铺排充满了我们的视线。

马的腿行走在浅滩的水里，却如同插入在凝固的泥沙中，营造出一种历史的沉积与沧桑感。也许这就是画家表达历史的一种方式：历史永远潜伏在我们的意识深处，它可能被遗忘，却从来没有消失过。

Watching the picture, we feel we can hear the wind, the clattering of the horseshoe, the barking of the dogs, the running of the water and people's rapid breath.

The painting is full with a moving force. The young man, the central figure of the painting, is looking seriously forward holding the rein. His followers are also attracted by what is before them. All the marching people hold different postures; the running horses overlap each other and what we see is nothing but light and shadow.

The horses are walking in the ford, but it seems their legs stick in the silt, which give us a sense of the deposition and heaviness of the history. Maybe that is the way the artist uses to express history; history is always lurking in our deep consciousness. It may be forgotten, but never disappear.



给白马钉马蹄铁 Shoeing of White Horse

(尺寸不详) 2003

萨弗库耶夫似乎并不热衷于运用他所描绘的艺术形象“纯粹地”表现当代的社会真实。相反，他在处理现实题材时，总是与之拉开距离，并将其置于一种别样形式的世界里，从而使他的作品的内容与形式能够在现实与超现实、真实与虚幻、瞬间与永恒之间漂游，并使不同的艺术理念在他的艺术世界里建立起一种密切的亲缘关系。

Safkuev seemly is not wild about using his portrayed artistic images to Purely represent the contemporary social reality. On the contrary, he always withdraws at a distance from the reality while processing realistic themes, thus making the content and the form move freely between realism and surrealism, truth and illusion, instantaneousness and eternity, and making different artistic ideas establish one kind of close blood relationship in his artistic world.