

主编 / 全山石
俄罗斯画家
RUSSIAN ARTIST

Fomin 弗明

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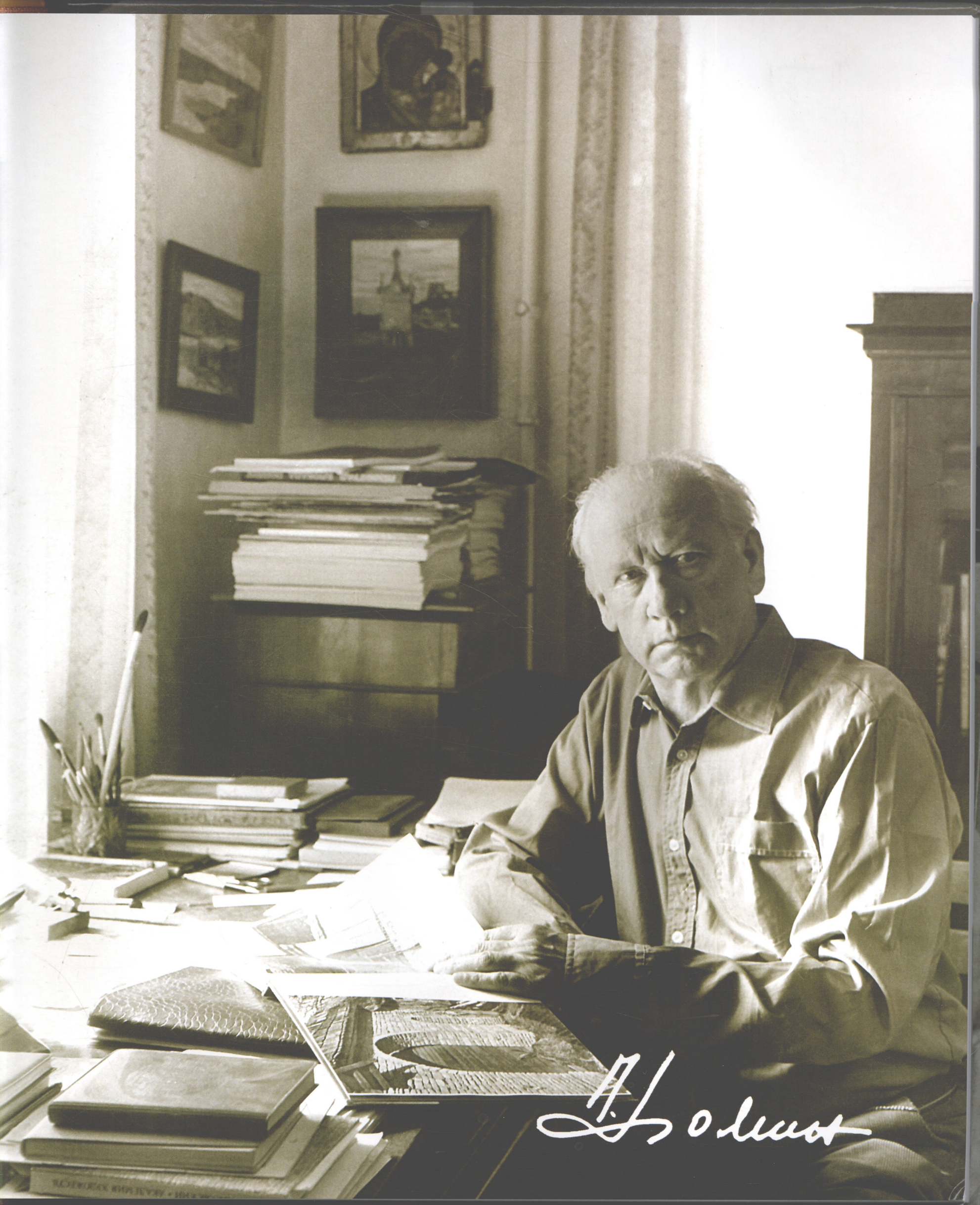
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L. L. Olsuf

明快、忧伤的风景画——弗明的艺术人生

全山石

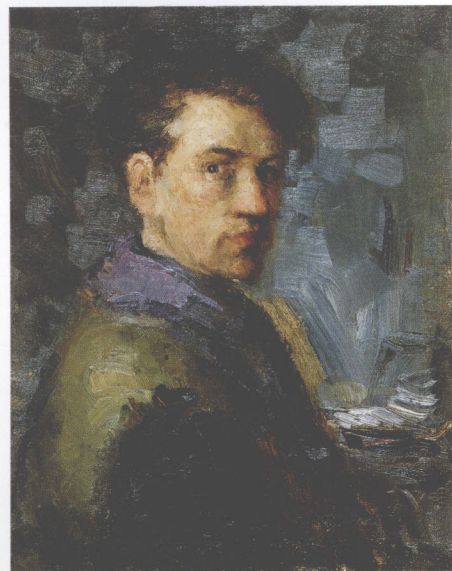
风景画作为一种独立的绘画体裁，在俄罗斯绘画艺术中已有近两百年的历史了。美丽富饶的俄罗斯大地孕育出一代又一代优秀的俄罗斯风景画家：萨甫拉索夫、希什金、库因兹、列维坦等等都是杰出的代表。他们虽然志趣不同，风格各异，但都具有俄罗斯特色和相通的俄罗斯情结。俄罗斯风景画家热爱自己的土地，热爱自己的祖国，他们献身于俄罗斯的风景画艺术，充满情意地表现大自然。通过对大自然的描绘，抒发画家的内心激情和思想，正是俄罗斯风景画最可贵之处，也有别于简单、表面地描绘和只注重色、光瞬间变化的风景画。俄罗斯风景画里这种优良的传统一直被当代俄罗斯画家所继承，彼得·季莫费耶维奇·弗明就是其中最有代表性的一位。

弗明属于第二次世界大战后成长起来的一代画家，在童年时代经历过集体化和饥饿的折磨；青年时代接受过卫国战争的考验，度过贫困的岁月和充满希望的战后时期；在暮年又亲眼见证了苏联解体，他和自己同时代人一道经历了复杂多变的风风雨雨，使他更加懂得生命的意义、祖国的可爱，也更加清醒地认识到作为一个画家的历史使命。

弗明长期在圣彼得堡列宾美术学院教书育人，曾主持油画系工作室，担任过八年列宾美术学院院长。他是俄罗斯人民艺术家，俄罗斯美术学院院士。著名画家、教育家莫依谢延教授和梅尔尼科夫教授曾与弗明并肩工作过多年。记得梅尔尼科夫 1994 年在弗明的个人画展开幕式上讲过这么一段很有概括性的令人难忘的话：

“我和彼得·季莫费耶维奇·弗明的友谊长达半个世纪，这是一个不短的时间。我很珍惜我们之间的友情。它让我们充满希望。引用一句圣埃克苏佩里曾经说过的话。他说爱不是两个人的对视，主要是他们朝着一个方向展望。这不仅让我们的友谊更加牢固，还让俄罗斯绘画流派能够保持自己的传统。”

彼得·季莫费耶维奇·弗明是一个地地道道的俄罗斯画家。他热爱自己的土地，热爱这片土地的美丽，痴心不改地崇拜大自然。他的作品让我们分享这种美丽。对于我来说，他的画最可贵的是它们充满着明快的忧伤。平静、朴实有时候甚至凄凉的风景画，让人不由自主地再次想起普希金的妙语：‘……我的忧伤明快……’确实对于俄罗斯人来说，理



自画像 1946年 画布、油画
32 × 31cm 特列恰科夫画廊收藏
Self-portrait 1946年 Oil on canvas
32 × 31cm Collection of the State Tretyakov
Gallery

解这种明快的忧伤是一种高尚的情操，他正表现了这种情操。”

1919年10月18日，彼得·季莫费耶维奇·弗明诞生在俄罗斯西北州交界的列哈村，距离萨马鲁卡瓦小火车站有四公里多，这是森林中的一个小山村。父亲季莫费是个搬运工人，他聪明机智，精力充沛，非同寻常，与著名作家高尔基和科罗连科相识，读过大量书籍，一直潜心自修，自学成才。母亲阿纳斯塔西娅·德米特里耶夫娜·古宾斯卡娅，是来自阿尔罕格尔斯克州奥加河沿岸的一个农村姑娘，她朴实、善良。父母那种善良、谦逊、有自尊感的品德直接影响着弗明，艰难的农村生活使他从年幼时期就得到磨炼。乡村小学位于四公里外小火车站旁的巴绍沃村子里。冬天弗明寄宿在学校附近的亲戚家，春秋两季则徒步上学，每天要穿过茂密森林和宽阔的田野，翻山越岭才能到达学校。沉重的书包里面除了装着课本、文具以外还要装上面包、蔬菜和饮用水等。融化的雪地，奔腾的溪流，风风雨雨，都不能阻隔他来来回回徒步穿行在家和学校之间。山区朴实无华、含蓄细腻的风光，春、夏、秋、冬不断变换的大自然景色，深深印在孩子的脑海里，这也奠定了弗明日后创作的生活基础。

弗明从孩提时候就喜欢绘画和雕塑，在父亲那里还学会木工手艺。父亲鼓励孩子画画，常常从城里买来颜色和画笔。弗明爱画家里圈养的马、牛、羊等牲畜，特别喜欢画马。夏天，他和牧马的小伙一起夜牧，所以对马十分熟识，经常拿个小本本画马的速写。1930年苏联农村集体运动开始后全家迁到了列宁格勒（即圣彼得堡），从此改变了他原有的生活方式，同时也给他创造了新的契机，使他有可能系统地学习绘画。不久，他考进了美术学校，师从戈卢比亚特尼科夫和彼得洛夫-沃德金。弗明如饥似渴地学习，进步很快，他从老师们那里不仅掌握了绘画基本功，更重要的是为未来成为画家奠定了各方面的基础。1940年和1941年间弗明在莫斯科与著名画家、基辅美术学院的教授尤·克拉玛科夫相识。这是一位画技高超、知识渊博的严肃画家，他的言传身教给弗明影响很大，使他认识到作为一个画家不仅要有高超的技艺，还应树立起忠实服务于艺术的锲而不舍的精神。

正当弗明全身心投入学习的关键时候，爆发了伟大的卫国战争，这场战争使所有年轻人都卷了进去，弗明也毫不例外地奔赴战争第一线。从1941年6月至1945年5月，他先是在列宁格勒战线，又到了第三白俄罗斯战场，后来一直在第一空军部队。除了战斗任务外，他还负责宣传动员工作以及组织、辅导部队战士作画。此间他自己也创作了一批表现英雄战士的肖像作品。

1946年当战争结束时，经历战斗洗礼和艺术实践的弗明，第一个志愿就是继续他的艺术生涯。他被列宁格勒列宾美术学院油画系录取，这令他兴奋不已。在低年级时他师从著名画家阿·谢列布里亚和弗·帕夫洛夫斯基，高年级时进了

油画大师弗·阿列希尼科夫及其助手安·梅尔尼科夫工作室，在艺术上和在思想上受益非浅。他的毕业创作《博罗季诺城下的古屠佐夫》，得到学术委员会高度的赞扬，使他以优异成绩获得了文凭，还荣获了“艺术家”的称号，此作品参加了1952年全苏美展。

弗明在列宾美术学院任教期间与著名画家莫依谢延科合作时间最长，他们共同主持



弗明与莫依谢延科在列宾美术学院工作室
Fomin and Moiseyenko at the Studio of
Repin's Institute

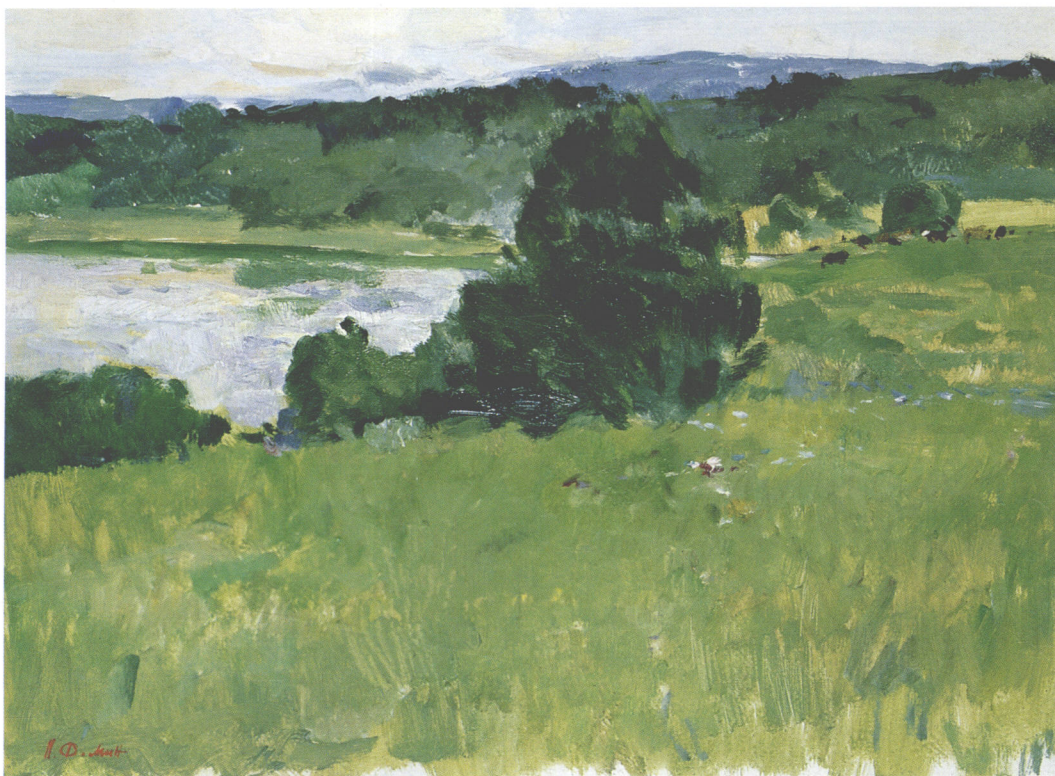


八月 1953年 纸板、油画 30 × 22cm
In August 1953 Oil on cardboard 30 × 22cm

油画系的工作室。这是一个特殊的、战争画传统的工作室。它不在教学大楼里，而是建在校园的美丽的花木丛中。这是一个有天窗的高大明亮的画室，以便模特儿骑在马上给学生写生练习。弗明和莫依谢延科在这画室里并肩工作几十年，尽管他俩的性格很不相同，但相处得十分融洽。莫依谢延科对弗明的艺术感觉，尤其是他对色彩方面的感觉特别赏识。莫依谢延科善于画马，而弗明从小爱马，两人对马都十分熟悉，因此他俩的创作渊源非常相同，对艺术的忠实无私和共同的创作原则，使他们携手共进。

和弗明教授相处过的人都有共同的感觉：他性格直率、随和并善良、真诚。他谈起话来慢条斯理，又不乏生动幽默之处，有时还带几分腼腆，他与朋友相处时既讲原则又有灵活性，从不掩饰现实中真实的自我。对同事、朋友或学生，他则善于努力挖掘别人身上的优点。他的这种为人品格影响了一批又一批的年轻学子，在教学中他深受同事和学生们的爱戴。

弗明热爱大自然，特别热爱自己的家乡。他的创作随着季节的变化而改变，擅长表现不同季节的特征和情绪。当大地复苏时树枝变得使人难以察觉的摆动，让人千思万绪。他能抓住闪烁不定的自然景象，使人从他的笔触和色彩中获得手法清晰明快与激动不安并存的艺术形象。他的画具有细腻的色彩和色调关系；他笔触非同寻常的轻盈、飘逸且肯定；他用温柔、含蓄的艺术语言，以诗一般的绘画语汇诉说着俄罗斯大自然的美丽，表述出他对祖国大地的钟情。



习作 1966 年
纸板、油画 32 × 43cm
Study of Scenery 1966
Oil on cardboard 32 × 43cm



冬季的林边 1989 年 纸板、油画 25 × 30cm
Boarder of Wood in Winter 1989 Oil on cardboard 25 × 30cm

弗明特别喜爱自己的故乡——普斯科夫，他常在家乡的伊兹博尔斯克附近的马累村度假，有时冬天也去，因为普斯科夫地区的冬景又有一番特殊的景色，令人陶醉。对弗明来说，那块土地上似乎可以感觉到施希金的松林，列维坦的小溪，库因兹的白桦……。

俄罗斯老一辈风景画家似乎已把祖国大地描绘得淋漓尽致了，可是弗明却要在同一块俄罗斯土地上的风景中以自己独特的感受和艺术语言，描写属于自己眼中的俄罗斯的风情特色。他要发现和展示以往谁也没有发现过的东西，通过自己独特的艺术语言和笔触去刻画俄罗斯特有的美景。弗明说：“我要按自己的方式来感受美丽的普斯科夫这片土地——这是我的故乡，边境线上俄罗斯——自古以来决定着国家的命运，这片古老的土地见证了太多的磨难和痛苦，经历过胜利和幸福的喜悦。这里发生过伟大的事件，生活过伟大的人民。普斯科夫土地最先遭受外族的侵略和英勇抗击敌寇，普斯科夫风景是许多重大事件的见证人。”

“普斯科夫是一块留下历史印痕的土地，那里有许多古老俄罗斯的记忆。这里的大地形象庄严多变，同时充满情调、抒情的色彩和诗意的画面。在这块土地上多年的创作使我明白在风景中如何使抒情与史诗交织融会。”弗明创作了系列的史诗性风景画，可以说就是“俄罗斯大地的肖像”。

普斯科夫、普希金故地与俄罗斯北方的风景在弗明的创作中占有特殊重要的位置，森林、草地、湖泊、河流、田野和建筑是他的主要绘画题材。“对我国北方大自然，他的建筑、风土人情在我的创作生涯中起了很大的作用。一次在卡尔戈波尔画《古城》这幅画时，我强烈感悟到北方色调，无论是卡尔戈波尔周边地区的乡村，还是奥加湖、拉恰湖一带总是感叹不已，我不知道还有什么高于大自然！？这种原始美，这种和谐统一的大自然，让画家激动，难怪所有真正的俄罗斯画家都无法对这种情节无动于衷。”在弗明看来，作为一个画家重要的是去全身心地体验和观察大自然。你的身边周围就能发现无数的题材，在一般习以为常的自然界中，画家应以新的方式去感受和领悟大自然的美妙，通过画面激发观众对美丽的大自然的爱心。画家只有研究和认识大自然，才能更深刻地揭示民族特征。弗明还认为风景画应和其他绘画体裁一样，都是人类在精



文化广场 1971年 纸板、油画 80 × 75cm
Culture Square 1971 Oil on cardboard 80 x 75cm



冬 画布、油画 40 × 30cm
Winter Oil on canvas 40 x 30cm



苏斯捷里修道院 1967年 画布、油画 63 × 92cm
Monastery of Susje 1967 Oil on canvas 63 x 92cm

神上征服客观世界的一种力量，具有世界观的价值，因此在风景画创作中同样需要有构思的精神内涵，而不是自然的翻版。要让艺术感化人们的心灵，让人们变得更纯洁、更善良。在当今科技发达的今天，风景画艺术具有更为重要的意义，因为大自然本身也受到了威胁，现代人应该找回对大自然感悟的能力。大自然培养人们宽广的胸襟，所以人们要像珍惜自己生命那样珍惜它，如同爱护自己生命那样去爱护它。由于弗明以这样的态度和精神对待大自然，对待自己每一幅创作，他的风景画就富有很强烈的感染力，在他的作品中人们不仅可以感受到画家真诚的心灵，似乎还能够呼吸到在北方柔和的阳光沐浴下树木花草的芬芳气息、阵阵拂面清风以及大地的温暖。他那具有诗意的画面令人陶醉，给人美的享受。

彼得·季莫费耶维奇·弗明一生勤奋工作，他生命的最后几年里，虽然病得很厉害，但他却从来没有抱怨过自己的病痛和命运，而是坚持在画室里完成他的工作，直到最后一刻。《湖上静悄悄》是他最后的一幅作品。画家以细腻、抒情的色彩和高超的技巧，把对世界富有诗意的感悟糅合进去，表现出普斯科夫大地强烈的压抑之美。静谧的角落撼人心魄，在简朴的画面上充满着淡淡的忧伤。和他的其他作品一样，这幅画巧妙地营造出和谐与善良的氛围，让人可以轻松置身其中。因为在他的生活中充满着大自然赋予的灵感，而他的作品将永远激励后人。



船 纸板、油画
50 × 60cm
Boats Oil on cardboard
50 × 60cm



伊兹博尔斯克的土地
1979 年 画布、油画
50 × 60cm
Izborsk land
1979 Oil on canvas
50 × 60cm

Lively and Sorrowful Landscape

——Life of Art of Pyotr Timofeevich Fomin

Quan Shanshi

Landscape painting has been an independent genre of art for almost two hundred years in the history of fine arts in Russia. The great land of Russia has produced many outstanding landscape painters, such as Alexsei Savrasov and Isaak Levitan, to name just a few. Though having varied art pursuits and styles, they share similar features and plots typical of Russia. Bearing deep passions for their motherland, these patriotic Russian artists devoted their lives to the art of landscape painting. Their approach, which is to illustrate the artists' passions through the rendering of natural beauty, is one of the most outstanding feature of Russia's landscape painting. It is different from the tendencies of purely illustrating superficial beauty, or merely focusing on the changes of light and colors.

This great tradition of Russia's Landscape painting have also been carried on by contemporary Russian painters, among whom Pyotr Timofeevich Fomin is a prime example.



Being considered as a member of a generation of painters emerged after the Second World War, Fomin had experiences of tortures of collectivization and famine. In his youth, he experienced the hardships after World War II. The experiences he had when he has become old makes him more aware of the meaning of life and the patriotic sense he held for his motherland. At the same time, he became more aware of the historic responsibility of being an artist.

1981年普希金山—米哈伊洛夫斯科, 索哥洛夫、叶尔曼耶夫、弗明、梅尔尼科夫、盖依钦科、列宾 (前排)
Pushkin Hill—Mikhailovskoe, Sokolov, Eremeev, Fomin, A. A. Mylnikov, Gejchenko, Repin (front row)

Being the dean of the oil painting studio, and the dean of the Repin Art Institute, Fomin taught at the institute for a long time. His has won titles like "artist of the Russian people", and is a member of the Russian Academy of Fine Arts. The renowned painter and educator, Professor Moissenko and Professor Metchnikoff have been colleagues of Fomin for a long time. At the opening of an exhibition of Fomin's works in 1994, Metchnikoff remarked.

"The friendship between Pyotr Timofeevich Fomin and me have lasted for over a half century, which is quite a long period of time. I cherish the friendship between us, which fills our life with hope and purposes. Here I would like to cite the words of Antoine Marie Roger de Saint-Exupéry. He said that love is not about two people looking steadily into each other, but about two people looking ahead into the same direction. This kind of realization enhances our friendship, and also helps Russian painting schools maintain their own traditions.

Being a painter born and educated in Russia, Pyotr Timofeevich Fomin had deep love and passion towards his motherland. In his works, we can enjoy the beauty of the lands of Russia. As for me, the most valuable aspect of his painting lies in the fact that it has an atmosphere of liveliness and sadness at the same time. The tranquil and simple landscape, sometimes sorrowful, reminds us the words of Pushkin: 'My sorrowfulness is lively...' Indeed, this kind of lively sorrowfulness is a kind of high morality for Russian people, of which he is the prime example."

On October 18, 1919, Pyotr Timofeevich Fomin was born in a small mountainous villiage in a north-west state. His father, a porter, is outstandingly intelligent. Acquainted with great writers like Gorky and Kopolehko, he is also a man of letters. His mother is a simple and virtuous villiage girl. The characters of his had great influence on Fomin, and the hardships he experienced in the countryside helped him build a tough character. The primary school he went to is more than four kilometers away. During winter times, he stayed at a relative's home for lodging; in spring and fall, he walked to school every day. The road to school went across thick forests and



回来了 1958年 纸板、油画 34 × 49cm
Return to the Country 1958 Oil on cardboard 34 × 49cm



在别墅 1962年 纸板、油画 50 × 70cm
A Villa 1962 Oil on cardboard 50 × 70cm



湖面上的傍晚 1965年 纸板、油画 48 × 60cm
Dusk over the Lake 1965 Oil on cardboard 48 × 60cm



海港 40 × 50cm
The Sea Port 40 × 50cm



早春 1974年 纸板、油画 50 × 80cm
Early Spring 1974 Oil on cardboard 50 × 80cm

beyond wide fields and mountains. He had to carry his heavy satchel filled with not only course books but also bread and water. He had to walk back and forth across running streams, sometimes against storms and rains. The beautiful scenes in the wilderness made deep impressions in his mind, which later turned into raw material for his paintings.

Fomin was interested in drawing and carving since childhood. He also learned carpentership from his father, who encouraged him to pursue his interests, and often bought brushes and paints for him. Fomin was keen on drawing the cattle, especially horses. When he went to graze the cattle, he often drew sketches of horses. The collective reform in 1930 changed his life forever. His family moved to Leningrad (St. Petersburg), where he could have chances to learn drawing and painting systematically. He soon was enrolled by a fine arts institute. Fomin learned hard and made great progress in a short time. In 1940 and 1941, he met the renowned painter professor Kramakov in Moscow, from whom he learned a great deal both in painting and in the morality of being a professional painter.

At the critical moment of the development of Fomin's painting skills, the Second World War broke out. As a young man, he was inevitably involved in it. From June 1941 to May 1945, he was at the frontline in Leningrad, then transformed to the battle fields in White Russia, and stayed in the air force till the end of the war. During the war, apart from the military duties, he was also in charge of coaching soldiers in painting, and at the same time, he painted a series of portraits of war heroes:

In 1946, when the war was over, Fomin chose to go on pursuing his career in painting. He soon got exciting news that he was enrolled by Repin Art Institute. First he received instructions from Serebrya and Pavlovski; then in the senior year, he studied in the studio of Alehinikov, a great oil painter, where he received important lessons both in art and thinking. His work submitted for degree received unanimous favorable comments from the academic commission, which won him excellent marks and a fame of being a true artist. This work was included in the national exhibition in 1952.

In Repin Art Institute, the renowned painter Evsey E. Moiseenko has been Fomin's partner for a long time, during

which time they chaired the oil painting studio together. This unique studio is not in a study building, but was rather built in the trees on the campus. In the spacious studio, models can make poses for the students while mounting on horses. Fomin and Moissenko worked here for several dozens of years. Though of different characteristics, they cooperated very well. Moissenko appreciated Fomin's feeling towards art creation, especially his feelings towards tones of colors. Moissenko was good at drawing horses, while Fomin had a great interest towards since his childhood. Sharing similar interests and life background, they progressed together.

Those who have worked with Fomin have a common feeling that he is a nice and honest person of easy-going characters. He spoke slow but vividly, showing his typical shyness from time to time. When he was with friends, he never tried to conceal his real character. He could always see the merits of other people. This character of him had influenced generations of students, and had won him great respects from colleagues and students.

Fomin loved nature, especially the natural beauty of his homeland. His art creation revealed the changes of the seasons of the year, and caught the features and moods of different seasons. He is an expert in catching the slightest changes in natural scenes, making people feel the images of art vividly from his painting. The subtleties of tones that he illustrated through elegant but sure touches speak of the beauty of the nature of Russia in a poetic way, showing the painter love towards his motherland.

He often spent his vacations in his hometown, even during winter times, as the winter there has its unique beauty.

To some people, it seemed that the natural beauty of Russia have been exhausted by former painters. However, Fomin had found his unique own voice in depicting the landscape of this same piece of land. He tried to uncover the elements that haven't been found by other artists, and to unveil the beauty of Russia through the brushes in his hand. "I would like to feel this piece of land in my unique way, as it is my homeland. Being a piece of land on the boarder of Russia, which has long been a vital factor for the fate of the whole nation, it has witnessed too much hardships, and has experienced many occasions of victory and happiness. Great events have happened here, and a great people live here. Pskov was the frontline when invasions occurred; and the people of this land once fought against the Japanese invaders courageously. It is a piece of land which has witnessed many historical events."

"You can find traces of history in Pskov, where memories of Russia can be revealed. The landscape here is various features: grandeur, poetic and passionate. The days I spent here make me realize why is landscape painting a mixture of epics and romantic poems." Fomin has created a series of landscape paintings here, which is a portrait of the lands of Russia.

Pskov, homeland of Pushkin, north Russia, and forests, meadows, lakes, streams, rivers, fields, buildings--these are the most important elements in Fomin's art creation. "The natural scenery of north Russia, and its buildings and customs of the local people--these have played a very important role in my work. Once when I was there, I suddenly had an inspiration, which made me realize the true colors of north Russia. These places make me sigh with emotions. I cannot see anything higher than Nature! The beauty of wilderness and the harmony in it move a painter most. No wonder that all real Russian painters are touched by these scenes." As for Fomin, a painter needs to devote himself into feeling and observing the nature. A painter can find countless subject matters before his eyes. A painter should try to feel the beauty



小桥 1994 年
纸板、油画 40 × 50cm
A Small Bridge 1994
Oil on cardboard 40 × 50cm

of the nature, and to ignite the passions of the viewers, making them love the nature. Only through studying the nature can a painter uncover the character of a nation. Fomin considered landscape painting as a method of showing power for conquering the world spiritually. This method is illustrative of a person's value. So, in landscape painting, a painter also needs to carefully design the picture, rather than merely photocopying the scenes in the nature. A painter's job is to purify people's minds through this art creation. In this modern world, as the nature is endangered by industrilization, landscape painting has found its new meaning in helping people find their ability of feeling the nature. We should treasure and cherish the nature as we cherish our lives. Fomin held this kind of faith in his creations, which might be the reason why his landscape paintings are so touching. Viewing his paintings, people can feel the heart of the painter, and breathe together with the painter the fragrant scents of trees and flowers sent by breezes. The viewers cannot resist the enchanting beauty of his paintings.

Pyotr Timofeevich Fomin worked hard throughout his life. Though seriously ill in his last years, he never complained, but tried to work in the studio till the last moment of his life. His last piece of work, "The Tranquil Lake", illustrates the immense oppressed beauty of Pskov through delicate and passionate touches and techniques. The tranquil corner is really touching, and the whole picture is filled with a haze of sorrow. Viewers can easily get immersed in the atmosphere created by the painter. Filled with revelations of the nature, his works will be inspirations for later generations forever.



阿力克赛特洛夫斯卡娅 1949年 纸板、油画 42 × 35cm
Alexetlovskaja 1949 Oil on cardboard 42 × 35cm