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# 近当代俄罗斯油画精品选集

A SELECTED COLLECTION OF EXCELLENT MODERN AND CONTEMPORARY RUSSIAN OIL PAINTINGS

总策划：杨 威 主 编：王 仲 戴士和 卢禹舜



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YUANXIN SHOU CANG ELUOSI YOUHUA JINGPIN KU

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JINDANGDAI ELUOSI YOUHUA JINGPIN XUANJI

主 编: 王 仲 戴士和 卢舜禹

副 主 编: 由庆堂

编 委: 袁皓东 袁晓东 祝兆鹏

拉·雷勃尼科娃 安·威廉斯卡娅

总 策 划: 杨 威

翻 译: 刘赞军

学术支持: 北京一名艺术文化院

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# 总序

文/袁 歆 杨 威

推开俄罗斯油画殿堂的一重重厚实的门，我们的震撼是难以名状的。色彩的历史和历史的色彩纷至沓来，画框里的岁月和岁月的画框，让无数激动人心的瞬间成为永恒。在俄罗斯油画面前，我们不但与那些天才的画家一起分享人文历史和大自然的馈赠，同时也和那些精彩绝伦的生命与物象交流着潜意识，无声地长谈。

俄罗斯油画让我们着迷。

俄罗斯油画让我们的生命有了丰富的色彩。

此刻，当我们幸福地在自己的俄罗斯油画画廊里默默伫立的时候，我们也听到了自己的心跳。

弹指之间，我们在俄罗斯创业和生活打拼已经18年了。初到异乡，苦于生计。拼搏3年，直到1995年，立足稍稳，才有了时间和心思去接触俄罗斯的油画。从此之后，无论悲欢，无论寒暑，无论顺境逆境，俄罗斯油画就像无言的朋友，和我们进行那种灵魂的对视与交流，给了我们这个异域孤客很多很多难以言表的安慰。

一年又一年，出国到俄罗斯旅游和访问的朋友越来越多。故交新朋，只要在他乡见了面，我们无一例外地要带他们在莫斯科和圣彼得堡走一走，看一看。其中绝对不可忽略的景色便是国立特列嘉柯夫美术馆。特列嘉柯夫兄弟是沙俄时代的贵族，倾其终生和财富，珍藏保护了许多油画巨匠和大师们的绝世珍品。当我们被那些巨匠之作震撼的同时，自然而然地会感觉到特列嘉柯夫兄弟好像正在博物馆站着，他们的目光太犀利了，太震撼了，穿透了时间和空间！冥冥之中，不知道是不是特列嘉柯夫兄弟在昭示着我们，尽管我们不可能有俄氏两兄弟的财富和他们生活的那个文化圈子，可我们也走上了收藏之路，而且一走就是15年！一路下来，15个年头，多少苦中之乐，乐中之苦，我们已经有了初步的收获，幸运地收藏了俄罗斯近当代油画精品500幅，并在哈尔滨太阳岛3000多平方米的“油画宫殿”中长期展出。

现在，我们又携手这些心爱的油画，在北京和澳门办展览，出画册，希望能和更多的朋友们分享这精神的盛宴。

本画册中，最先介绍给朋友们的，是苏联人民美术家马克西莫夫。

马克西莫夫·康斯坦丁（1913-1993），堪称中国当代的油画“教父”。

正当新中国百业待兴的初创时代，马克西莫夫来到中国，他风尘仆仆地在中国大地上播种，创办了油画训练班，人们亲切地称

之为“马训班”。他的弟子靳尚谊、侯一民、詹建俊、何孔德、冯法祀纷纷成为新中国油画创作的中坚力量。至今，这些声名显赫的学生回忆恩师，依旧赞叹不已。

从1995年收藏第一幅马克西莫夫的作品《长城》起，至今我们已有这位俄罗斯油画大师的精品170幅。我们强烈地感受到马克西莫夫大师的绘画吸纳和融通了世界各民族的艺术精华。他远赴中国传授油画艺术，而中国艺术和东方意韵也影响拓展了他的画风。特别是在他回国后30多年来创作的水彩画和其他作品中，借鉴了中国水墨画的特点，融会贯通了东西方的艺术神韵，达到了绝妙的效果。特别是《威尼斯》（1970）、《父与子》（1971）、《渴》（1971）、《窗户与鲜花》（1972）等，都是马克西莫夫在这一创作领域里极有代表性的佳作。

马克西莫夫有着深厚的中国情结，他深深地怀恋着中国，他说：“我带着依依惜别的心情离开了我的中国朋友们，但是，友谊是没有距离的，我虽然和你们分别了，可我感到我们还是这么近，我爱你们，感谢你们。苏中人民永远是真正的兄弟！”

欣赏马克西莫夫的油画，我们可以告慰大师：你永远没有离开这片热土！

画册的中篇，向我们走来的是俄罗斯人民美术家、俄罗斯美术研究院院士、莫斯科苏里科夫美术学院教授索罗明·尼古拉先生。

索罗明当之无愧是当代中俄“油画大使”。

十多年前，我们和索罗明一见如故，结为好友，如同兄弟。他如数家珍般地给我们介绍了俄罗斯油画，带着我们走进了很多著名画家的家和画室，走进了油画的深处，贴近了俄罗斯艺术家的心灵。索罗明和其他画家来中国多次，如同探亲访邻。他跟我们到过北京、哈尔滨、太原、乌鲁木齐、牡丹江、日照和三亚写生、创作，步马克西莫夫之后尘，欣赏中国的山川风光，汲取创作灵感，播撒艺术才情，交流文化，用他的油画艺术结交了不少的朋友。

索罗明在其父亲的熏陶下走上了绘画之路。父亲老索罗明是苏联人民美术家，其画作收藏于俄罗斯国家艺术馆，在苏联反法西斯卫国战争期间，老索罗明应征入伍，1941年被德军俘获，关押在柏林集中营。巧遇德军监狱长喜欢绘画，老索罗明就一直在狱中作画，因而免遭杀身之祸，成为艺术史上的佳话。老索罗明直至1945年苏联红军攻克柏林时被解救出狱，返回莫斯科后成为著名



的职业画家。

在本册编印的素描《来自纳粹集中营的琴声》，就是老索罗明在狱中的作品。画面上的苏联红军战士英俊刚毅，虽深陷囹圄，但憧憬光明，对未来充满信心，表现出强烈的革命英雄主义气概。一方面受父亲的影响，索罗明又深得其老师尤里·库加奇的真传，从构图、色彩到寓意都有其独到之处。如油画《检修》是以战事为题材，展现了苏军边防士兵在检修装甲车辆的场面。作为战地实习画家的索罗明，并没有去刻画激烈的战斗历程，而是用检修的画面向人们发出了“停止战斗，寻求和平”的心灵呼声。进入20世纪90年代后，索罗明的作品中经常表现出深邃的思想。代表作《空手而归》使索罗明在中国扬名天下。这幅画表现了一位中年男子在打猎归来后休息的情景。我们可以从猎手晾晒的靴子，栅栏上搭着的衣服和猎人晒得黝黑的皮肤上体会到狩猎的艰辛，从人物和猎狗的情态上，我们看到了一种生命的礼赞。这幅画同时也寓意着20世纪90年代苏联解体后的俄罗斯，危机四伏，党派纷争，政权鼎立，人民缺衣少食，国民经济濒临崩溃的边缘，俄罗斯人民在思虑着民族的未来。而《来自中国的礼物》是作者来到中国之后，看到中国改革开放的重大成就，深有感触，他认为，中国人民送给俄罗斯的最好礼物应该是中国改革开放的成功和经验。从画面上看，篮子中成熟的苹果象征着改革开放的成果和业绩，中国青铜器造型和俄式的皮箱、提壶构成了一幅东西方文化交融的图景，又用鲜花和绿叶衬托出中俄文化交流的希望和未来。一幅静物画包含着作者澎湃的情感和对社会、时代的期盼，十分可贵。

和索罗明交友，欣赏他作画是一种难得的享受。他手中的画笔在往返、跳跃、飞舞……而那变幻无穷的油彩所构成的画面，是画家灵魂深处的震颤。

画册下篇，选印了我们收藏的当代俄罗斯油画不同时期和不同地域的作品，这是一次俄罗斯油画劲旅的力量展示，是异彩纷呈的艺术巡礼，也是俄罗斯画家们的心灵聚会。

为了收藏这些珍品，可以说是“踏破铁鞋有觅处，得来全都费工夫”。多年的苦心努力，我们荣幸地成为很多俄罗斯画家的知己，听画家们抱着吉他唱歌；和画家们一起在郊区烤肉，饕餮；看画家们作画……成为我们生活中最有意思的事情。可以说，我们是距莫斯科300公里外列宾画家村的唯一中国熟客，甚至可以用画家

的厨房烹制黑龙江的“小鸡炖蘑菇”。我们听说有一位德国法兰克福的收藏家拥有上百幅马克西莫夫的作品，便毫不犹豫地飞赴法兰克福“一睹为快”，同时尽力说服那位朋友，让我们把“马克西莫夫”收入囊中。

渐渐地，我们对俄罗斯的油画有了从感性到理性的初步认识。

俄罗斯油画的发展大致经历有几个重要阶段。一是古典绘画阶段：18世纪初期彼得大帝全面推行改革，许多有才华的俄国青年画家相继被公派到国外学习绘画，学成归国后成为俄罗斯绘画的骨干力量。叶卡捷琳娜二世时期从欧洲流入的古典学院绘画流派在俄罗斯土地上生根发芽。二是本土化阶段：18世纪中叶圣彼得堡成立了皇家美术学院，成功地培养出一批俄罗斯本土画家，他们立足俄罗斯大地，使俄罗斯油画具备了鲜明的本土特色。三是走向辉煌阶段：19世纪中期到20世纪初，油画逐渐成为俄罗斯文艺创作的主题。这一时期涌现出的画家群体，其创作题材多样、内容丰富、技巧娴熟，达到了很高的水平，可以和当时的法兰西绘画平分秋色，各领风骚。我们所熟知的克拉姆斯科伊、列宾、苏里科夫、希施金、列维坦等，都是俄罗斯这一时期的杰出代表。四是“社会主义现实主义”阶段：红色主题绘画成为主流，画家们努力表现红色革命的历史画面，强调表现劳动与光明，描绘建设新生活的蓬勃景象和豪迈情怀。

多年来在俄罗斯的工作和生活，使我们有幸结识了尤里·库加奇、特卡乔夫兄弟、梅尔尼科夫、日林斯基、谢德罗夫、采列捷利、索罗明等当代俄罗斯著名油画大师，也收藏了普拉斯托夫、克雷洛夫、乌加洛夫、伊万诺夫等许多大师的精品，这些画家既继承了俄罗斯油画的辉煌传统，技法高超，又在关注现实，热爱生活的前提下充分展示自己独特的艺术风格。他们每个人都是一本厚厚的画册，让我们读不尽那色彩的时空和时空的色彩。

十五个春秋的风风雨雨，我们仅仅是站在了俄罗斯油画宫殿的门口，沿着这艺术殿堂的长廊，向更深更远处久久凝视……这条充满魅力和诱惑的路艰辛、漫长，有时又扑朔迷离。我们会一路走下去，正所谓：“路漫漫其修远兮，吾将上下而求索！”

# GENERAL PREFACE

Yuan Xin Yang Wei

Indescribable is our emotional shock when we push open the heavy-thick doors of the Russian oil painting palace one after another. The history of colors and the colors of history comes in a continuous stream; the years in picture frames and the pictures frames of years, make innumerable exciting moments eternal. In front of Russian oil paintings, we not only share the presents of humanity history and Mother Nature together with those gifted painters, but also exchange the subconscious with those unsurpassed magnificent lives and images, in a speechless long conversation.

Russian oil painting captivates us.

Russian oil painting makes our lives full of colors.

At this moment, when we happily stop and stand silently in our Russian oil painting gallery, we also hear our own footsteps ...

In a flash, we have been living and striving for our entrepreneurship in Russia for 18 years. As a new comer to the foreign land, we once suffered a lot for our livelihood. After our three years' hard working, we had got a little bit of success in 1995, when we had time and mood to come into contact with the Russian oil paintings. Since then, regardless of joy or sorrow, winter or summer, prosperity or adversity, the Russian oil paintings have acted like a silent friend, who has given quite a lot of inexplicable comfort to us as solitary guests in the foreign land through our mutual glance and dialogue in our soul.

Year by year, the number of friends going abroad to Russia for tours and visits have been increasing. Friends, old or new, whenever we meet in a foreign land, will without exception be brought by us to Moscow and St. Petersburg to have a tour and look. There, the very un-negligible scenery is no other than the State Tretyakov Gallery. The Tretyakov brothers, as Czarist aristocrats, dedicated all their life and wealth to treasuring up and protecting numerous unrivaled rarities of great oil painting

masters. At the same time as we are shocked by the works of these great masters, we will involuntarily feel as if the Tretyakov brothers were just standing in the museum, and their gaze was so incisive and shocking that they have penetrated time and space! In an unseen world, we wonder whether the Tretyakov brothers are enlightening us. Although we cannot have the fortune of the Tretyakov brothers and the cultural circle in which they lived, yet we have still taken the path of collection, and have been in this path for 15 years already! All along this path of 15 years, we have already had an initial harvest through numerous pleasures in pains and pains in pleasures, luckily collected more than 500 fine works of modern and contemporary Russian oil paintings, and hold a long-term exhibition of them in the 3,000-odd-m<sup>2</sup> "Palace of Oil Paintings" on the Sun Island of Harbin.

Now, we again bring along these beloved oil paintings for exhibition in Beijing and Macao and the publication of painting albums, hopefully we can share a banquet of souls with more friends.

In this album, the first introduced to you is Maksimov, a People's Artist of the former Soviet Union.

Konstantin Maksimov (1913-1993), can be called the "godfather" of contemporary Chinese oil paintings.

Just in the initial era when China's all industries were to be set up, Maksimov came to China and founded a training class for oil painting, people kindly called it "Maksimov Training Class". His disciples Jin Shangyi, Hou Yimin, Zhan Jianjun, He Kongde, and Feng Fasi, emerged one after another, and became the nucleus and backbone of new China's oil painting creation. This great "missionary" in the art enlightenment period, endured the hardships of a long journey, strewed seeds over the vast land of China, and even till now, those prestigious students of his still will deeply sigh whenever they recall their beloved teacher.



Since 1995 when we collected the first work Great Wall by Maximov, up to now we have already had 170 fine works of this great Russian oil painting master. We strongly feel that the great master Maximov's painting has absorbed and integrated the prime artistic elements of various nationalities in the world. He went far to China to teach the art of oil painting, while Chinese art and Oriental implicit charm again influenced and expanded his painting style. Especially, resorting to the characteristics of Chinese ink-wash painting in the watercolor paintings and other works created over more than 30 years after he returned to Russia, he fully comprehend and perfectly integrated Oriental and Western artistic charms, and achieved an extremely admirable effect. In particular, Venice (1970), Father and Son (1971), Thirst (1971), Window and Fresh Flowers (1972) and other works all are Maximov's excellent highly-representative works in this creation field.

Maksimov had a profound complex love for China, deeply yearning towards China, he said: "With a strong sentimental reluctance, I left my Chinese friends, but friendship has no distance, although I was parted from you, yet I feel we are still so close, I love you, I thank you. Russian and Chinese peoples are always genuine brothers!"

Appreciating Maximov's oil paintings, we can tell and console the great master: You have never left this loving land!

Now in the middle part of the album, the one who walks towards us is Mr. Solomin Nikolai, People's Artist of Russia, the academician of Russian Academy of Arts, and the professor of Moscow State Academic Art Institute named after V.I. Surikov.

Worthily Solomin is the Sino-Russian "oil painting ambassador" in the contemporary era.

Ten years ago, Solomin and us, even at the first meeting, felt like old friends with each other, and consorted as good friends, like brothers to each other. He introduced us to Russian oil paintings

as if counting his own family valuables, and brought us into the homes and studios of many famous painters, then we entered into the depths of oil paintings and pressed close to the souls of Russian artists. Solomin has led painters to China many times, just as if going home and visiting neighbors. He has been, along with us, to Beijing, Harbin, Taiyuan, Urumchi, Mudanjiang, Rizhao and Sanya for sketching and creation, following in Moksimov's footsteps, joyfully appreciated the scenery of China's mountains and rivers, drawing inspirations for artistic creation, strewing artistic talents and sentiments, exchanging cultures, and made a considerable number of friends with his oil painting art.

Solomin embarked on the path of painting under his father's edification. Senior Solomin, the father, was a People's Artist of the former Soviet Union, his works were housed in the State Russian Museum, during the Soviet Union's patriotic anti-Fascist war, Senior Solomin was conscripted into the army, and captured by the German army in 1941, then locked up in the German concentration camp of the German army. As luck would have it, the warden of the German army was fond of painting, then Senior Solomin all along painted pictures in the prison, thus escaped a fatal disaster, as has become a much-told story in art history. Senior Solomin was rescued from the prison as late as in 1945 when the Soviet Red Army captured Berlin, and became a famous professional painter after his return to Moscow.

Solomin, on the one hand, was influenced by his father, and on the other hand he also inherited the true teachings of his teacher Yuri Kugach, his works have unique characteristics all along their pictorial composition, coloring, and implied meaning. For example, the oil painting Overhaul takes the Island incident as the theme, displaying the scene of Soviet frontier soldiers overhauling armored vehicles. Solomin as a battlefield practising painter, did not portray any violent combat course, but used the picture of an



overhaul to utter the spiritual call of “stopping combat and seeking peace”. Later in the 1990s, profound thoughts were often reflected in Solomin’s works. The magnum opus *Return with Hands Empty* made Solomin well-known in China. This picture represents the scene of a middle-aged man being at rest after hunting. We can feel the hardships of hunting from the boots sunned by the hunter, the clothing hung on the fence and the suntanned skin of the hunter, and we see a respectful praise for life from the sentimental appearance of the character and the hunting dog. This painting also means the Russia after the disintegration of the Soviet Union in the 1990s, with economic crises lying latent everywhere, political parties and groups being diverse and confused, political powers being confronted with each other, people having insufficient food and clothing, the national economy verging on collapse, and the Russian people deeply thinking the future of their nation; while *The Gift from China* was created when the author was deeply moved after he came to China and saw the significant achievements of China’s reform and opening-up, he thinks the best gift presented to Russia by Chinese people should be the success and experience of China’s reform and opening-up. As seen from the picture, the ripe apples in the basket symbolize the fruit and achievement of the reform and opening-up, the sculpting of Chinese bronzes and the leather trunk, kettle of Russian style constitute a pictorial view of the blend of Oriental and Western cultures, also fresh flowers and green leaves are employed to set off the hope and future of Sino-Russian cultural exchanges. A still-life painting contains the author’s surging sentiments and his expectations for society and the times, this is very admirable.

It is a rare enjoyment to be friends with Solomin and appreciate his works. The brush pencil in his hand is going to and

fro, jumping and dancing in the air, while those pictures formed by the infinite diversification of oil painting are the tremor in the depth of the painter’s soul.

In the last part of the album, the works of contemporary Russian oil painting at different stages and in different regions collected by us are selected and printed, this is an exhibition of the powerful forces of Russian oil painting, an artistic tour full of different colors, and also a spiritual congregation of Russian painters.

To collect these treasures, “We can have a successful searching after having worn out iron shoes, and nevertheless always come into the possession through having spent considerable time and energy”, as may be said. Over many years of extraordinary painstaking efforts, we have honorably gotten intimate with a great many Russian painters, sometimes hearing them sing to the rhythm of guitar strings; sometimes barbecuing meats and indulgently eating in the suburb together with the painters; sometimes seeing them paint pictures … , and such become the most interesting and meaningful thing in our life. It can be said that we are the only Chinese frequent visitors to the Repin Village of Painters 300 kilometers out of Moscow, and even can use painters’ kitchen to cook the “Chicken Braised with Mushrooms” of Heilongjiang. Hearing that a collector of Frankfurt Germany possesses more than 100 works of Maximov, we flew to Frankfurt without any hesitation just for “a pleasurable look”, meanwhile we tried our best to persuade this friend to let us pack the “Maximov” into our bag.

Gradually, we have had a preliminary understanding of Russia’s oil paintings from perceptual to rational stages.

The development of Russian oil paintings has undergone

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the following several major phases approximately. The first is the phase of classical painting. Pyotr the Great in the early 18th century overall pushed reforms, many talented Russian young painters were sent abroad for the study of painting in succession at the government's expense, and became the backbone of Russian painting after returning home with their study finished. The classical academic painting inflowing from Europe during the period of Yekaterina II took root and sprouted on Russia's soil. The second is the phase of localization. In the mid-18th century the Imperial Academy of Arts was founded in St. Petersburg, and a group of Russian native painters were successfully brought forth, they based themselves on the huge land of Russia, as made Russian oil painting full of brilliant native characteristics. The third is the phase of marching to resplendence. From the mid-19th century to the early 20th century, oil painting gradually became the subject of Russian literary and artistic creation. The groups of painters emerging in this period had diverse themes of creation, rich contents, consummate skills, reached very high accomplishments, could rival the then French painting, with their respective excellences. Kramskoy, Repin, Surikov, Shishkin, Levitan, etc. as well-known by us, all are the outstanding representatives of this period of Russia. The fourth is the phase of "Socialist Realism", the Red (revolutionary) theme painting became the mainstream, painters endeavored to represent the historical scenes of Red revolution, with labor and brightness highlighted, and to depict the spectacular vitalities and heroic feelings of building new lives.

The work and life in Russia over many years has enabled us to luckily become acquainted with Yuri Kugach, Tkachevy brothers, Mylnikov, Zhilinskiy, Sidorov, Tsereteli, Solomin and other famous contemporary Russia oil painting masters, also collected the

excellent works of Plastov, Krylov, Ugarov, Ivanov and many other masters, these painters inherit the splendid tradition of Russian oil painting, have excellent skills, and also fully display their unique artistic styles under the precondition of paying attention to reality and loving life. Every one of them has a thick album, to let us have a long-lasting reading of the time and space of colors and the colors of time and space.

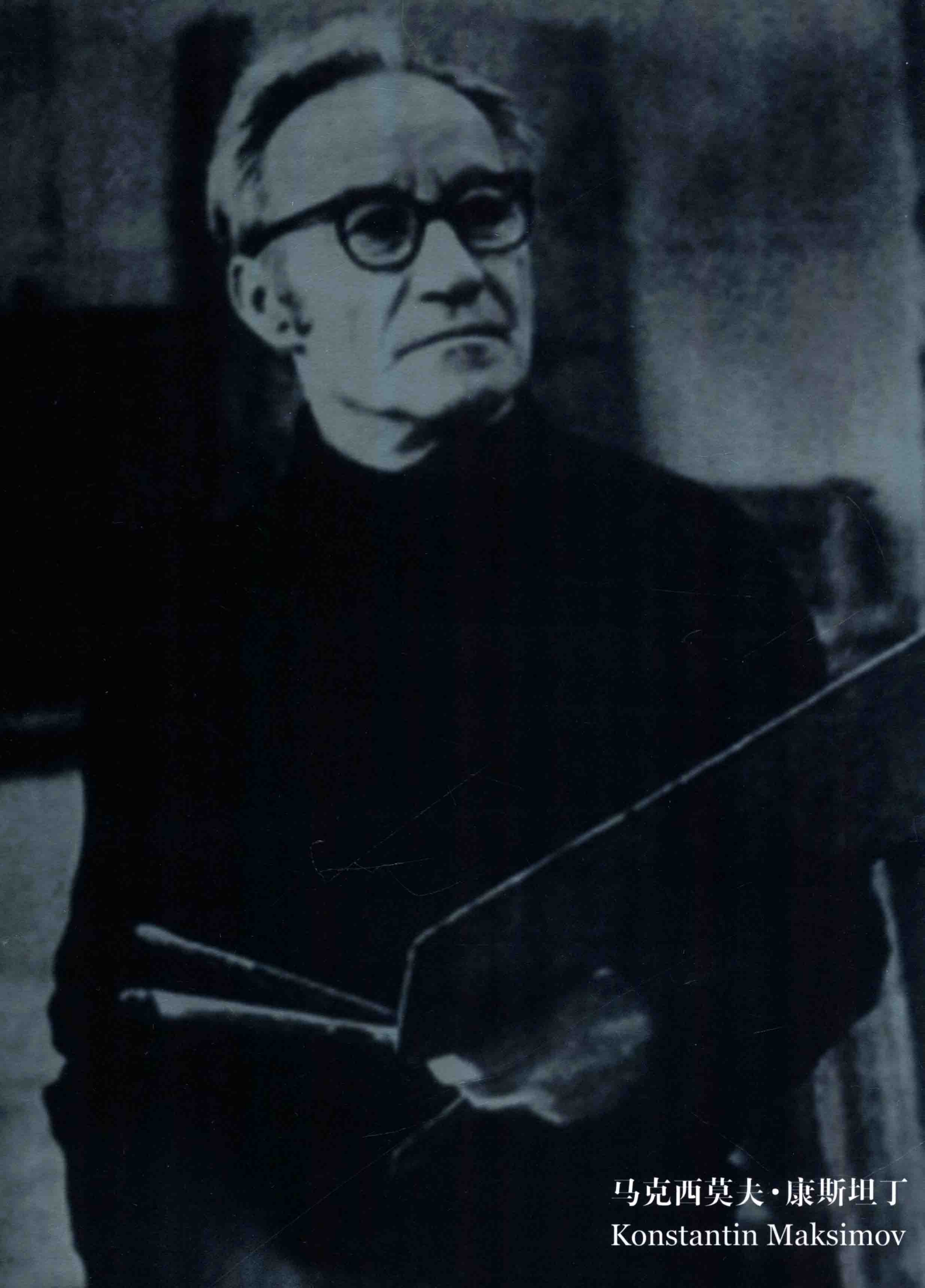
Over 15 years of various difficulties, by now we have only come to be standing at the doorway of the Russian oil painting palace, and gaze at the deeper and farther distance along the long corridor of this artistic palace...this path, which full of charm and temptation, is really hard and endless, and sometimes complicated and confusing again. We will of course walk on all the way, this is just: "The way ahead is long and has no ending, yet high and low we will search with our will unbending!"











马克西莫夫·康斯坦丁  
Konstantin Maksimov

康斯坦丁·马克西莫夫是俄罗斯人民美术家。1913年，马克西莫夫出生在俄罗斯的伊凡诺夫州沙特罗夫村，1930—1935年，马克西莫夫就读于伊万诺夫美术学校，毕业后以优异的成绩被莫斯科苏里科夫美术学院录取，在里亚热斯基画室学习，1942年毕业后，马克西莫夫积极写生创作并多次参加全苏的各种画展，1945年应邀在莫斯科苏里科夫美术学院执教，1943年被选为苏联美术家协会会员。

20世纪40年代中晚期以后，马克西莫夫开始以肖像画创作活跃在苏联画坛。1955—1957年，应中华人民共和国的邀请，来北京中央美术学院讲授油画艺术，为新中国培训了一批美术院校学生和师资。

在中苏邦交趋于高潮之际，马克西莫夫在创作、教学方面的优良表现，已使他成为斯大林文艺奖金的获得者和苏里科夫美术学院油画系的教授。晚年的马克西莫夫曾多次说：“在中国的时期是我热情高涨和精力集中的时期。”1993年冬，马克西莫夫病逝于莫斯科。

马克西莫夫的作品陈列在莫斯科国立特列嘉柯夫美术馆、圣彼得堡国立俄罗斯博物馆和奥德萨造型艺术博物馆，并被俄罗斯及外国团体和个人收藏。

## 马克西莫夫·康斯坦丁 (1913—1993)





头戴绿色礼帽的自画像  
布板油画

46 cm × 36 cm  
1948年

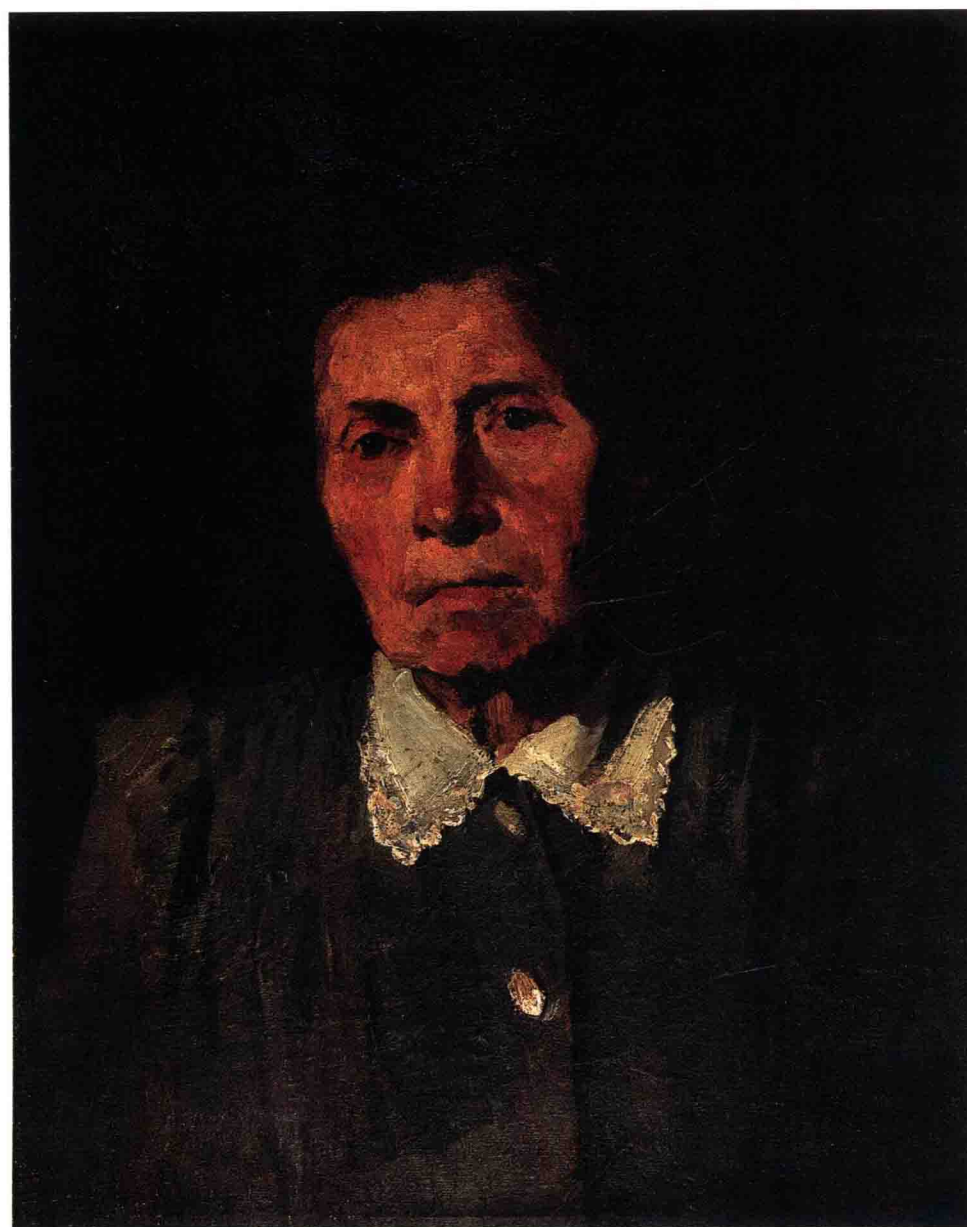




老人画像  
布面油画

27 cm × 17 cm  
1948年





上：  
渡口  
布面油画  
34.5 cm × 43 cm  
1948年

下：  
妇女画像  
布面油画  
40 cm × 32.5 cm  
1949年

右：  
画家利沃夫肖像  
布面油画  
70 cm × 50 cm  
1949年