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俄羅斯繪畫展 Land of Fertility

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展覽日期：2012年9月22日至2012年11月18日

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Mountain Art Foundation

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高雄市長官邸
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館長序

謝佩霞

高雄市立美術館館長

之於俄羅斯這個幅員涵蓋歐亞兩大洲、領土橫跨東西兩半球的世界第一大國，礙於台灣過去反共抗俄的意識形態根深柢固，儘管蘇聯瓦解已久，台灣對這片以信仰東方正教的東斯拉夫民族世代寓居的「黑土地」，始終認識匱乏有限，不啻因其開放多時而能有長足深入的了解。有鑒於此，繼2009年本館邀請俄羅斯當代藝術家里歐尼·堤胥可夫(Leonid Tishkov)推出「有月自遠方來」(Private Moon)一展，作為當年中秋節的應景獻禮，獲致極大迴響之後，再度為觀眾特別擊劃了「黑土地：俄羅斯藝術展」。

在俄羅斯這塊古老的土地上，自成體系的優質文化自古而然。10世紀起西風東漸，俄羅斯接受了拜占庭的洗禮，17世紀隨著與商業、交通更加互動頻繁，文化藝術也因此融入了歐洲古典色彩。然而19世紀下半葉在民族主義運動的推波助瀾之下，批判的現實主義抬頭，讓俄國的文學、音樂、戲劇、舞蹈、美術在追求自明性(identity)中高潮迭起。就視覺藝術的發展進程觀之，在列賓(Ilya Yefimovich Repin)、蘇里科夫(Vasily Ivanovich Surikov)、列維坦(Isaac Ilyich Levitan)、謝洛夫(Valentin Alexandrovich Serov)等大師的領航下，「巡迴展覽畫派」成形，憑著扎实的寫實功力和創造意境的能力，造就了足與西歐巨匠分庭抗禮的黃金時期，將俄羅斯繪畫推上頂峰。

本展展出的140件畫作，創作年代橫跨十九世紀末至二十世紀，集結了19位俄羅斯國寶級藝術家的佳構濟濟一堂。呈現多元風貌的作品，兼具現實主義和人文精神，凸顯了尋常百姓的生機勃勃，也烘托出日常生活的詩意，散發著樸拙無華的人性光輝，不僅盡情展現了俄羅斯藝術的特質，從而因其殊異性相對豐富了世界的藝術寶庫。百餘件一時之選作品所彰顯的百年風華，乃是源自土地倫理，由人文底蘊孕育而出，莫不是與人民、生活習習相繫的生命謳歌。這一切與本館自創館伊始，便積極開創的南方美學觀與努力建立的在地論述，精神上可謂相呼應也相輝映。

山藝術文教基金會典藏的這批經典傑作，公認是上上之選，屢屢成為俄國頂級美術機構借展甚至積極爭取斥資購藏的對象。畢竟，台灣頂尖藝術收藏家的眼色、膽識與魄力，使其能開風氣之先地掌握先機，出入國際藝壇因而動見觀瞻，往往讓束縛沉重的公立藝文機構欽羨不已。因此，高美館有幸順利商借作品辦展，一方面希望透過全觀性的展出管窺近代俄國藝術以饗國人，另一方面也藉此向目光準確、持之有恆而卓然有成的藝術收藏者致敬。

Director's Foreword

Beatrice Pei-ni Hsieh

Director, Kaohsiung Museum of Fine Arts

The world's largest country, Russia spans two hemispheres and occupies vast chunks of Europe and Asia. Due to Taiwan's longstanding opposition to communism and the USSR, despite the Soviet Union's collapse, people in Taiwan still have a very limited understanding of this "land of fertility" inhabited by Eastern Slavs largely belonging to the Orthodox Church. Now that Russia has been open to the world for several decades, isn't it time that Taiwan got to know it better? After holding the "Private Moon" exhibition featuring the contemporary Russian artist Leonid Tishkov on the occasion of the Autumn Moon Festival in 2009, and receiving a tremendously positive response, the Kaohsiung Museum of Fine Arts has now specially arranged to hold "Land of Fertility—Exhibition of Russian Paintings."

In the ancient land of Russia, strands of high culture have long run through the country's distinctive social system. After western influences moved east starting in the 10th century, Russia received a baptism of Byzantine culture. Commercial and transportation links with the West increased after the 17th century, and Russian culture and art gradually absorbed the hues of European classicism. Nevertheless, propelled by the nationalist movement that emerged during the second half of the 19th century, critical realism gained ground and Russian literature, music, drama, dance, and art achieved new summits as they pursued identity. In the visual arts, led by such masters as Ilya Yefimovich Repin, Vasily Ivanovich Surikov, Isaac Ilyich Levitan, and Valentin Alexandrovich Serov, the Peredvizhniki (the "Wanderers") ushered Russian painting into a golden age, and their realism and creative vision brought them to a level of parity with the masters of Western Europe.

This exhibition consists of 140 paintings spanning the period from the late 19th century to well into the 20th century. These works by 19 artists ranked as human national treasures contain many masterpieces. They embody a wide variety of styles, and embrace both realism and the human spirit, expressing the vibrant energy of the Russian common people and evoking the poetry of everyday life. They radiate a humane aura that is simple and unaffected, highlighting the character of Russian art and enriching the world's artistic heritage with their exceptional qualities. These works—among the finest of their time—convey a century of great achievements rooted in the soil and tinted by deep literary traditions. They are all songs to life intimately linked with the people and their lives. This art is very much in keeping with the southern Taiwan aesthetic and spirit of the local discourse that this museum has striven to cultivate since the time it was founded.

These classic works from the collection of the Mountain Art Foundation are widely acknowledged to be the cream of the cream. They are frequently borrowed by Russia's top art institutions for use in exhibitions, and are avidly sought by parties who wish to purchase them for large sums. Thanks to the vision, wisdom, and guts of this elite art collecting organization in Taiwan, it has been able to seize rare opportunities, take advantage of hesitation on the part of the international art community, and achieve collecting feats that public art organizations hampered by many constraints can only envy. The Kaohsiung Museum of Fine Arts consequently has had the good fortune to successfully negotiate the loan of these works for display. We hope that this exhibition will provide citizens with at least a glimpse of recent Russian art, and we also would like to take this opportunity to convey our gratitude to the clear-sighted and persistent collectors of the Mountain Art Foundation.

Preface

Lin Mingzhe
Board Chairman of Mountain Art Foundation

The goal and objective of Mountain Art and Educational Foundation is to support, publish and show case Chinese art. The foundation has organized and curate several exhibitions and events base on the objective. In 1987, when the foundation started to promote and collect Chinese fine arts, the project to search the root of Chinese Oil painting has already began. In 1992, after the collapse of USSR, Mountain Art and Educational Foundation introduced a group of collectors to collect works by those artists who influenced Chinese art development.

Although the former Soviet Union has many great masters from the field of philosophy, literature, music and theater art, which are well known to the western world, the arts of Soviet Union are very isolated due to cold war with the western countries and its strict policies on exporting artworks. And therefore, little exchange or interaction has been made in the field of art. In the western art history, there is seldom information on the art of the former Soviet Union. And because of that, the art of Soviet Union of that period has been played down or even ignored. Moreover, there is rarely any collection of the important Peredvzhniki art in the western museum.

The art of Russian has a unique socialist and realist style. Masterpieces from the period of Great October Socialist Revolution and Soviet Socialism had a profound influence on the Chinese Art of the 20th century. In the 50s, Chinese artist learn and understood European art through those Soviet masterpieces. During this period, the art of Russian played an important role in the development of Chinese contemporary art movement.

There is barely any study or exhibition of the Russian art in Taiwan; for this reason, Mountain Art and Educational Foundation has especially consulted Professor Shao Dazhen and Professor Xi Jingzhi and invited Dr. Su-Chen Hsieh to organize the exhibition. And together with the Kaohisung Museum of Fine Arts, Mountain Art Foundation hosted the show in hope of providing a well-rounded view of Russian art history and showcases a variety of European art style to the Taiwan audience.

序

林明哲
山藝術文教基金會董事長

山藝術基金會夙以推廣華人美術為志向，並有計畫的策劃以此為主軸而延伸或影響相關西洋藝術的展覽活動。從1987年開始推動及典藏中國油畫時，便啟動了溯源計畫。1992年於蘇聯解體後，開始進入俄羅斯購藏巡迴畫派重要的美術，並著重於影響中國美術發展的重要著名俄羅斯藝術家作品。

在20世紀初因蘇維埃聯邦共和國與西方政治緊張的關係而形成長期冷戰，儘管蘇聯出現文藝、哲學、文學、音樂、戲劇方面的大師，深深風靡西方世界；但因俄國政策對美術作品嚴格管制及冷戰對立，所以在美術繪畫與西方幾乎沒交流，西方美術史家缺少俄國美術繪畫相關資訊及資料以致蘇聯時代美術價值是被貶低及被忽視的。包括影響俄羅斯美術最重要的巡迴畫派重要藝術家作品，西方美術館也難得見到。

俄羅斯藝術以獨特的社會主義、現實主義風格獨立於世界美術舞台上，在俄國十月革命前蘇聯社會主義時期優秀美術作品，曾對中國20世紀美術有廣泛而深刻的影響；50年代中國從蘇聯這個視窗，透過俄羅斯美術作品，瞭解並學習歐洲寫實主義技巧，這在中國現代藝術發展中扮演重要角色。

緣於台灣民衆對俄羅斯時期美術鮮少研究及展覽發表，所以特別情商邵大箴、奚靜之教授組織並請謝素貞博士策劃此次展覽並與高雄市立美術館共同主辦，感謝海外藏家提供重要藏品，使這次巡展更能讓台灣藝術喜好者全面窺見俄羅斯藝術光輝與韻味，並提供給藝術創作者另一種異於西方美術風格的觀賞機會。

俄羅斯藝術大觀—— 歷史的運動是現今的感動

策展人
謝素貞

中國藝術市場的崛起，將全球藝術的焦點集聚在繁花四起的藝術溯源的研究，如此不免要提及俄羅斯藝術對於中國藝術的影響，這影響遍及文學、音樂、美術、戲劇等。在美術方面，由於中國政策相關留蘇的藝術家，如：徐悲鴻、江豐為始而奠定「美術應該面對生活」的主張，相呼應至今，仍可見到中國當代藝術奉行為之。

此次展覽作品，始於巡迴畫派的蘇里科夫到新生代的洛托瓦，涵蓋了巡迴畫派中俄國的民族性、思想性及理論體系的建立，到新思潮多元化的氾濫，呈現社會現實主義的獨特風格。

真實的描繪：俄羅斯藝術在30年代後，學院畫派主導的社會現實主義成為單一的藝術語彙。14名藝術家脫離現實的學院派藝術並組織成「巡迴展覽畫派」高喊「讓俄羅斯瞭解俄羅斯藝術」，協會成員的基本創作傾向以批判現實主義為創作方法和原則，決心把繪畫藝術從貴族沙龍裏解放出來，主張真實地描繪俄羅斯人民的歷史、社會、生活和大自然，揭露沙俄專制制度和農奴制。巡迴畫展協會的誕生帶來蘇聯的民主主義、現實主義繪畫藝術的空前繁榮。

從此，他們高舉起了藝術必須民族化、現實主義和人民性的旗幟。

「美是生活」、「藝術家的使命不在於追求那些不存在的美，也不在於去美化生活，而在於真實地再現生活」。他們從民主的立場出發描繪俄羅斯民衆的生活、歷史和人民的勞動美，表現民衆要求解放的願望，揭露和批判專制政治制度。他們的作品定期在全國各地巡迴展覽，把藝術介紹給人民大眾，從1871年到1923年止，在巡迴展覽派活動的50年間，共舉辦過48次展覽，受到廣大人民的歡迎。這次在臺灣展出為巡迴畫派的重點藝術家及受其影響甚多而目前在俄羅斯引領風潮的新銳藝術家群，他們脫離了為政治宣傳的舞臺，落實到描繪民間的生活點滴。

從俄羅斯到蘇聯的歷史轉變，社會現實主義呈現政治與藝術的關係、藝術與社會的互動，從傳統及生活中發掘創作的元素，這鏡面來自發自內心的真實描繪。

Grand View of Russian Art – the historical movements are moving today

Su-Chen Hsieh
Curator

The uprise of China's art market has led the global art communities to focus on tracing the blossom sources of art, which inevitably have references with the influence of Russian art towards Chinese art, covering literature, music, fine art, drama, etc. With regards to fine art, artists studied in Russia due to the government policies like Xu Beihong and Jiang Feng, proposed the concept that "art should be life-oriented" and till today, it still corresponds to the modern Chinese art.

The exhibits in the show could be traced back from Vasily Ivanovich Surikov of Peredvizhniki movement to Lotova of Cenozoic Era, covering the establishment of Russian nationality, ideology and theoretical system of the Peredvizhniki movement as well as the overflow of pluralism of new inspiration. The show reveals the dynastic history of Soviet Union and presents the unique style of its social realism.

The authentic description: after 1930s, the social realism dominated by academic school became the sole art form in arts circles of Russia. 14 artists broke away from the realistic academism and built up the Peredvizhniki so to "present the Russian art to Russia". Their creation prefers to be in the method and principle of critical realism. They are determined to liberate the painting art from the noble salon and claim to describe the Russian history, society, life and nature as well as to reveal the dictatorship of Tsarist Russia and serfdom. Peredvizhniki movement brought the flourishing of Russian democracy and realistic painting art as never before.

From then on, they hold high the banner of nationalism, realism and people-orientation into art.

"Beauty is life". "The mission of artists lies neither in pursuing the nonexistent beauty nor in beautifying the life, but reproducing the real life". They describe Russian people's life, history and labor beauty from the democratic angle, thus to show their longing for liberation and reveal and criticize the autocracy. They take their artworks in ambulant exhibitions nationwide, presenting art to the public. During the 50 years that the Ambulant School excised from 1871 to 1923, there were 48 shows in total, all of which met great popularity among the people. The show in Taiwan this time gathers the artworks of major artists of Peredvizhniki and the emerging and leading artists who are under great influence of the movement, who are engaged in people's life rather than political propaganda.

In the historical transformation from Soviet Union to Russia, the social realism has presented the connection between politics and art as well as the interaction between art and the society. It digs the elements of creation from the tradition and life of Russia, which comes from the authenticity of the painters.

The realistic moving: in social realism, the significant subject of revolutionary history "requests the artists to describe the reality in a realistic and specific way from the actual revolution", and bear it with the mission of educating and cultivating the laboring people. Even under those restraints, the artists still carry on the outstanding Russian tradition – they make use of the sketch imitation, thus have handled the ability of composing giant paintings. The artists lay priority on artistic expression and neglect towards the political propaganda. As far as we see today, the artworks praising the historical events are still of great artistic value and thus highly thought and respected in art circles. We could see this from the artworks of people's artists like Surikov, Ioganson, etc.

After 1960s, the art trend changed with less political appraise and sense of drama, and the artists could fully express with their vocabulary in deference to their own emotions and interests after long oppression. The light and sight of each piece of artworks are determined by the season, place and time, showing the moving moment that the artist catches from reality. There are landscapes of humdness and sentiment from Levitan, metaphor of the intellectuals' depression towards the reality and revealing of the poetic cynic emotions. Nikitsch has a special preference to indoor views, as he thinks landscapes too solemn, while there are natural views out of the windows looking from indoors and there's peaceful scene in the interior corner. Malysh is accomplished in creating the gorgeous exultation and beauty with watercolor, paying great attention to the forms and proper texture. Maksimov, renowned oil painter and educationist, has created paintings of revolutionary history and many other subjects, endowing the subjects with his imagination and unique style; his paintings show liberal style in realism and Chinese elements after his teaching experience in China. He does not only cultivate a number of famous Russian artists, but also contribute a lot to Chinese art communities, e.g., many Chinese artists have benefited a lot from the well-known Maksimov Training Class in China's Central Academy of Fine Arts. Gritsai has been all over Russian with his painting brushes. The northern sceneries have turned his passion into the clouds, light of the setting sun and whisper of the weald. The suburbs are his studio. There's no brusqueness in his paintings, since "as long as one color is put on, there comes out doubt, pain, and thus endless exploration". Yablonskaya is the representative of modern art in Ukraine, expressing her love towards folk art with techniques of stippling, especially on the common life of laboring people in the farmland and the piled crops. The decorative sense from the folk art brings obscure symbolism into her artworks. Milnikov, another artist who has great effect on Chinese artists, shows in his paintings unique charm with bold and innovative color tones, three-dimensional contouring, decoration designs and classical techniques. In his paintings, the compressed classical spirits co-exist with the audience, coming naturally and having nothing to do with the source of light. Tkachov Brothers (Sergei Tkachov & Aleksei Tkachov)

現實的感動：社會現實主義中，革命歷史重大題材的表現「要求藝術家從現實的革命發展中，真實地、歷史具體地描寫現實」，並具有教育及改造勞動人民的任務。即使有這樣的約束，這些藝術家仍舊繼承了優秀的俄羅斯傳統——借由先前的草圖模擬，因而具有駕馭巨幅繪畫的完整構圖的能力。藝術家以藝術表現為先，對政治宣傳採取緘默的態度，現今看來這些歌頌歷史事件的作品，亦然保持相當高的藝術水準，而受到藝術界高度的推崇及尊敬。如人民藝術家蘇里科夫、約甘松等。

60年代後，藝術風潮轉向從對政治的擁護，回歸到不再具有崇高的戲劇意味，藝術家可以充分表達壓抑已久的自我語彙，遵從自我的情感抒發及興趣。每張作品的光線、情境，取決於季節、地點、時刻的那一瞥，是藝術家捕捉到瞬間現實的感動；有列維坦抒情充滿濕潤的大地景色，隱喻了知識份子對現實環境的壓抑心境，透露了詩歌般的犬儒情懷；尼基奇獨愛室內景色，說「風景」太隆重，由室內遠眺窗外，有景自生，室內一隅，靜默有姿；馬雷斯擅長以水彩幻化成斑斕的歡欣美感，既輕且重的肌理效果，形式為其所追求；馬克西莫夫為傑出的油畫家及教育家，創作了許多革命歷史畫和各類題材的畫作，對描繪對象賦予自身的想像力及描繪特色；寫實中帶有寫意技巧，中國教學活動後，作品也加入了中國元素。不僅培養了一批近現代著名的俄羅斯藝術家，也對中國藝術界貢獻良多，中央美術學院著名的「馬訓班」培育了許多中國重要的藝術家，為人所津津樂道。格里查依的腳步與畫筆踏遍俄羅斯的土地，北國風光化解了藝術家的激情為雲彩、夕曠、牧野的低語，郊外是他的畫室，沒有直率的揮毫，「只要塗上任何一色塊，立刻就會產生懷疑、痛苦、從而開始無止境的探索」；雅勃隆斯卡姪為烏克蘭現代藝術的代表人物，以點描技法表達她所熱愛的民間藝術，尤其是農地裏的勞動人民的尋常生活及堆積的農作物，結合民間藝術的裝飾意味使其作品帶有朦朧的象徵情境；另一位對中國藝術界影響甚巨的是梅爾尼科夫，畫面呈現大膽創新的色彩調度、立體造型、裝飾設計、古典技巧，奇妙的統合成與眾不同的魅力；壓縮的古典幽靈，與觀者共存，無關乎光線的出處，娓娓道來；特卡喬夫兄弟是兄弟分工合作，共同繪製草圖及完成畫作，題材為農村的勞動人民；伊凡諾夫摒棄了裝飾及細膩的風格以明暗對比和塊狀分割

表達民衆生活上真正的嚴峻與艱難，悲天憫人的哲學寓意充塞在畫面空間；科爾日夫亦為嚴峻的寫實主義一員，借史詩般構圖的悲壯寓意，展現對戰爭深沉的反思；薩拉霍夫的嚴峻風格則是以較現代性的構圖及色彩，大筆揮灑成具有律動、宏偉的鮮明風格；其他還有葉列梅耶夫、洛克維尼克、洛托娃等風格迥異的當代名家。

經由這些藝術家深沉渴望的召喚，這些現實記號交織、顫動、臆想擺脫了真實景象的框架，開啓了全新的虛擬的、似真的視覺場域，超越時空來與我們對話。

在資本主義汙濫侵蝕藝術誠摯的藝術界裏，任何貼著標籤的任何主義都成為歷史的印記，唯一不變的是畫面藝術家意欲傳達給我們的那一瞥；這批藝術創作呈現出杜里諾夫的詩歌所說：「房子的壁爐裏什麼也沒有點燃，但是卻燃燒著每個人對俄羅斯繪畫滿腔熱愛的熊熊火焰……。」

are sharing out the work to sketch and paint, with the laboring people in rural areas as the subjects. Getting rid of decoration and delicacy, Ivanov takes the light and shade contrast and block sectioning to show the realistic hardship and difficulty in daily life of the common people, with his paintings full of philosophical sense of sympathy. Korzhev, with solemn realism, shows deep reflection towards wars with the moving and tragic epic composition. Salakhov is of solemn style too, while he takes modern composition and colors into rhythmic and grand style. Besides, there are artists in various styles including Eremeev, Lokvinic, Lovato, etc.

These realistic signs, with the deep and desirous calling of the artists, have got rid of the frame of true appearance through interaction, vibration and imagination, and open up a brand new visual field domain virtual and life-like, making conversations with us beyond time and space.

In the world of art that the overflowing capitalism is eroding the art sincerity, any ideology with any label has become a brand in history, while it is the glimpse from the painters trying to present to us that is the only thing unchanged; as in the poetry of Durinov, these artworks tell us that "there's nothing on fire in the fireplace in the house, but it's blazing with all people's enthusiasm towards Russian painting...".

Overview of History of Russian Painting

Professor Xi Jingzhi

There are several major periods in the development of Russian painting: the first period could be traced back to ancient Russia, from the rise of Principedom of Kiev to the revolution of Peter the Great. This period witnessed the transplant of Byzantine Culture in early feudal society of Russia and formation of national art of ancient Russia, in which could be seen the deep influence of Byzantine Culture. The second period, 18th century, was ruled by Peter the Great and Catherine II the Great and witnessed the revolution and Europeanization of Russia. Russian culture had a rapid development under the influence of Italian and French classical art and was brought into the course of European art. The classicism popular in Europe was imitated and learnt in Russia. The third period was the first half of 19th century, the establishment period of national art of Russia. The Royal Academy of Art founded in the middle of 18th century had cultivated a number of national artists in more than fifty years, who drew nutrients from the national culture and started to make the figures in the world's stage of art with distinct Russian characteristics. The fourth period was from the middle 19th century to the beginning of 20th century, from the critical realism to the new school including formalism and atheism, in which critical realism was the peak. In its concern to reality and communication with the west Europe, the critical realistic artworks took great place in the world art circles with its variety and uniqueness of subjects, genres, styles and techniques. Leading in the literary world and taking pride of the world famous masters, Russian art and French art made up the bright pearls in art history. The artworks in this period of Russia have been one of the focal points for research in the recent one hundred years.

The critical realism of Russia was formed in 1930s and 1940s, flourished in 1950s and 1960s and reached its peak in 1970s and 1980s. The time span was one of the biggest in Europe. It was targeted at the feudal serfdom in Russia and also the capitalism in progress. It described the vast areas of the society, showed the social conditions from various aspects, revealed the realistic contradictions in depth and pointed many major social problems. Many Russian artists was from the commons, which provided them chances to get close to the life of lower classes, thus they had unique angles to describe the Russian laboring people.

1960s was once named the Morning Twilight of Russia, during which period, the critical realism in Russian literature and music creation drew a big uproar of formative arts. And The Society for Traveling Art Exhibitions was born.

The Society for Traveling Art Exhibitions was intended to unite all the artists in Russia to strive for the prosperity of Russian democratic art and the widespread of Russian national art. The Society for Traveling Art Exhibitions attached importance to the establishment of theoretical system and nationality and ideological content of the artworks during its development,

俄國繪畫歷程概述

奚靜之 清華大學美術學院教授

俄國繪畫的發展，經歷了幾個主要階段：第一個階段是古俄羅斯時期，也就是從基輔公國形成至彼得大帝改革以前這段時間。這是俄國封建社會初期對拜占庭文化的移植與古俄羅斯民族藝術的形成時期，在俄羅斯文化中可以看到拜占庭文化的深刻影響。第二個階段是彼得大帝到葉卡捷琳娜（又譯葉卡德琳娜）二世女皇統治的整個18世紀，這是俄國的改革和「歐化」時期。俄國文化在義大利和法國古典藝術的影響下迅速發展，俄國藝術開始納入歐洲文藝發展的進程，歐洲流行的古典主義這時在俄國被效法和模仿。第三個階段是19世紀上期，這是俄國民族藝術的奠定時期，18世紀中期成立的皇家美術學院，在半個多世紀中逐步培養了一批本民族的藝術家，他們呼吸本民族的空氣，吸收民族文化的養料，具有俄國特色的文藝開始在世界舞臺上嶄露頭角。第四個階段是19世紀中期以後至20世紀初，即從批判現實主義到含有形式主義和唯美主義因素的新流派的出現，其中批判現實主義最為輝煌。俄國的批判現實主義文藝創作，在關注現實和在與西歐廣泛的交流中，以其題材、體裁、風格和手法的多樣性與獨創性，在世界藝壇佔有重要的位置，它與當時的法國文藝並駕齊驅，各領一方風騷，各自推出了世界級的大師，組成了文藝史上璀璨奪目的一串明珠。俄國這一階段的文藝創作，是近百年來人們研究的重點之一。

俄國的批判現實主義文藝形成於19世紀三、四十年代，五、六十年代走向繁榮，七、八十年代是其鼎盛階段。它延續時間之長，在歐洲為最。俄國批判現實主義的鋒芒針對俄國的封建農奴制，也涉及俄國正在發展的資本主義，它表現的社會生活比較廣闊，多方面地展示了俄國的社會狀況，對現實矛盾的揭露具有相當的深度，提出了許多重大的社會問題。俄國的許多文藝家出身平民階層，他們較易於接觸到俄國下層人民的生活，因此他們對俄國勞動人民的描寫，具有獨特的視角。

19世紀60年代，曾被人們稱作俄羅斯的「曙光期」。這時，俄國文學、音樂創作中批判現實主義的活躍，如一陣疾風，卷起了造型藝術的騷動。「巡迴展覽畫派」如母胎中成熟的嬰兒，順理成章地誕生了。

「巡迴展覽畫派」的宗旨是團結全俄羅斯美術家，為俄國民主藝術的繁榮，為普及俄羅斯民族藝術而共同奮鬥。巡迴畫派在其發展的過程中，重視理論體系的建立，重視俄國美術的民族性和思想性，在創作中力求以車爾尼雪夫斯基的美學原則「最美好的是生活」作指導。所有這些，在巡迴畫派代表人物克拉姆斯科依、列賓、蘇里科夫、希施金、雅羅申科等的作品中，得到了充分的體現。風景畫的成就在巡迴畫派中同樣令人注目。它擁有傑出的畫家群薩符拉索夫、希施金、艾伊瓦佐夫斯基、庫茵芝、波連諾夫、列維坦等，在歐洲各大風景畫派中獨樹一幟，成為一支足以和法國「巴比松畫派」以及歐洲其他各國現實主義風景畫流派相媲美的勁旅。

19世紀末20世紀初，俄國文藝界再現繁榮局面。這期間湧現出文藝巨匠們如契訶夫、高爾基、柴可夫斯基、夏利亞賓、葉爾瑪洛娃、斯鄧尼斯拉夫斯基等人，畫家中與他們齊名的有謝洛夫、弗魯貝爾等人。

這時期的巡迴畫派在經歷了20多年的歷程之後，創作隊伍已發生明顯變化，逐漸喪失了先前的活力，對新鮮事物缺少敏感。而這時歐洲的藝術運動卻很活躍，新的流派此起彼伏，在俄國畫壇同樣引起了強烈反響，主張形式美感和試圖在古俄羅斯和西方現代藝術中獲取創作資源的「藝術世界」應運而生。「藝術世界」力求團結俄國傑出的有影響的藝術家加入自己的隊伍，因此像列賓、謝洛夫、弗魯貝爾、柯洛溫、涅斯捷羅夫、阿爾希波夫等都參加過「藝術世界」的展覽或活動。

「藝術世界」之後，俄羅斯藝術經歷了強大的前衛思潮的洗禮，對後來的蘇聯藝術和世界藝壇都產生了重要的影響。

1917年，俄國美術進入蘇聯美術時期。

十月革命後的蘇聯美術，經歷了許多曲折和變化。傳統與反傳統、現實主義與現代主義、西化與民族化的藝術曾一度多元並存。30年代以後社會主義現實主義創作方法占主導地位，這使得創作面貌有時顯得單一，但也出現了不少大藝術家和很有新意的作品，如約甘松、傑伊卡、彼得羅夫-沃德金等。50年代以後，蘇聯文藝界思想日趨活躍，新潮湧動，創作很有生氣。許多著名美術家如普拉斯托夫、雅勃隆斯卡婭、梅爾尼科夫、莫伊謝延科、柯爾日夫、格里查依、特卡喬夫兄弟、薩拉霍夫等，都在這個時期嶄露頭角，引領新風。上個世紀90年代蘇聯解體之後，俄羅斯美術雖然經歷了很大的變化，但它現實主義的「根」仍在，仍有不少嚴肅的藝術家在探索，也有不少新銳出現。俄羅斯美術的前景是樂觀的。

guided by the concept that "The most beautiful thing is life", the aesthetics of Chernyshevsky. All of these were fully demonstrated in the artworks of its representatives including Kramskoy, Repin, Surikov, Shishkin, Yaroshenko, etc. The landscape paintings were also remarkable in Tour Exhibition School, including the outstanding painters Savrasov, Shishkin, Aivazovski, KyHHII, Levitan. They developed a school of their own among the various landscape schools of Europe, becoming a powerful force that could rival the French Barbief School and the realistic landscape schools of other countries in Europe. In the end of 19th century and the beginning of 20th century, the literature and art circles of Russia re-created the prosperity, during which came with the literary figures including Chekhov, Gorky, Tchaikovsky, Shalyapin, Maria Yermolova, Stanislavsky and painters like Serov, Vrubel, etc.

By the end of 19th century after the 20 years of development, The Society for Traveling Art Exhibitions had gradually been devitalized and lost the sensitivity to novelty. However, the art events in Europe were quite active, with new schools rising and arousing strong reactions for Russian art circles. In that way, the World of Art Movement, which focused on formal aesthetics and tried to obtain creation resources from ancient Russia and modern western art, came with the tide. The World of Art Movement made every effort to unite the outstanding and influential artists including Repin,

After the World of Art Movement, Russian art had experienced the baptism of powerful avant-garde trend. In 1917, Russian art entered the period of Soviet Union art.

The Soviet Union art after October Revolution experienced many tortuous and changes, with a long-term co-existence of the pro-tradition and contra-tradition, realism and modernism as well as westernization and nationalization. After 1930s, there came the domination of socialist realism, leading unitary into the creation while there were some masters with creative artworks like Ioganson, Deineka etc. After 1950s, the literature and art circles in Soviet Union enjoyed increasingly active exchanges with emerging new waves and vital creation. Many famous artists like Plastov, Yablonskaya, Milnikov, Moiseyenko, Korzev, Gritsai, Tkachov Brothers, Salakhov came to the forefront and took the lead during that period. Russian art had experienced great changes after 1990s, yet the root of realism still existed. The Russian art is optimistic with its future.

Russian art is the crystallization of Russian people's wisdom, taking important role in the world art history. Closely related to the people's life, it has the distinctive realistic spirit. Its special splendor is irreplaceable by any other national art and its glamour will be more appreciated by and inspiring to people as the times goes. Chinese audience has intimate feelings towards Russian art, which once did and surely will provide rich experience for Chinese artists and audiences to learn from.

Xu Beihong was personality making great effort to popularize Russian and Soviet Union art from 1930s to 1950s to China. In 1934, he was commissioned by the government to hold Chinese painting exhibitions in the five countries including France, Belgium, Germany, Italy and Soviet Union and gained great popularity in Soviet Union. In his later article The Popularization of Chinese Fine Art in Europe, he introduced with great passion the Soviet Union's museums, art circles.

After the foundation of People's Republic of China in 1949, the literature and art communities of China started to model the Soviet Union's art of socialist realism. Many literary theories and literary works of Soviet Union were translated into Chinese and its fine art was brought into China through various channels. In 1955, large-scaled fine art exhibitions of Soviet Union were held in Beijing and Shanghai, in which there were both the classical Russian masterpieces before October Revolution and the new creations of Soviet Union after October Revolution.

In the beginning of 1950s, Jiang Feng and Xu Beihong, leading characters in China's art circles acted as strong supporters to realistic art of Soviet Union. In particular, Jiang Feng, who had experienced revolutions and wars, highly appraised revolution and history paintings, showing great affection towards the Soviet Union's art of socialist realism. In the upsurge of learning from Soviet Union among all sectors of the society, the art communities took two measures to bring in the experience and achievements of Soviet Union's fine art.

Under the invitation of the Ministry of Culture of China and organization of China Central Academy of Fine Arts, the oil painter Maksimov and the sculpturer Klein Dukov teaching in the Surikov Art Institute in Moscow came to China to teach in the National Oil Painting Training Class (1955 - 1957) and Sculpture Training Class (1957 - 1959). The two training classes, especially the former, had a tremendous impact on Chinese art circles. The oil painters who studied in Maksimov's oil painting class were from China Central Academy of Fine Arts, Zhejiang Academy of Fine Arts, Luxun Academy of Fine Arts in Liaoning, Sichuan Fine Arts Institute in Chongqing, Guangzhou Academy of Fine Arts, Shanghai and Tianjin, including Feng Fasi, Hou Yimin, Wang Liuqiu, He Kongde, Zhan Jianjun, Jin Shangyi, Zhan Beixin, Wei Chuanyi, etc. In teaching the knowledge and techniques of oil painting, Maksimov focused on the basic study and creation, as well as the expression techniques of brushworks, textures and composition, especially in the ability to handle the structure. As for oil painting creation, it's more important to lead the students to experience the whole process of observing the real life, collecting the resources, thinking, conceiving, creating the sample manuscript to finalizing the painting. The creation principle of realism requires the unification of ideological content and aesthetics of the works. Since all the students came with basic knowledge and creation talent, they became the leading characters and backbones in teaching and creating in China's oil painting circles after two years of systematic training, playing great roles in the development of Chinese oil painting.

Sending students to Soviet Union for art learning was another important measure that the government took since 1952. The students were sent to Repin Academy of Fine Arts in Leningrad to study oil painting, sculpture, graphic art, stage art and art history. The young teachers and college students who had already had some prior knowledge before they went to study abroad became backbones in teaching areas in the academies of fine arts in China after five to six years of regular study.

From 1980s with the Reform and Opening-up Policy, the changing in the art trend made a great impact upon the art communities. The art model of Russia and Soviet Union met the grave challenges from photorealism, Wyeth School, abstract art, new realism and short-range realism, etc. It seemed that only the Rural Realism and Scar Art Movement were inextricably tied

俄羅斯美術，是俄羅斯人民智慧的結晶，在世界藝術史上佔有重要的位置。它與人民生活緊密的聯繫，鮮明的現實主義精神，它發出的特殊光彩，是任何別的民族的藝術不能替代的。它所具有的魅力，將會隨著時代向前推進，不斷為人們認識和讚賞，給人們以精神和藝術上的啓迪。中國讀者對俄羅斯藝術尤為親切，它曾經，也將會給我們藝術家提供可以借鑒的豐富經驗。

50年代，大力介紹俄羅斯、蘇聯美術的是徐悲鴻。1934年，當時他受中國政府委託，到法國、比利時、德國、義大利、蘇聯等五國舉辦中國畫展，展覽在蘇聯受到熱烈歡迎。後來在《在全歐宣傳中國美術之經過》一文中，他熱情洋溢地介紹了蘇聯的美術館、蘇聯美術界。

中國的文學藝術界把蘇聯的社會主義現實主義文藝作為自己的楷模。一些蘇聯的文學理論著作和大量的蘇聯文學作品被翻譯成中文，蘇聯美術也從各個管道被介紹到中國。1955年，在北京、上海舉辦了大規模的蘇聯美術展覽會。

50年代初，中國美術界的領導江豐和徐悲鴻，是堅定主張現實主義藝術路線和學習蘇聯的。尤其是經歷了革命戰爭洗禮的江豐，十分推崇革命歷史畫，對蘇聯社會主義現實主義美術尤感親切。在全國各界一片向蘇聯學習的熱潮中，引進蘇聯美術的經驗和成果。

中國政府文化部出面請蘇聯專家到中國講學，在中央美術學院組織全國油畫訓練班(1955-1957)和雕塑訓練班(1957-1959)。蘇聯政府選派在莫斯科蘇里科夫美術學院任教的油畫家馬克西莫夫和雕塑家克林杜霍夫到中國任教。這兩個訓練班，尤其是油畫訓練班，在中國美術界產生很大影響。參加馬克西莫夫油畫訓練班的有來自中央美術學院、浙江美術學院、遼寧魯迅美術學院、重慶四川美術學院、廣州美術學院以及上海、天津的一些油畫家，他們是：馮法祀、候一民、王流秋、何孔德、詹建俊、靳尚誼、譚北新、魏傳義等。馬克西莫夫側重於油畫基礎和創作兩個方面的傳授和指導。尤其注重訓練學生掌握造型結構的能力；讓學生體驗深入生活、搜集素材、醞釀、構思以及從小稿到定稿的全過程。要求作品思想性與審美性的統一。由於學員們原來就是一些有一定造型基礎和創作才能的青年油畫家，他們經過兩年的嚴格訓練，後來對中國油畫藝術的發展，起了重要作用。

派遣留學生到蘇聯學習美術，是中國政府採取的另一重要舉措。從1953年開始，派遣留學生去蘇聯學習美術。他們先後被派往列寧格勒列賓美術學院，分別學習油畫、雕塑、版畫、舞臺美術和美術史論專業。經過5-6年回國之後，在中國各美術院校的教學中起到了骨幹的作用。

從改革開放的80年代開始，日益變化的世界藝術思潮衝擊到美術領域，從此俄蘇美術的模式受到了嚴重的挑戰，一時間照相寫實主義、懷斯風、抽象主義、新現實或近距離寫實…似乎都是針對俄蘇模式的。當時只有鄉土寫實主義和「傷痕美術」，仍和俄蘇美術有千絲萬縷聯繫。當然，蘇聯美術也在變。在70年代後期，蘇聯畫界引進歐美新潮，畫風也在悄悄地變化著。中國在「85」美術新潮之後，許多畫家開始平靜而理智地思考中國美術的趨向，於是有人把目光轉向俄羅斯美術。90年代以來，在中國舉辦的俄蘇美術展覽，如「列賓及其同時代人畫展」、「俄羅斯美術百年巡禮」、「列維坦和同時代的風景畫家」、「特列恰科夫畫廊精品展」等幾個大型展覽，使中國觀眾激動不已。

在1991年已經解體，但俄羅斯聯邦共和國的藝術仍然十分活躍。事實上以前在蘇聯畫壇上起主導作用的是俄羅斯聯邦的畫家，正如剛過逝92高齡的畫家梅爾尼科夫所說，今天的俄羅斯「大樹還在，還是那塊土壤」。梅氏在1991年秋曾被邀請到北京、杭州等地講學，舉辦油畫教學班。早在50年代他曾訪問過中國，他的作品在國際上廣為人知。作為列賓美術學院的教授和創作室的主持人。他充滿現實主義情懷，又極具油畫美感的作品，受到中國美術家的歡迎。與此同時，近20多年來，中國公派或自費到莫斯科和聖彼得堡去學習繪畫和雕塑的學生為數也不少，他們是新世紀中俄藝術交流的使者。

俄羅斯、蘇聯美術對中國社會、中國文化界和藝術界的影響是廣泛和深刻的，美術作品和文學、音樂、電影、戲劇一樣，具有崇高的人文主義和人道主義思想，在50年代，我們從蘇聯這個視窗，接觸外國文化和藝術，使我們和世界的距離縮小了。更多人則通過俄羅斯美術作品，接觸和瞭解歐洲寫實主義的油畫體系及其技巧，因為俄羅斯藝術本質上也屬於歐洲體系。俄羅斯、蘇聯現實主義優秀作品中滲透著的人性的光輝，以及它們關注生活的現實品格，對中國藝術家們有很多啟發。他們在表現勞動者形象、歌頌光明和真善美方面所取得的探索成果，正可供中國藝術家借鑒和學習。

註：文章經本人同意，由山藝術文教基金會提供，轉載自《黑土地》圖錄一書。

to Russian and Soviet Union's art. Meanwhile, the Soviet Union's art was undergoing changing as well. In the late 1970s, new waves of Europe and America art were brought into the Soviet Union and its style of art were slowing changing. As in China, after the New Art Wave in 1985, many artists started to think about the trend of Chinese art with ration, and some of them turned to Russian art again. Chinese audience were quite excited to the Russian and Soviet Union's art exhibitions in China including the Exhibition of Repin and the Generation, Tour Exhibition of Russian Art of One Hundred Years, Landscape Paintings Exhibition of Levitan and Its Time, Trechakov's Art Gallery Collection, etc. Despite of the disintegration of the Soviet Union in 1991, the art of Russian Federated Republic remained active in China. As a matter of fact, it was the artists of Russian Federated Republic that dominated in the Russian art of Soviet Union; as painter Milnikov said, Russia "still exists as a big tree with the same soil". Milnikov was once invited to give lectures and training classes on oil painting in Beijing and Hangzhou in 1991. He visited China in 1950s and was popular with his artworks worldwide. As professor of Repin Academy of Fine Arts and moderator of the studio. His artworks, realistic with freehand-like beauty are quite popular among Chinese artists. Meanwhile, in the last twenty years, there have been many students being sent or going at their own expense to Moscow and St. Petersburg to learn painting and sculpture, becoming the messengers in communication between Chinese and Russian art in the new times.

Art of Russia and Soviet Union has placed vast and significant influence to Chinese society, culture and art. Like literary works, music, movies and dramas, and with the noble humanism, artworks have nurtured and educated generations of people and played important roles in cultivating people's personality and aesthetics. In 1950s, we got in touch with the foreign culture and art through the window of Soviet Union thus shortened our distance with the world. Many of us get to know and understand the system and techniques of European realistic oil painting through Russian artworks, as the latter belongs to the European system in nature. The masterpieces of Russia and Soviet Union, full of flame of humanity and concern to the real life, have inspired a large number of Chinese artists. The exploration of and achievements from expressing the laboring figures and appraising the light, truth, good and beauty have provided a lot for Chinese artists to study and learn from.

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Land of Fertility – Exhibition of Russian Paintings

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History and Destiny

There seems to be a mysterious force pushing me toward the exhibition entitled, Land of Fertility – Exhibition of Russian Paintings, propelling me to share my thoughts about Russian art. Despite the cultural chasm between different parts of the world, the humanity and human emotions represented in art are universal.

As an expatriate artist in Russia after Taiwan's lifting of the martial law, I followed the footsteps of pioneering masters in the pursuit of modernity in oil painting and formulated my own thoughts about Russian art in the process. While clarifying its context and courses of development allows me to soak up the nutrients and lessons found within, I also take this opportunity to submit my subjective views to history and put them up for the reference and criticism of those to come. This essay not only serves as recommendation for the exhibition, it is also a record of my fortunate encounters with the genius and talent of the Soviet artist community.

Overcoming Mountains: Mountain Art Foundation of Culture and Education

The exhibition entitled, Land of Fertility—Exhibition of Russian Paintings, staged by the Mountain Art Foundation of Culture and Education, has just finished touring in Beijing, Hubei, Shenyang and Chongqing and is finally returning to Taiwan. As a private institution, the Mountain Art foundation has been a trailblazer in the tireless investment and promotion of Russian artworks since the dissolution of the Soviet Union in 1993, building up a collection that excels in both quality and quantity. This time, oil art lovers in Taiwan will be treated to a rare feast for the eyes with the foundation's contribution of over a hundred masterpieces of Russian oil paintings.

Exchange in the Art of Painting between the Russia, China and Taiwan

The Republic of China (Taiwan), the People's Republic of China (China) and the Russia form an intricate and contradictory triangle of relationships. They are close geographically yet far apart culturally; they are close-knit in theoretical systems yet distant in substantial terms. Neorealism, Revolutionary Realism and Proletariat Realism in modern Chinese painting history all found inspiration in Russian art and yet have inseparable ties with Taiwan and China.

The Intertwined Destiny of Three Generations

Russian art was once highly praised by the Chinese art community, and the two countries enjoyed close cooperation in the cultural sphere. In the 1950s, China's Ministry of Culture extended an invitation for a visit to Alexander Mikhaylovich Gerasimov (1881-1963), chairman of the

黑土大地—俄羅斯繪畫展

馬曉瑛

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歷史與命運

冥冥之中似乎有一股力量，推著我與「黑土大地——俄羅斯繪畫展」相遇，與諸位聊一聊俄羅斯美術。儘管地球南北橫互著巨大的文化差異，藝術裡的人情、人性卻是相通的。

我自己做為台灣解嚴後的留俄畫家，承接前輩藝術大師追求油畫的現代化，對於俄國藝術不能沒有自己獨特的見解，一方面釐清脈絡與方向，以便吸取營養與教訓，另一方面把我個人主觀的見解交付歷史，供後人參考批判，並記錄我有幸貼近蘇聯天才畫家們的光華與風采。

<山藝術文教基金會>的披荊斬棘

<山藝術文教基金會>主辦「黑土大地—俄羅斯油畫巡迴展」，歷經了北京、湖北、瀋陽、重慶等地，終於回到台灣。<山藝術文教基金會>以民間機構的角色，在1993年蘇聯解體時扮演一支前線隊伍，長期深入俄羅斯藝術作品進行投資與推廣，建構一批質量俱佳的收藏體系。這次提供百餘件俄羅斯油畫精品，為台灣熱愛油畫藝術的朋友提供一場珍貴的視覺饗宴。

俄羅斯、中國、台灣的繪畫藝術交流

出於歷史淵源，中華民國(台灣)、中華人民共和國(中國)、俄羅斯，三個地區之間有著「既近又遠」(地理近、文化遠)、「緊密又疏離」(體制接近、實質疏遠)的矛盾三角關係。近代中國油畫史上出現「新寫實主義」、「革命現實主義」、「無產階級的寫實主義」，源自於俄羅斯藝術的啟發；而另一方面台灣又與大陸有著無法切斷的臍帶關聯。

三代人的命運交織

中國美術界曾經非常推崇俄羅斯美術，兩國在文化領域有著密切的合作。1950年間，中國文化部邀請蘇聯美協主席兼美術學院院長蓋拉西莫夫(Alexander Mikhaylovich Gerasimov, 1881-1963年)到中國訪問，開啓中、俄美術交流史，之後蘇聯派遣畫家馬克西莫夫(Konstantin Malsimov, 1913-1993年)到北京中央美院舉辦為期兩年的油畫訓練班，學員由全國美術院校挑選出一批傑出的畫家成為「馬家班」班底，他們分是：全山石、李天祥、羅工柳、詹建俊、靳尚誼…等，這群著名畫家是近代中國油畫的骨幹。繼