彩繪台灣的烏克蘭藝術家

伊凡·葉何羅夫緣結在台

Painting the Taiwanese Countryside —Ivan Yehorov

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牽引藝術家伊凡・葉何羅夫從逾8,000公里外的烏克蘭來到台灣的，是他與台灣女子林秀娟的姻緣。自此，這位棕髮碧眼、輪廓深邃的斯拉夫友人，將紅磚老屋、寺廟、香蕉、稻穗等，這些極富台灣意象的元素收入他的畫布，爲台灣的鄉村風光留下一張張印刻在腦海中、久久不忘的紀錄。

走進伊凡與林秀娟位在台中龍井東海藝術街的住家，格局與一般民家別無二致，唯一不同的是木門用彩筆妝點了玫瑰與綠葉，一幅幅風景畫作錯落有致掛在牆上，還有一塊塊堆疊接近天花板

Ukrainian artist Ivan Yehorov moved 8000 kilometers to Taiwan thanks to his marriage of destiny to his Taiwanese wife, Marie Lin. Once here, Yehorov, a friendly Slav with brown hair and deep-set blue eyes, brought elements representative of Taiwan, such as old red-brick homes, temples, bananas, and fields of ripening rice, into his work. His paintings leave deep impressions of the Taiwanese countryside in people's minds.

Arriving at the home of Ivan Yehorov and Marie Lin on Donghai Arts Street in Taichung's Longjing District, one finds a rather typical Taiwanese residence. The roses

的畫板，從空間氛圍可得知這家的主人是如此沉浸、優遊在藝術之中。

繪畫是志業

1968年出生的伊凡，故鄉在烏克蘭西部溫尼薩省楊波鎮，隔聶斯特河與摩爾多瓦共和國相望。溫尼薩省是烏克蘭的農業重鎮，伊凡成長於農村，接受大地的洗禮，造就他對大自然敏銳的感知與對其無盡的禮讚。

從小即展露繪畫天份的伊凡，一路接受完整的藝術教育，16歲即爲百貨公司設計商業櫥窗。之後，他身兼藝文經紀與畫家之職，藉由工作之便走遍俄羅斯各地，成爲畫家創作的養分。

1980年代的蘇聯，尚不時興電腦繪圖、大圖輸出，多數的商業設計、廣告招牌還是倚賴大量的人工繪製，伊凡正逢其時，練就深厚的技巧與基礎。再加上在莫斯科擔任文宣兵時期，繪製許多政治人物肖像，也爲他日後肖像畫打下基礎。

另類的傾城之戀

伊凡與林秀娟相識在如今已解體的蘇維埃社會主義共和國聯盟的末期。

1990年，林秀娟與丹麥朋友環遊世界，到了簽證超難到手的蘇聯，她憶起，當時蘇聯對外接觸不多，舉目都是俄文，幾乎沒有人會講英文，就算她是外文系畢業，自助旅行經驗豐富，也苦無用武之地。就在不知何去何從的時候，林秀娟遇上了當時在莫斯科工作的伊凡，伊凡自告奮勇地當起導遊。兩人從問路相識，之後再進展到書信交往。

兩人情感穩定發展，但外頭的時局已遭逢重大變化。1991年，當時最大的共產國家蘇聯解體，同年，伊凡的故鄉烏克蘭也宣布獨立。兩人一路走來，旅遊、停駐的地點，當初曾在護照上留下章戳的單位，有些都人事已非，但兩人繼續攜手相伴，從莫斯科走到台灣，落腳台中清水，成了家，有了孩子，讓他們倍加小心地呵護著這個得來不易的家園。聽著他們的歷程，讓人想到，這樣的故事彷若是另類的「傾城之戀」了。

林秀娟拍下的少年伊凡，金黃色的麥田和湛藍的天空是烏克蘭國旗的顏色。（烏克蘭繪畫藝術提供）
A photo of the young Ivan Yehorov taken by his wife, Marie Lin. The golden yellow of the wheat fields and the blue of the sky are the colors of the Ukrainian flag. (courtesy of Art of Ivan Yehorov)

伊凡筆下與家鄉相似又陌生的鄉村景觀。（烏克蘭繪畫藝術提供）
A landscape by Ivan of his hometown here in Taiwan. The vista is at once both familiar and exotic to him. (courtesy of Art of Ivan Yehorov)

and leaves drawn with colored crayons on the wooden doors are the only obviously unusual feature. Inside, landscape paintings are hung here and there on the walls, and stacks of painted canvases rise nearly to the ceiling. One can sense that the residents of this space are free spirits immersed in the realm of art.

A professional illustrator

Ivan was born in 1968, in Yampil in Ukraine's Vinnytsia Region, across the Dnister River from the Republic of Moldova. Vinnytsia is an important Ukrainian agricultural area, and Ivan grew up in a farming community, amid the rich blessings of the land. It gave him a sensitivity to and deep reverence for nature.

Showing a talent for painting from a young age, he received a comprehensive education in the fine arts. At 16, he started his career by designing display windows for department stores. He then became an agent for performing artists, as well as a painter himself. In those capacities he traveled throughout the Soviet Union, and his experiences nourished his creativity.

In the USSR of the 1980s, artists and designers weren't illustrating with computers yet. Creating commercial designs and advertising signs and posters was still labor-intensive work mostly done by hand. All that practice gave Ivan a deep grounding in technique, which has served him well as a painter. What's more, during his military service he spent some time drafting portraits of political figures. That experience likewise provided a good foundation for his later portraits.

伊凡自畫像。（烏克蘭繪畫藝術提供）
A self-portrait. (courtesy of Art of Ivan Yehorov)

畫家長久的凝視：清水

1996年，伊凡與林秀娟在台結婚定居，伊凡隨著妻子移居故鄉台中清水，清水小鎮也因此成爲他筆下常見的主題。

他記錄了尙沒沒無聞的高美濕地，那時候還沒有架高的木棧道，沒有風力發電的巨大風扇，僅有八角形的燈塔、守護漁民的媽祖廟、崗哨和在海邊覓食的白鷺鷥、候鳥，一副悠然恬靜的影像，讓人心嚮往之。20多年來，他畫了40多幅高美濕地，四季、晨昏都有他對高美濕地深情的凝視。

「你知道高美濕地哪個角度最美嗎？」林秀娟問。「是走上濕地，回望故鄉的那一眼。」伊凡這回眸的一眼，是很少人取的角度，卻蘊含著台灣獨有的風情。

清水依山傍海，山腳下還留著一排老房子，不時有火車經過，巷弄邊結實纍纍的石榴樹、池塘裡粉嫩的睡蓮、這些都被伊凡邀請進入他的畫布。

伊凡的畫作乍看之下，鮮少人會知道這是外國人筆下的台灣，林秀娟從旁觀察，「我覺得伊凡很難得的地方是，他不會強加自己的觀念在事物上，他反倒是去配合台灣。」

或許就是因爲很努力地生活在此，把自己融入當地，才能夠發現鮮黃的絲瓜花搭上紅磚的老房子，眞的絕配；還有那一顆顆渾圓飽滿的西瓜躺在沙地上，帶給人的幸福感；豔黃的油菜花彷彿用盡生命力氣綻放，一如它化作春泥護花的使命；序列略爲不整的翠綠秧苗田，還有旁邊一株已成熟幾近垂墜觸地的香蕉樹，這些很「台灣味」的景色，卻是由一位來自烏克蘭的畫家爲我們記錄下來這台灣鄉間純樸卻逐漸消失的景色。

伊凡作畫方式像是印象派的畫家，在戶外寫生，以生活中平凡事物爲描繪對象，並在畫作中記錄下不同時間的光影變化。他的畫風經歷了由少年時期的超寫實派，繼而轉進印象風，再走進寫實純然畫風（Nature Minder）。他的創作不刻意迎合市場喜好，常常就是躲在原野角落靜靜畫

伊凡與林秀娟在莫斯科相識，落腳在台灣，一路相伴。
Walking the road of life together, Ivan and Marie met in Moscow and settled down in Taiwan.

（左圖）豐富的色彩是伊凡生命中的不可或缺。
(facing page) Ivan can't live without rich and vibrant colors.

Love in a fallen city, 1990s style

Ivan and Marie met in the Soviet Union shortly before its fall.

In 1990, Marie Lin and some Danish friends set off on world travels and arrived in the Soviet Union, a place for which it was difficult to obtain a visa. Back then people in the USSR had little contact with the outside world, she recalls. Everywhere you looked, you saw Russian, and hardly anyone even spoke English. Although she had a foreign-language degree and much experience traveling by herself, all that was little help in the USSR. At a particular moment of confusion, Marie met Ivan, who was then working in Moscow. He volunteered to be her tour guide. From that meeting prompted by her asking for directions, they became pen pals.

As their romance blossomed, the world was changing. The Soviet Union, which had been the world's largest communist country, disbanded in 1991, and that same year Ukraine declared independence. Many of the agencies named on stamps in their passports from those years no longer exist. But the two continued their lives hand in hand, moving from Moscow to Taiwan, and settling down in Taichung's Qingshui, where they had a child. The difficulties they faced in establishing their home have led them to treasure it all the more. When people hear their story, they can't help but regard it as an updated version of *Love in a Fallen City* by Eileen Chang.

A painter's long gaze upon Qingshui

In 1996 Ivan and Marie married and settled down in her hometown of Qingshui. Consequently, that town became his main subject as a painter.

He made a visual record of the then little-known Gaomei wetlands. There were no boardwalks back then, and no wind turbines generating electricity. There was just the old eight-sided lighthouse, a temple to Mazu, and a military sentry post, as well as egrets and migratory birds foraging along the shore. The unhurried, peaceful images of the wetlands he captured in his paintings evoke a wistful sense of longing. Over two decades, he painted more than 40 pictures of the Gaomei wetlands in all four seasons and at all times of day.

"Do you know which perspective there is the most beautiful?" asks Marie. "It's the view from the wetlands looking back toward the old town." Ivan's take on Gaomei is a view that few have captured, but it's one of Taiwan's unique landscapes. Qingshui faces the sea with its back to the hills, and at the foot of the hills there is a row of old houses, where a train passes from time to time. All of these elements feature in Ivan's paintings.

At first glance, few would guess that Ivan's paintings of Taiwan are by a foreigner. "I think what's unusual about Ivan is that he doesn't try to force his own conceptions onto his work," observes Marie. "He takes Taiwan as it is."

Or perhaps it is only because he was diligently working here and striving to adapt to his locale that he was able to

下他心中美好的台灣意象，忠於心中所感而畫。造型僅簡單的勾勒，不經修飾，畫家用了奔放的色彩，恣意在畫布上張揚他的感受，如怒放的朱槿、熟透的稻穗、張狂的海濤。

伊凡筆下的景物，反應生命中的際遇、走過的地方，找到寄心天地一角，那份台灣特有的原野氣息也吸引來自瑞士、美國、荷蘭、日本等地的朋友收藏。

繪畫也排解他的思鄉之情，「把自己融入這個環境裡，熱愛這裡的自然景觀，就不會覺得思鄉那麼嚴重了。」伊凡說。

伊凡的筆下富含台灣味，一顆顆渾圓的西瓜，帶給人滿滿的幸福。（烏克蘭繪畫藝術提供）
Ivan's art is infused with a Taiwanese flavor: What joy is conveyed by these round melons! (courtesy of Art of Ivan Yehorov)

敬「自由」

當年，林秀娟在蘇俄旅行時，常被誤認爲哈薩克人，她在德國寄宿家庭的乾爹常常誤指海南島爲台灣；如今，陸地的那一端對台灣的認識仍然幾稀。伊凡和林秀娟努力成爲兩地互動的橋梁，介紹台灣讓更多人認識。伊凡在台灣的故事曾上

discover that bright yellow loofah blooms make such a beautiful match with old red-brick houses. Then there are those plump watermelons growing on sand that engender such a sense of joy, and those bright yellow rape flowers seemingly expending every last bit of their energy, as if knowing that their mission as a cover crop is to protect the spring mud. And there are slightly meandering rows of green rice shoots, and off to the side a banana tree with ripened fruit weighing it down nearly to the ground. Though painted by a Ukrainian, these landscapes are bursting with "Taiwan flavor" and record the simple life in Taiwan's countryside—one that is gradually dying out.

Ivan's painting style is largely impressionist. As for his subjects, he looks to nature, along with the casual beauty of daily life. His paintings record the changing light and shadows of different times of day. His journey as a painter moved from the super-realism of his youth gradually toward impressionism, and then recently once again toward a more realistic style as he has become a self-described "nature minder." His paintings do not cater to the whims of the marketplace. He often sits in a corner of a field and paints images of the beautiful Taiwan in his mind, which have a fidelity only to the feelings of his heart. Eschewing over-perfectionism, he renders the simplest of outlines, to which he adds vibrant color as he conveys his emotions through exuberantly blooming hibiscus, lushly ripe ears of rice, and brash sea waves.

Painting has soothed his homesickness: "Immersing myself in the environment here and coming to passionately love it has made my longing for home less severe."

伊凡常躲在原野角落，靜靜畫下他心中美好的台灣意象。（烏克蘭繪畫藝術提供）
Ivan often finds a quiet spot outside to capture beautiful images of Taiwan. (courtesy of Art of Ivan Yehorov)

Respecting "freedom"

Back when Marie was traveling through the Soviet Union, she was frequently mistaken for a Kazakh. Likewise, the father of her host family in Germany would often mix up Taiwan with Hainan Island. People in Ukraine still have very limited knowledge of Taiwan even today. Ivan and Marie have worked hard to become a bridge of understanding between these two places, so that more people can gain a better understanding of Taiwan. Ivan has been profiled in Ukrainian print media, and his story has even been covered on television there. In Taiwan he has put on several painting exhibitions with a Ukrainian theme, such as the "Golden Ukraine" exhibition at the Kaohsiung County Cultural Center in 1998, his "Ukraine My Homeland" solo show at the Changhua County Cultural Center in 2003, and his "Memory over Ukraine" solo exhibition at the Hsinchu City Art Gallery in 2012. Taiwanese have also gained a perspective on their own homeland through the eyes of this Ukrainian painter, thanks to his "Qingshui Through the Eyes of a Ukrainian Painter" show at the Taichung City Seaport Art Center in 2000, and his "Heart of Taiwan" solo exhibition at the Tainan Cultural Center in 2018. Through the medium of painting he is helping people to gain better understandings of each other across geographic and cultural divides.

We visited Ivan on his birthday, and he offered us a simple, healthy meal of brown rice, a salad, shrimp and chicken soup. A discussion about food led to the issue of genetically modified foods before talk turned to Ivan's paintings of old houses and his hopes for Taiwan. Ivan believes that the people of Taiwan should show more care for its natural ecosystems and for preserving traditional buildings. The bars over the windows of many of Taiwan's residences made a big impression on Ivan when he first came here. In his estimation, windows should able to swing freely open. In Ukraine only the wealthy put bars over windows to secure their spaces. There are interesting cultural differences between the two places.

過烏克蘭平面媒體，也有電台拍攝他的故事。他在台灣辦過數次以烏克蘭爲主題的畫展，如1998年在高雄縣立文化中心的「金色烏克蘭」個展、2003年彰化縣立文化中心的「我的烏克蘭」個展、2012年新竹市立美術館暨開拓館「心寄烏克蘭」個展。台灣人也透過這位烏克蘭畫家的眼，重新看見自己的故鄉，2000年清水台中港區藝術中心「烏克蘭畫家眼中的清水」個展、2018年台南市立文化中心「台灣心美」個展。以畫爲媒介，讓兩地人民對彼此有更深入的認識與了解。

採訪當天正是伊凡的生日，伊凡招待我們簡單的飯菜，胚芽米爲主食，佐沙拉、蝦子和雞湯，吃得簡單、健康。從飲食聊到糧食基因改造的問題，再從伊凡畫的老屋聊到他對台灣的期許，他認爲台灣人該對生態多付出一些關心，對傳統老屋的保存多一份眞情。伊凡對台灣的初印象，是家家戶戶都裝設的鐵窗，在他看來，窗子該是自由開放的，在烏克蘭是有錢人家才用鐵窗把空間鎖起來，兩地人的所想所思足見差異，卻也有趣。

這個家庭生活得很簡單，用中文、英文、俄文三種語言交雜溝通，聊天的話題天南地北都通，物質條件要求不高，但精神層面富足。伊凡的興趣很廣，母親是廚師，他也跟著學了一手好菜，他會去撿拾漂流木，做出可愛繽紛的手工藝品。聊得愉快，伊凡拿出自己釀的花酒，舉杯小酌。心情高興了，哼了兩句，他的聲音雄厚嘹亮，想必也是歌唱能手。

多才多藝的他，人生因爲遇見林秀娟而有了大轉彎，選擇定居台灣。烏克蘭獨立後，伊凡仍在莫斯科工作，卻被視爲外國人，薪資縮水，生活費又高漲，再加上國家經濟蕭條，烏克蘭人散居歐洲各地工作的情況很常見，所以選擇定居在台灣，林秀娟解釋著，伊凡從旁補上一句：「Freedom」。

在台灣23年了，台灣成爲他第二故鄉，拿到台灣身分證，成爲正港的台灣人。台灣各方面的進步他看在眼裡，自由的空氣是台灣不可交換的底線。

「再一杯嗎？」伊凡邀我們再次舉杯，花酒的香氣迷人，一口入喉感覺醇和，這一杯，就敬台灣的「自由」吧！ □

台灣成為伊凡的另一個故鄉，他用繪畫記錄台灣的美。
Taiwan has become a second homeland to Ivan, who uses paint to record its beauty.

This family has a simple lifestyle and communicates through a mix of Chinese, English and Russian. They don't have high material demands, but they live on a rich spiritual level. Ivan has wide-ranging interests. His mother was a chef, and he learned how to prepare several dishes from her. He can take driftwood and turn it into cute and colorful handicrafts. Happily chatting, Ivan brought out some home-brewed flower wine to make a toast. He was in good spirits that day, and he sang a few lines of a song. His resonant voice gave the impression that he is quite the singer too.

This multitalented man experienced a big turn in his life when he met Marie and decided to move to Taiwan. After Ukraine gained independence, Ivan, who was working in Moscow, became regarded as a foreigner there. As the cost of living there rose, his salary was cut. Meanwhile, Ukraine fell into a severe depression, such that many Ukrainians left to find work in various European nations. That's why Ivan decided to leave for Taiwan, explained Lin. To that explanation Ivan added one word: "Freedom."

Ivan has been in Taiwan for 23 years, and the island has become his second home. With a Taiwan identity card, he has become a genuine Taiwanese. He has witnessed the island's progress on all fronts, and he regards the air of freedom in Taiwan as something that is sacrosanct and nonnegotiable.

"Another?" Ivan invited us to raise our glasses again. The wine went down smoothly, and its aroma was enchanting. We toasted to freedom! □

(Cathy Teng/photos by Chuang Kung-ju/ tr. by Jonathan Barnard)