

冯炳文

岭南水乡系列油画集

FENG BINGWEN

*The Collection of Oil Paintings
of the Pearl River Delta*

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長城藝術出版社
THE GREAT WALL OF ART PRESS

1992.2015

223.8/2

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佛山市顺德区文化艺术发展中心
Shunde Culture & Art Development Center of Foshan



监 制：冯炳文

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出 版：长城艺术出版社有限公司

香港中环域多利皇后街 4 号利隆大厦 3 楼 302 室

电话：852-25282161

印 刷：广州市番禺锦云彩印有限公司

开 本：889mm×1194mm 1/12

印 张：9

版 次：2015 年 6 月第 1 版 2015 年 6 月第 1 次印刷

印 数：1-1000 册

书 号：ISBN 978-988-14296-4-3

定 价：180.00 元

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油画色彩的魅力

冯炳文油画导读



图 1、澳大利亚风情之二
Picture 1, Landscape of Australia II



图 2、鲁迅在广州的故居
Picture 2, Home of Lu Xun in Guangzhou



图 3、艺术与克隆
Picture 3, Art and Clone

绘画色彩的魅力，各自精彩，各画种的色彩展现不同的面貌。水彩画，淋漓尽致；版画套色，铿锵有力；中国画，虽然“随类赋彩”，也会随墨色的变化而色彩也变幻无穷；油画，更是色彩的大宝藏，透明的画法，层层罩染，浑然天成；直接画法，笔含多色，光色自然切合；点彩画法，朦朦胧胧，如幻似真；印象色彩，写意抒情，光谱诸色，点石成金……色彩的魅力在油画的领域里发挥到极致。东西方的油画家们各施各法，或取一二，或取数枝，驰骋画坛，各领风骚。

我国油画，北方的风格气势磅礴、厚重沉稳，南方的风格精巧细致、丰姿绰约，姹紫嫣红。这可能与自然环境，人文环境有关吧。炳文君的油画，也算是广东油画色彩灿烂的一枝，多彩绚烂，婉约微薰，以致同行击掌，观者赞叹。笔者就炳文君油画，展开关于油画色彩魅力这个课题，并读懂他的油画。

油画色彩魅力中的“调”

冯炳文油画的魅力，在于作品中展现各种不同的“调”。油画色彩的调，包含着对象（风景画）季节性的调，光源色引起的调，还有根据画面的需要和画家自身的爱好，经验以及习惯而带有更多主观性的“调”。从画家冯炳文廿年来所表现出来的几个阶段色彩追求，可以看出色彩的“调”的变化过程。上世纪九十年代初，炳文从澳洲归来，画了一批南半球风景，真实的强烈的色彩展现了这个时期风景油画色彩的魅力，热烘烘的暖色调充满画幅（图1、澳大利亚风情之二）。九十年代后期，冯炳文又转向到银灰色调的探索，希望走出直接画法写实色彩的领地。银灰色调给油画带来了那种谧静、幽深的色彩魅力（图2、鲁迅在广州的故居），开始了画家逃离真实写照而走向主观色彩追求的新一页；银灰色时期的主观色彩，由于未能找到适合自己的题材内容和表现的对象，很快地进行了自我淘汰。第三阶段，新的古典画法依托着画家超强的绘画写实功底，在创作中发挥出淋漓尽致的艺术效果（图3、艺术与克隆），从此，炳文君的油画掌握了伊维尔等技法，又吸收了魏斯的“尽精微”艺术效果，而开始降低冷暖对比的“降调”表现手法，把“形”提高到绝对的高度，把色彩“降”到自然的地步，也就是说，冯炳文这段时间油画色彩的魅力表现在精准、微妙，甚至令人感到这色彩都不知道是如何“整”出来的境地。无论是作画的程序、工具、手法都使人捉摸不透的那种神秘感。神秘感是油画色彩魅力的一种高度，如图3《艺术与克隆》中，画面中女孩的毛衣、提琴等物象，因服从画面的某种需要，色彩已经“不见”了……这个阶段，炳文的油画进入一个从“有色”到“无色”的境界。然而，画家并没有将画面的色彩停留在这个阶段（不满足是艺术追求和发展的一个原动力），又开始捉摸出一种新的色彩表现方法。

新世纪开始，画家重新寻找油画色彩的力度，从（图4、金秋十月）开始，开启了以较鲜明的，多层重叠的“多彩”画法，令画面的色彩进入一个“黑白鲜灰补”五大色系组成的视觉冲击力的阶段。或许，这就是画家色彩方面的第四次“蜕变”吧！

一个“善变”的画家，应该是对艺术追求的“狂热”者（还有一种是“不变”的执着者）。新世纪第十个年头伊始，炳文君的油画又来一次大变身，将油画色彩又一次“回归”，回归至平淡。如（图5、水乡的早晨），诚然，此平淡而非彼平淡，第三阶段的“平淡”是绝对服从于画面的造型，第四阶段的“强烈”是画面的需要，第五阶段则是将“降色”或“变色”服从于“情调追求和带写意趣味”的新画法。画家将作品中的许多色块，如天空、建筑物、田野、山峦、还有树，各种的色彩作重新的处理。用“写”的手法自然而然地表现出来。画家充分调动了“降色”和“变色”手段，以平淡的色彩关系展现

作品的魅力,这是对直接画法和装饰画法中加强色彩的冷暖的反叛,从色彩学的角度来看,这也是一次从“有法”到“无法”的升华。

油画色彩魅力中的“笔”

传统中国画中特别讲究笔墨,强调笔法,强调用笔中钩、皴、点、染、擦,强调枯、润,强调起、伏、止、颤、断和重叠等。而油画中的用笔,也是有章可循的,推、拖、摆、叠、点、擦、钩、触等等。油画色彩的魅力、不止于用色,也看重于用笔。炳文的新油画,充分体现了吸收中国画用笔的精华,结合油画色、油、色膏的特性做出了可喜的探索(图6、农家的菜园地(之五))。

画家在作品中,突破了西洋绘画中传统的单一笔触,用大笔触刷出大面积的天、水和大面积建筑墙面,同时保留较厚的色层,通过笔触的走向和变化,充分表现物象的空间与质感;用中锋笔触表达物象的暗影、门洞、瓦面和树林;配之以小而长的用笔刻画细部,将重色线体和亮色线体十分精确地融入物象之中,挺拔的树干,综错的枝丫,电杆竹篙,篱笆铁门,堤岸石阶,船艇渔具,瓜棚盆栽,菜田凉棚……具象的“形”变成了可视的色与笔。“写”出来的画面令人脱离了自然来欣赏作品本身。色,本身又被放“淡”了!

油画与水彩画不同,它充分运用油画颜料的可塑性和立体感,有机地溶入物象的材质肌理中,更具色彩的表现力,更显色彩的魅力。用笔,是画家在选取描绘对象时的精心策划,寻找生活中的点、线、面,寻找它们的对比关系,互衬关系。有经验的画家还会设计好绘制的程序,因为油画的覆盖特点而采取空间前后的阻隔和堆叠,预留或补充用笔的艺术效果(图7、逢简印象(之十一)),画家冯炳文驾轻就熟地做到了。一气呵成,笔法准确生动,使色彩在不同的空间层次中,在不同物象的衬托中,展现其油画的魅力。

油画色彩魅力中的“细节”

油画中的细节,是作品生命力的所在,它的色彩,除了准确地表现该细节的形之外,它还承担着色彩的效果之“点睛”作用,它可能是黑白对比的强调,也可能是周围色块的补充,它可能是主要部件的对比色,也可能是调和几个色块的和谐色。

风景油画中的细节色彩,通常体现在画中的线与点。硬质线状物,如灯杆、栏杆、木架、竹棚、篱笆、铁闸、船舷、桅杆、划桨、树干、树枝等。软性线状物,如电线、绳缆、藤蔓、波光、水纹等。缝隙线状,如石缝、瓦缝、砖缝、板缝等,都是线性细节,用笔或硬、或软、或流畅、或顿挫,用笔可勾勒,可挤压成线,也有重色底压浅色色块在中间留线,也可以用笔杆尾刮出底色白线等(图8、河边的民居)。

体现色彩细节,线之外是点,色点是油画家如同国画画家点苔般重视的手法。国画的色点较为程式,油画则是不同的物象采取不同颜色的点状笔触。点状的颜色,在画面中起“丰富”的作用,起“补充”的作用,还有起画龙点睛的作用(闪动的色点)。

炳文画风景,善于寻找“点”,远树点、近树点、叶点、花点、石点、泥(坑)点、破烂点、水渍点、光斑点、水闪点、浮萍点、动物点、人物点、晾衣点……不一而足,点与线结合,造成画面细节的生动效果。点与线,是非常“巧”的东西,画画的时候要心中有数,要调动画家自身驾驭疏密聚散的功力,同时也要掌握画线的定力。

油画风景写生,人们常常忽略“细节”。首先在选景的时候,没有把有细节的物象



图4、金秋十月
Picture 4, Golden Autumn of October



图5、水乡的早晨
Picture 5, Morning of the Water Village



图6、农家的菜园地(之五)
Picture 6, Vegetable Garden of Peasant Family (5)



图8、河边的民居
Picture 8, Folk House Alongside the River



图 7、逢简印象（之十一）
Picture 7, Impression of Feng Jian (11)



图 9、消逝中的故园
Picture 9, Gone-away Home

安排在画面较显著的位置，所以就无从对细节的刻画，更难寻找细节的色彩。如没有前景的画面，又或者大块色（如墙面）中没有细节的出现等。

色彩的点，油画可以运用较厚的颜料来画，面线则可用较稀的颜料，以利画面线型的流畅与利索，在冯炳文的油画中完全可以找到答案。在（图 9、消逝中的故园）一画中，细节起到了十分重要的作用。当然，构成的奇特性，倒影的安排也使画面的光、色、质效果的交织，充满了奇特和令人耳目一新的感觉。

油画写生的现场感和色彩魅力

油画写生，是画家纪录、找寻和发现美的重要手段，沉浸于写生，是对生活美的追求。冯炳文的写生，将美的追求和美的享受融为一体，近年的一组珠三角水乡写生更显突出。这组油画写生，涉猎面较广，三角洲的水巷、带小码头的房子、旧祠堂、堆甘蔗壳的旧船、古老的庭园、村边的菜地、带枪眼的镗耳屋、运沙石的船、朝阳映照的小楼、撑着凉棚的村头小屋、有木栅栏的杉皮房子、古老的石牌坊、带连廊的园林、古老的大门、瓜棚、晒谷场、小石桥、古老的趟枕门、大树下的茶档、旧礼堂、涌边的庙宇、村头的门楼……惬意的乡村生活，美好的水乡风情，一幅幅诗情画意！从其画面不难看出炳文君现是在享受他的写生过程，并带着情感去描绘他心目中的水乡，去表现大自然变幻中的季节、不同时段色彩气氛等。纵览这批带有浓郁岭南水乡风情的一幅幅画面，真有一种移步异境、一画一调的美妙感觉。

冯炳文的油画，在南粤画坛可谓异军突起，它的审美价值，收藏价值和研究价值如何，我等“拭目”以待！

广州画院画家国家一级美术师
2015 年 3 月

黄望源

Charms of Colors in Oil Paintings

A guidance to Oil Paintings by Feng Bingwen

The charm set forth by the colors of drawing are splendid in their own ways with colors of different drawing types demonstrating different patterns. Watercolor demonstrate all details; wood block and chromatography is forceful; traditional Chinese painting would give endless changes due to changes of ink color despite its 'tax color' oil painting, as a big reservoir for colors, seizes the top quality with its transparent drawing method and layers upon layers of dying; its direct drawing method contains numerous colors with light colors overlapping; the division is now unreal and now verisimilitude; the impression colors are enjoyable with various spectrum and working miracles...the charms of colors are demonstrated to the utmost perfection in the domain of oil paintings; oil painting artists both in the orient and in the West are trying to show their own talents with their own techniques in the world of arts.

Oil paintings in China includes magnificent and profound northern styles and delicate and beautiful southern styles. It might be attributed to the natural and humanistic environment. Feng Bingwen can be said as a talent in oil painting with outstanding colors that would shock its viewers. I'll take his oil paintings as to start my topic on the charms of oil painting colors and tap into his world of oil paintings.

Tone in the charms of oil painting colors

The charms of Feng Bingwen's oil paintings lie on its different 'tones'. Tones in the colors of oil paintings cover seasonal tones of the objects (landscape painting), tones triggered by light source color and objective 'tones' according to demands of the drawing and the painter's preference, experience and habits. Changing process on 'tones' of colors can be seen from his pursuit for colors in several different stages in the past decades. In the early 1990s when Feng was back home from Australia, he drew some paintings on the landscape of the southern hemisphere with the really intense colors demonstrating the charms of colors in landscape oil paintings of the ear and the hot warm tone fulfilling the painting (picture 1, landscape of Australia, II). In the later 1990s, Feng switched to exploration on silvery gray tone in the hole of stepping out of the domains of realism colors. The silvery gray color brings to the oil painting a quiet and remote color charm (picture 2. home of Lu Xun in Guangzhou) and he turned on a new page for getting away from realism and stepping into his pursuit for subjective color. The subjective color of silvery gray era was soon wiped out as he can't find a proper theme and object for demonstrating it. During the third phase, new classical brushwork demonstrates the utmost artistic effect in creation by drawing upon the painter's strong abilities on drawing (picture 3, Art and Clone) and after that, Feng's oil painting absorbed the technique of Ivar and the 'delicate' artistic effects of Andrew Wyeth. Then, he started to lower the 'falling tone' expression technique on comparison in changes of temperature and raises the 'image' to a new high, making people feel that these colors come from nowhere. His paintings then are all about mystery with its elusive procedures, tools and methods of drawing. A sense of mystery is a new height for the color of oil painting colors, as can be demonstrated in picture 3 Art

and Clone when the sweater and piano of the little girl in the picture lost the color due to some special needs by the image...During this phase, Feng's oil paintings entered to a 'color-free' realm from a colored world. However, the painter did not stay in the phase whose dissatisfaction was another driving force for pursuit and development of arts). He began to finger out a new expressive method for colors.

From the beginning of the new century, the painter began to seek for the vigor of oil painting colors, and we can see in Picture 4 Golden Autumn of October, he began a drawing technique with obvious and layers of 'multiple colors', leading the colors of image to a phase of visual impact incorporating 'five color series of 'black, white and fresh grey'. It may be the fourth 'spallation' of the painter in terms of colors.

A 'capricious' painter should be a huge fan for artistic pursuit (another is the unchanged obsession painter). From 2010, Feng's oil paintings put on a new leave by 'returning' the colors of oil paintings to the insipid, as is seen in Picture 5, Morning of the Water Village. Of course, it carries more meaning than being insipid. The "insipid" nature in the third phase was an absolute obedience to the molding of the image; intensity in the fourth stage is needed by the image and the fifth stage requires 'descending of colors' or 'changing of colors' to submit to the new drawing method of 'sentimental pursuit and freehand brushwork in traditional Chinese painting'. The painter re-processed various colors of the sky, buildings, field, mountains and trees who naturally demonstrate them through the sketchy technique. By fully mobilizing the means of 'color descending' and 'color changing', the painter would demonstrate the charms of his paintings with insipid colors, which was a deviation from direct drawing techniques and color intensification in the decoration drawing technique, yet from the perspective of chromatic, it's a sublimation from 'wielding techniques' to 'no techniques'.

Styles in the charms of oil painting colors

Traditional Chinese paintings would pay particular attention on pen and ink and emphasize styles. It underlines claspings, cracking, dotting, dying and rubbing by use of brush and stresses rising, stopping, quivering, breaking and overlapping. Brushes used in oil paintings also have rules to observe with shoving, pulling, overlaying, dotting, touching and so on. The charms of oil painting colors are not limited to use of colors but also lie on use of brush. Feng's new paintings fully reflect the essence of brush-using in traditional Chinese paintings that give enlightening exploration by combining with the colors, oil and color grease of oil paintings (Picture 6. Vegetable Garden of Peasant Family (5)).

In his paintings, the painter breaks through the single brushwork used in western drawings but to use the big brush to paint a large scale of sky, water and architectural walls with thick chromatograph retained. Through changes of brushwork, he fully show space and texture of space; through the brushwork of center forward, he shows the shadow, door, tiling and trees of objects; heavy streak and light streaks are accurately integrated to the objects along with small and long brush to cave the details, as the concrete 'image' is visualized to colors and brush in the tall trees, intertwined brushes, poles, fence, iron doors, stone steps, ships and boats , vegetable fields and mat shelter....These images are shackling free from Mother Nature and the color is turned 'insipid'.

Different from watercolor, oil painting fully uses the plasticity and third dimension of

oil painting that is skillfully mixed to the texture of objects and thus demonstrates the expressive force and charms of colors. Brushwork is dedicated schemed by the painter when selecting the drawing objects who try to find the relations between dots, lines and images. Experienced painters would design the drawing procedures, design obstructing and overlaying of space, and reserve or supplement artistic effects of brushwork (Picture 7, Impression of Feng Jian (11)). Feng would perform that with his talented and accurate brushwork who enable colors to demonstrate the charms of oil painting with foils of different objects in different spatial levels.

Details in the charms of oil painting colors

Details in oil painting constitute the vigor of its works. Its colors, other than serving as to accurately show the image of the detail, would undertake the 'pin-pointing' role of the colors. It can be emphasis on the comparison of black and white or supplementation of surrounding color blocks. It might be contrasting colors of major parts or the harmonious colors that reconcile different color blocks.

Details of colors in landscape oil paintings are normally reflected in lines and dots of paintings. Hard lines include lamp pole, handrail, wooden support, bamboo scaffold, fence, iron gate, ship board, brickwork joint, mast, paddle, trunk, branch and so on. Soft lines include wire, rope, cirrus, beam wave, water wave and so on. Crack lines include rock tunnel, title crevice, brickwork joint, slab joint and so on that all fall to linear details and are now hard, now soft, now smooth or now frustrated. Brushes can be used to draw them; or lines can be extruded. Some heavy color base pressure tint leaves the lines in the middle; pen-holder can be used to scrape the bottom white lines (Picture 8, Folk House Alongside the River) .

Other than lines, dots can also reflect the details of colors. Pigmentosa is an important technique observed by oil painting artist. Pigmentosa in traditional Chinese paintings follows schedule; but that in oil paintings adopts different colors of dot brushwork in different objects; dotted colors would enrich the image and play as a supplementation role that might serve to bring out the crucial point (flashing color spots).

Feng's landscape is deft at finding 'dots' including remote tree dot, nearby tree dot, leave dot, flower dot, stone dot, pit dot, raggedness dot, water spot, light spot, flashing point, animal spot, individual spot and so on. The combination of dots and lines gives rise to the dynamic effects of details. Dots and lines are very 'skillful' objects, so painters should be fully aware of them when drawing by making use of their capacities on wielding convergence and divergent and grasping the composure of lines.

During sketch of oil paintings, people would normally neglect 'details'. To start with, they fail to arrange the detailed objects to the obvious place in an image when choosing the scene, so they can't draw the details or seek for the colors of details, such as lack of foreground images or details in big chunk (such as walls) and so on.

For dots of colors, oil paintings can use thick pigment for drawing; diluted pigment can be used for drawing lines to guarantee smoothness of lines, as you can find the answers in Feng Bingwen's oil paintings. In Picture 9 Gone-away Home, details play an important role. Of course, the uniqueness of constitution and arrangement of inverted image leads

to intertwining of light, colors and texture effects, bringing out an extraordinary and new feeling.

Scene feeling and color charms of oil painting sketch

Sketch of oil painting is an important way for painters to record, seek for and discover beauty. Submergence to sketch is pursuit for life beauty. Feng's sketch is a combination of pursuit for beauty and enjoyment of it, as can be highlighted in his sketch paintings for riverside village in Zhujiang Delta Region. The sketch of oil paintings covers a large area including water alley in Triangle Delta, houses with wharf, old ancestral hall, obsolete vessel, old yard, vegetable plot beside the village, Wok Yee house, ships loading sand stones, small buildings where sunlight cast light upon, hamlet houses supporting the shelter, fir bark houses with wooden fence, old dolmen, park with corridors, old door, grain-sunning ground, small stone bridge, ancient bar door, tea place under the tree, old hall, temple, gatehouse by the village...the relaxing rural life and beautiful landscape in the water village constitute rolls of poetic pictures. It can be seen from these images that Chen enjoy the process of sketch and draw his dreamed water village, demonstrate changing seasons and colors of different phases with profound emotions. By appreciating these paintings with thick flavor of river countryside in regions south of the Five Ridges, you can collect a beautiful feeling of one picture, one tone.

Feng Bingwen's oil painting can be said as to gain fame in the world of arts of South Guangdong. Its aesthetic, collection and study values are to be expected.

Huang Kuiyuan, National Senior
Artist in Guangzhou Imperial Art Academy
March, 2015

冯炳文个人艺术简历

冯炳文，1958 年生于广州，广州美术学院毕业、广州美术学院油画系研究生课程进修班结业。广州美术学院副教授，曾任广州美术学院附中副校长。中国美术家协会会员、广东省美术家协会会员、广东水彩画研究会会员、广州美术家协会理事。

主要参展和获奖

水彩画作品

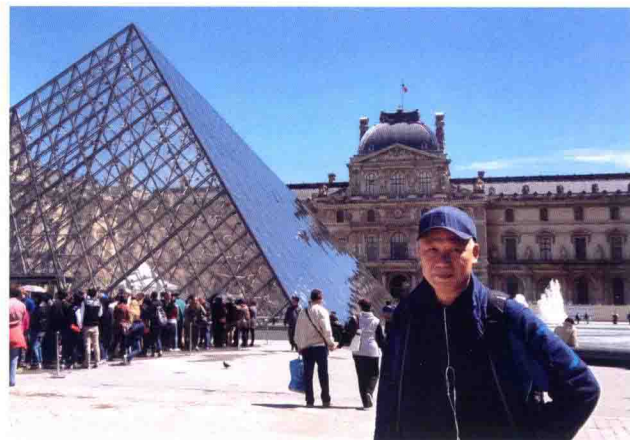
1997 年《秋韵》参加“第七届中国水彩画大展”。
1998 年《新居》参加“第四届中国水彩、粉画展”。
1999 年《工地一角》获“广东省首届水彩画大展”银奖。

油画作品

作品曾参加“广东省首届油画大展”、“第二、第三和第五届广东当代油画艺术展”。
2003 年《视窗》获得“第二届广东当代油画艺术展”优秀奖，并参加“第三届中国油画艺术大展”。
2003 年《童年》参加“全国青少年美术教师优秀美术作品展”并获得该次展览的最高奖项——最佳作品奖。
1997 年《音乐与人》参加“走向新世纪——中国青年油画展”。
1997 年《敲碎的安全门》、《黑管与琴谱》等作品，参加“中国美术家协会第 12 届《新人新作展》”。
2002 年《童年》获特邀参加“走进新时代——广东佳作邀请展”。
2006 年《在丰收的田野上》获特邀参加“希望的田野——美术家眼中的广东农村美展”。
2006 年《丽日清风秀家园》参加“中国百家金陵油画展”。
2008 年《艺术与克隆》参加“数风流人物 2008. 中国百家金陵展（油画）”，该作品还作为“2008 年金陵油画展”的精选作品赴北京中国美术馆展出，同时被撰文介绍并发表在国家核心期刊“美术”杂志，2008 年第 12 期。
2008 年《喜上眉梢》参加“纪念中国开放改革 30 周年全国美术作品展览”。
2008 年《霞光》参加“第三届全国美术院校师生油画作品展”。
2011 年《浩气长存——黄花岗》参加“百年风云——广东近当代重大历史题材美术作品展览”，该作品还被选送到中国美术馆参加“纪念辛亥革命 100 周年全国美术作品展览”。
2012 年《艺术与克隆》2012 鼎新华南——吾土吾民油画邀请展。
2013 年《消逝的家园》参加“庆祝广州美术学院成立 60 周年——教师美术作品展”。
2014 年《梦故园》参加“庆祝建国 65 周年广东省美术作品展”。
2007 年获得由广东省社会科学院、亚太经济时报社、新浪网《影响力人物》杂志社联合举办的首届“周庄杯”获评为广东当代十大最具发展潜力书画家奖。

个人展览、收藏与著作

有作品被中国国家博物馆、广东美术馆、广东革命历史博物馆、广州艺术博物院等收藏。
2007 年 在广州艺术博物院举办“冯炳文油画展”。
2006 年 出版《冯炳文油画集》，人民美术出版社。
2012 年 出版《冯炳文油画集》，中国艺术家出版社。



Resume for the Personal Art of Feng Bingwen

Born in Guangzhou in 1958, Feng Bingwen was graduated from the Guangzhou Academy of Fine Arts, and completed a postgraduate course of study in the oil painting department of Guangzhou Academy of Fine Arts. I am an associate professor of Guangzhou Academy of Fine Arts, and I was once a vice-principal of the middle school affiliated to this university. Meanwhile, I am a member of Chinese National Artists' Association, a member of Guangdong Artists Association, a member of Guangdong Watercolor Painting Seminar, and a member of Guangzhou Artists Association.

Main Exhibitions and Awards

Works of Watercolor Painting

1997, "Autumn Charm" participated the "7th Chinese Watercolor Painting Exhibition"

1998, "New Home" participated the "4th Session of Chinese Watercolor and Opaque Watercolor Painting Exhibition"

1999, "A Corner of Worksite" obtained the silver prize of the "First Session of Watercolor Painting Exhibition in Guangdong Province"

Oil painting works

His works once took part in the "First Session of Oil Painting Exhibition in Guangdong Province", as well as the "second, third, and fifth session of contemporary oil painting art exhibition in Guangdong".

In 2003, "Windows" acquired the excellent award from the "2nd contemporary oil painting art exhibition in Guangdong Province" and joined in the "3rd Chinese oil painting art exhibition".

In 2003, "Childhood" took part in the "excellent works exhibition from Chinese teenagers' art teachers" and obtained the highest reward from this exhibition---the Best Works Reward.

In 1997, "Music and People" took part in the "walking towards the new century---Chinese teenagers' oil painting exhibition".

In 1997, the works of "Cracked Emergency Door" and "Clarinet and Music Score" took part in the 12th session of "New Works from New Painters" from Chinese National Artists' Association.

In 2002, "Childhood" was invited to take part in the "walking towards the new era---invitation exhibition of Fine Arts from Guangdong Province".

In 2006, "In the Harvest Field" was invited to take part in the "hopeful field---exhibition for the rural beauty of Guangdong from the eyes of artists".

In 2006, "Beautiful Homes with Bright Sun and Pleasant Breezes" took part in the "Jinling Oil Painting Exhibition from Hundreds of Painters".

In 2008, "Art and Clone" took part in the "Truly Great Men, 2008. Chinese Jinling Art Exhibition (Oil Painting)", and this work was chosen as the selected works to take part in the exhibition in National Chinese Art Gallery, Beijing. Meanwhile, it was introduced by the national core periodical, namely the magazine of "Art" in the 12th edition of 2008.

In 2008, "Look Very Happy" participated in the "national art exhibition to memorize the 30th anniversary of China's reform and opening up".

In 2008, "Rays of Morning Sunlight" took part in the "3rd oil painting works exhibition from all the teachers and students from national academies of art".

In 2011, the "Imperishable Noble Spirit---Huanghuagang in Guangzhou" took part in the "hundred years---art exhibition about major historical events in modern and contemporary Guangdong Province", and this work was selected to take part in the "national art exhibition of memorizing the 100th anniversary of the Revolution of 1911".

In 2012, "Art and Clone" was invited to take part in the 2012 innovative south China. Oil painting of landscape and citizens.

In 2013, "Elapsed Homeland" took part in "Celebrating the 60th Anniversary of the Foundation of Guangzhou Academy of Art---Art Works Exhibition of Teachers".

In 2014, "Dream Hometown" took part in the "art works exhibition of celebrating the 65th anniversary for the founding of China in Guangdong Province".

In 2007, he was regarded as one of the ten most potential painters by the first session of "Zhouzhuang Cup" that held by Guangdong Academy of Social Science, Asia Pacific Economic News Agency, and the magazine of "Influential People" from Sina.com.

Personal exhibitions, collections, and works

Some of his works were collected by National Museum of China, Guangdong Museum of Art, Guangdong Museum of Revolutionary History, and Guangzhou Museum of Art.

In 2007, he held "Feng Bingwen Oil Painting Exhibition" in Guangzhou Museum of Art.

In 2006, he published the "Album of Feng Bingwen Oil Painting" by People's Fine Arts Publishing House.

In 2012, he published the "Album of Feng Bingwen Oil Painting" by Chinese Publishing House of Artists.

大哥冯炳文

今天冯炳文打电话来，问中午有安排吗？我说没有，并请他过来聊天。

没多久，他进来一坐下，告诉我今年上半年准备在顺德，办一个“冯炳文岭南水乡情油画展”，问我是否有时间谈谈自己的看法？哇！老友谦让，我能说不行吗？

我们是1999年认识的，他长期从事基础美术教育，在培养青少年基础美术方面很有自己的独立见解和建树，为专业美术院校培养和输送了大批人才。很多今天在美术上有成就的人，在青少时期多亏得到他的指导。怪不得许多家长想尽办法想到他原来工作并主管的东山区少年宫学习美术，当时就有好些人为求学而问我认识冯炳文老师吗？我回答，当然，可惜刚认识。

2000年的一个下午，我和朋友陈肇基（陈立人）到他工作的画室，经过教室进入他的个人天地，他在创作一幅大画，是运动系列，看画面我知道为什么很多人希望跟他学绘画了，原来他的素描功力、造型能力都特别好，这时期的代表作《艺术与克隆》曾应邀参加“2008年金陵百家油画人物画展”，并作为该展览的优秀作品之一到中国美术馆展览还被推介和发表在《美术》杂志。

和陈肇基聊起，知道他还在澳洲呆了不短时间，并有部分作品参加澳大利亚当地的美术作品展览，还有作品被西门子驻澳大利亚总公司购藏，据说还是挂在总裁办公室的。这些都和他拥有扎实的基本功分不开。

后来他调入广州美院附中，再后来还当了领导，这时他画了一批画，我们看到他作品里还是很有功夫，但总觉得以他的能力还可以画更好，我开玩笑说，看你的画，觉得没什么问题，很准确，关系也对，知道那里出毛病？看着他纠结的样子，我忽悠道：“当校长不易，画画也难啊！”

前些年，我经常看到他的作品，见他在画里用功，而且有了不满现状求变的想法。有一天晚上，他来画室聊天，进门吓了我一跳，怎么搞的，头发几乎全变白了，心想，不会发生什么大事或用脑过度？就画几张画，也能把人搞成这样？他给我解释，以前的头发颜色是伪装过的，现在才是真实的自己。喔，我知道了，过去是样子是给别人看的，现在才是自己真实的模样，看来他在变了，更多的是在乎自身真实的感受。

忙碌了多年的教学及行政工作之后，近两年他有机会回归到正常的生活节奏。更让朋友感到欣慰的是，他又马不停蹄地重新投入到新艺术实践上。

2013年，我看他最近画的一批水乡油画写生，哇！真让我想不到，这批作品，具有南方水乡的特色，又有一种油画韵味，还有这批画投入了他不多见的情感，更难得的是在画中透出了灵性，这不是光有基本功就能做到的，难得的收获，可喜！

2014年末，我又看到他的一批新作，还是水乡题材。所不同的是，从其画面看得出他现是在开始享受他的写生过程，是带着情感去抒写他心中的水乡，去描绘他梦中的故园。这批画比原来的更注重不同季节、不同时间段的色彩气氛的研究与表现，油画语言锤炼的更为出色和灵动，更有意思的是他还能把“文化水乡”顺德的人文积淀较好的体现在他的画面中，收获真的不少。可贺！

我知道，做任何事，都得有取舍，画画也一样。哈哈，你以为大哥冯炳文的头发是随便白的？

何坚宁 2015年2月2日于广州画院

Brother FengBingwen

Today, FengBingwen called me and asked whether I have any arrangement at noon. I said no and invited him to have a chat.

Before long, he came in and told me that he is going to hold an exhibition about “FengBingwen Oil Paintings with Lingnan Water County Favor”. He asked me whether I have any opinion. Wow! With the modesty from my brother, can't I say anything about it?

We met each other in 1999. He has engaged in the fundamental art education for a long time, and he has unique understanding and contributions in terms of cultivating the fundamental art for teenagers, thus cultivating and delivering a large batch of talents to art academies. Many talents who have achievements in art were once tutored by him at their teenage years. No wonder many parents strived to send their children to learn art in the youth palace of Dongshan District that he once worked and took charge of there. At that time, many people asked me whether I knew Mr. FengBingwen for the purpose of learning from him. “Yes, but unfortunately, I just know him right now.” I always replied like this.

At one afternoon of the year 2000, I and my friend Chen Zhaojin went to work in his studio. Walking through the classroom, we went to his private world, and found that he was creating a big picture, which was sports series. From his pictures, I knew that why so many people would like to learn from him, because he has powerful sketch ability and excellent modeling ability. His representative work “Art and Clone” during this period was once invited to the “2008 Jinling Oil Painting Exhibition about Figures from Hundreds of Painters”. Meanwhile, his works were exhibited in China Art Gallery as one of the excellent of this exhibition, and it was recommended and issued in the magazine of “Art”.

When talking with Chen Zhaoji, I knew that he stayed for a long time in Australia, and some of his works were invited to the local art exhibitions of Australia. Meanwhile, some of his works were purchased and collected by the headquarters of Siemens in Australia. It was said that these pictures were hang in the office of the president. All of these cannot be away from his solid basic training.

Later on, he was transferred to the Middle School Affiliated to Guagnzhou Academy of Fine Arts. Then, he became a leader. At that time, he had painted a large batch of pictures, from which we can his strong ability. However, we always felt that he could paint better in line with his ability. I made a joke that, “when seeing your pictures, I know there isn't any problem and it is very accurate, with correct relations. However, do you know what's the problem?” Seeing his complicated and ignorant mood, I cheated that “it is not easy to be a headmaster, and so its painting!”

A few years ago, I always saw his paintings, saw the efforts in his paintings and his thoughts of not satisfying about current status in his paintings. At one night, when he came to chat with me in my studio, he scared me. How should it be? All of his hair went