

乡情·王凤国油画作品集

NOSTALGIA

WANG FENG GUO OIL PAINTING WORKS SET

王凤国 著

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个人简介

王凤国 1962年6月出生，大专文化。自幼酷爱美术，勤耕不辍。油画作品多次在国家和省市美术大赛中获奖，并在多家报刊上发表，油画作品还被美国、德国、法国、新加坡、韩国及中国台湾、中国香港等国家和地区的友人收藏。

历年来主要画展及相关活动：

2002年，作品《民艺》入选由中国美术家协会主办的“纪念毛泽东同志《在延安文艺座谈会上的讲话》发表60周年全国美术作品展”；

2002年，作品《五谷杂粮》之二，在河北省美术家协会主办的“河北画家写生作品展”中荣获银奖；

2004年，作品《七月》入选由文化部、中国美术家协会举办的“第十届全国美术作品展”；

2004年，作品《七月》在河北省美术家协会主办的“河北省美术作品展”中荣获银奖，同时作品被编入《河北画家精品集》；

2006年，作品《被蹂躏过的巨龙》入选“艺术河北北京行——河北美术精品大展”（中国美术馆）；

2007年，作品《乡情》系列作品参加盛世风华“云峰画苑”20周年艺术展；

2008年，在广东云峰美术馆举办“王凤国油画作品展”；

2009年，作品《传》入选“十一届全国美展河北优秀作品展”；

2009年，在山东省邹城市博物馆举办“王凤国油画作品展”；

2010年5月，在德国柏林中国文化中心举办“王凤国油画作品展”，作品《传》被柏林中国文化中心永久收藏；

2010年5月，在德国柏林中国画廊举办“王凤国油画作品展”，油画作品《核桃》被柏林中国画廊永久收藏；

2010年12月12日，应唐山市委、市政府的邀请，在唐山大唐画院美术馆举办“王凤国油画作品展”；

2011年5月15日，应河北省临漳县委、县政府邀请，于5月15日~18日在临漳县规划展馆举办“家乡的回忆·王凤国油画作品展”；

2011年7月8日，王凤国向家乡河北省临漳县小学（王凤国母校）捐赠计算机61台，并举行捐赠仪式；

2012年4月26日，应山东省邹城市委、市政府、市政协邀请，在山东省邹城市博物馆举办中华母亲节“王凤国油画作品展”。

出版作品及荣誉称号：

《乡情》——王凤国油画作品集；

《乡韵》——王凤国德国柏林油画作品展·作品集；

《星·艺术》2012年4月刊登10个版面油画作品；

德国柏林中国文化中心艺术顾问；

德国“柏林中国画廊”签约画家；

法国巴黎中国文化艺术中心艺术顾问；

德国柏林西门子中学客座教授。

Introduction to Author

Wang Fengguo, was born in June of 1962, with a junior college diploma. Keen on the fine arts, he has been working hard continuously. The author's oil painting works won many awards in fine arts matches of national level, provincial and city levels, many of which were published in various newspapers and magazines. His oil paintings are also collected by friends from such countries as the US, Germany, France, Singapore, Korea, and areas as Taiwan of China, Hong Kong of China.

His main painting exhibitions and relevant activities in recent years are as follows

In 2002, *Fork Art* was selected in the National Fine Arts Exhibition for the 60th Anniversary Commemorating Speech on Art and Literature in the Yanan Forum by Comrade Mao Zedong, hosted by Chinese Artist Association of Fine Arts;

In 2002, *Coarse Grains* the second won the silver award in the Exhibition of Painting from Nature by Painters from Hebei Province, hosted by Hebei Artist Association of Fine Arts;

In 2004, *July* was selected in the 10th National Fine Arts Exhibition hosted by Ministry of Culture and Chinese Artist Association of Fine Arts;

In 2004, *July* won the silver award in Hebei Province Fine Arts Exhibition hosted by Hebei Artist Association of Fine Arts. Meanwhile, it was selected and edited in *Extractive Collection of Painting Artists from Hebei*;

In 2006, *The Devastated Giant Dragon* was selected in the Art March in Hebei and Beijing—Extractive Fine Arts Exhibition of Hebei (Chinese Gallery);

In 2007, serial works of *Nostalgia* was selected in the 20th Anniversary Art Exhibition of YunFeng Gallery on Prosperity, Elegance and Talent;

In 2008, the author organized the Oil Painting Exhibition of Wang Fengguo in Yunfeng Gallery in Guangdong province;

In 2009, *Inheritance* was selected in Hebei Excellent Works Exhibition of the 11th National Fine Arts Exhibition;

In 2009, the author organized the Oil Painting Exhibition of Wang Fengguo in the museum of Zoucheng city, Shandong province;

In May of 2010, the author organized the Oil Painting Exhibition

of Wang Fengguo in Chinese Cultural Center in Berlin, Germany.
Inheritance was permanently collected by Chinese Cultural Center in Berlin;

In May of 2010, the author organized the Oil Painting Exhibition of Wang Fengguo in Chinese Gallery in Berlin, Germany. *Walnut* was permanently collected by Chinese Gallery in Berlin;

On December 12, 2010, invited by Tangshan municipal Party committee and municipal government, the author organized the Oil Painting Exhibition of Wang Fengguo in the gallery of Tangshan Datang Painting Institute;

On June 25, 2011, the opening ceremony of Wang Fengguo Art Gallery was held in Fengnan district, Tangshan city, Hebei province, and also the Oil Painting Exhibition of Wang Fengguo was held at the same time;

On July 8, 2011, Wang Fengguo donated 61 computers to Linzhang county primary school (Alma Mater of the author) in of Hebei province, and the donating ceremony was held at the same time;

On April 26, 2012, invited by the municipal Party committee, municipal government and municipal political consultative conference of Zoucheng in Shandong province, the author organized the Oil Painting Exhibition of Wang Fengguo for Chinese Mother's Day in Zoucheng Museum in Shandong province;

Published works and Honor

Nostalgia—Wang Fengguo's Oil Painting Collections;

Charm of Countryside—Wang Fengguo's Oil Painting Exhibition in Berlin, Germany • Collection of Works;

April of 2012, *Star • Art* published his oil painting works for 10 pages;

Art consultant of Chinese Cultural Center in Berlin, Germany;

Contracted painter of Chinese Gallery in Berlin, Germany;

Art consultant of Chinese Cultural and Art Center in Paris, France;

Visiting professor of Siemens Middle School in Berlin, Germany.

向生活致敬

——王凤国油画艺术之路寻踪

◎陈力军

自20世纪60年代西方极简主义走到极限之后，后现代主义思潮兴起，精英艺术与大众文化的界限越来越模糊。从杜尚直接将实物“小便器”搬到展厅里定义为艺术品，并取名为“泉”，到奥登伯格将拆散的自行车零件放成巨大的雕塑，安放在公共空间供孩童游乐，艺术向社会学转型的意味越来越明显。中国艺术接受后现代主义思想始于20世纪80年代，从波普艺术、抽象艺术、实验艺术，一直到当代艺术，各种观念与流派并存，包括传统唯美主义和古典现实主义、写实主义的并未消融，都说明了后现代主义思想具有鲜明的开放、包容、多元并存的时代特征，也足以证明，无论何种艺术形式都试图将艺术向本属于供体的生活靠拢，同时，他们表达的生活元素带有独特的个人记忆符号。

油画家王凤国就是在这样一个大背景下，被时代所发现，所关注。王凤国出生在华北平原紧邻漳河的一个普通村庄，在农村生活近50年，其中独自摸索了近30年。是农村生活滋养了他，让他的记忆里有了与众不同的色彩；是农村生活成就了他的艺术，在他的艺术里植入了可以言说的文化价值。可以说，是他几十年未曾改变的经历留存住了记忆对象，当记忆与描绘对象共鸣时，经过心灵的洗礼，精神得以升华，在感动记忆、感动自我的同时也感动了观众，这是王凤国油画作品之所以具有艺术感染力的关键所在。

王凤国油画作品最富有坐标意义的艺术特色体现在“记忆性”和“叙事性”。安徒生说：“谁能保留住童年时代生活对你的馈赠，当他成年之后不是一位诗人，就是一位艺术家。”所谓记忆，如果与艺术结缘，就成为保留在艺术家灵魂里的财富，碰上对对生活有心灵感悟力的天才，在到了不用生命去还原记忆便不能活的时候，用音符谱成乐章，他便是作曲家；用文字构成段落，他便是诗人；用色彩描绘成图像，他便是画家。王凤国从1985年至今创作的60余幅油画精品，无一不与他独特的个人记忆有关，这是他之所以区别于其他写实派画家的重要标志。同时由于王凤国的记忆来源于中国农耕文化熏染形成的生活习俗，带有鲜明的地域民俗特征，也暗合了五千年中华民族的集体记忆，在不自觉中契合了艺术民族性的时代要求，符合中国人的审美趣味和心理补偿，又为西方艺术研究者搭建了一个了解中国的文化平台，所以，经过近30年近似于苦行僧般的坚守与孤独之后，在今天受到国内外众多收藏家的关注也在情理之中了。

关于绘画技术，同样也来源于记忆，来源于生活对他的馈赠和他对生活的感悟。王凤国是一位无师自通的天才艺术家。在德国，评论家说他的技术里有安格尔古典主义画派的成分；在中国，有人把他说成是超现实主义画家。我在和他的一次聊天中戏语他和米勒有相似之处。他与米勒的相同之处在于都用写实手法来描绘农村题材，同属于用现实主义表现农村题材的农村画家，不同之处是米勒曾在23岁时到巴

黎师从德拉罗什学习绘画，而他却一天都未上过美术学校，一生从未拜师学艺，一张大师的作品也没临摹过，只是通过看画册、展览，自学成才形成了自己的技术体系。

所以，他的技术体系中最核心的写实能力不是源自某家某派，他根本就没有许多条条框框来约束，他是自由、放松的，直接对景物写生就行了，既简单又朴实，又是在不自觉中暗合了艺术的本质，达到了内容与形式的高度统一，可以这样说，正因为没有学院背景成就了他的艺术。为了达到他需要的画面效果，他用老鼠胡须自制画笔，为了使媒介剂更透明，他自学化学，将各种材料混合配剂，经过上千次实验，自制成功了适用于画面效果的媒介剂。这些技术手段，同样来源于生活，来源于记忆。就像中国史论家在评价《清明上河图》的作者张择端时，说他画树的技法来自李成，其实，张择端根本就无缘入李成之门，是由于李成的画风几乎左右了整个北宋画坛，他只是间接受其影响，也是自学成才。艺术和技法分属于两个不同的范畴，只有当艺术与技术达到高度融合的程度，才会诞生真正的艺术家。艺术家不光来自学院教育，同样也可以来自生活的馈赠，王凤国便是例证之一。

“叙事性”是王凤国油画艺术的又一重要特色。叙事，本身是文学写作技巧，是古典主义将其移植到绘画表现中成为了现实主义创作构思的技术路径。而解读王凤国油画作品中的叙事情节，并无明显的上下文关系，也没有精心安排的情节和结构，只有一个个看似无关却又能感受到整体印象的片断，每个片断都可独立成为一个故事。他是凭记忆和直觉叙事，也是在不自觉中实现了中原整体乡土风俗文化的信息传达。

从技术角度分析，王凤国的油画作品是超写实的，画面中有近似于法国当代超现实主义画家克劳德·伊维尔的安详与静谧。古今中外，油画技法不外乎三种类型，一是北欧尼德兰画派的透明薄涂画法；二是南欧意大利画派以提香为代表的透明厚涂画法；三是佛兰提斯画派以鲁本斯为代表的融合南北欧两大画派特点的折中画法。17世纪以后，虽然各国画家都努力追求创新，创造了许多各具特色的风格与技法，但都没有远离这三类基本技术的范畴。王凤国在偏远的乡村进行创作，没有条件对这些技法进行系统研究与训练，在并不十分了解西方油画技术体系的状态下，随心所欲，从真诚出发，竟也能恰当地综合运用这三种技术，这不能不说是个奇迹。所以，在用真诚坚守了近30年之后，他用超写实的技法向世人展示了古典现实主义的价值观念和审美取向以及鲜明乡土风俗文化的内涵，就变得可以理解了。

凤国，这一切都来源于生活的馈赠，来源于记忆的坚守，是坚守让你成功。作为相识近30年的老朋友，唯愿你能在大都市的浮华中坚守孤独者的清醒与才情，在记忆中坚守成功。

Pay a Tribute to Life

——A track on the Road to Art of Wang Fengguo

Chen Lijun

When the minimalism in the West came to the end in 1960s, the ideological trend of postmodernism rose, and the boundary between the essence art and popular literature became more and more blur. Beginning with moving the object of “urinal” to the exhibition hall and defining it as an art, giving “spring” as its name by Duchamp, to Oldenburg who made a giant sculpture with the parts of a disassembled bicycle and placed in on public space for children’s entertainment, the trend of art transforming to sociology became more and more obvious. Chinese art began to receive postmodernism thought in 1980s. Various concepts and genres coexist such as Pop Art, Abstract Art, Experimental Art, and Contemporary Art. Traditional aestheticism, classical realism, and actualism did not disappear. All of these have indicated that the postmodernism thought has bright times characteristics that opening, tolerating, and diverse are coexisting. It is enough to prove that all the forms of art are trying to push the art to the life being which belongs to the provider essentially. At the same time, the life factors expressed by them have unique personal memory symbols.

Oil painter Wang Fengguo was discovered and concerned in such a big background. He was born in an ordinary village close to Zhang River in the plain of North China, and lived in countryside for nearly 50 years, Who researched independently for nearly 30 years. It is the countryside life that has nourished him, so that he has an extraordinary color in his memory. It is the countryside life that has accomplished his art, and planted cultural value that can be described in his art. To some extent, his unchanging experience during the last decades reserves the memory object. When the memory and describing object resonate, his sprit sublimates after being washed by his heart. It moves the memory and himself as well as the audience. This is the key point that Wang Fengguo’s oil painting has the infectivity of art.

The most significant nature of art with coordinate significance of Wang Fengguo’s oil painting lies in “nature of memory” and “nature of statement”. As Andersen said, “Who can keep the childhood life of your gifts, he is either a poet or an artist when he is an adult.” If the “so called” memory marries to art, it will become the wealth kept in artist’s spirit. If a talent with soul perspicacity on life meets it, he will become a composer when he cannot live at all unless he reverts the memory with his life and composes musical composition with musical note; he will become a poet when he writes paragraphs with words; he will become a painter when he paints the picture with colors. Wang Fengguo has painted more than 60 excellent oil paintings since 1985, all of which are related to his own unique memory. This is an important symbol that he is different from other painters of realism. At the same time, Wang Fengguo’s memory comes

from living custom formed by Chinese farming culture, which has a bright local folk tradition and coincides with 5000 years' collective memory of Chinese people, and establishes a cultural platform for western art researchers to understand China. Therefore, after nearly 30 years' insistent and loneliness as an ascetic, it is reasonable that he is concerned by many collectors all over the world today.

Painting techniques also comes from memory, feedback of life to him, and his perspicacity to life. Wang Fengguo is a talented artist without being taught by teachers. In Germany, critics say that there are classicalism factors of Angle. In China, some people regard him as ultra realism painter. I kidded that he was similar to Miller when I once talked to him. The common points between him and Miller lie in the fact that both of them describe countryside subject with realistic techniques, who both belong to countryside painters expressing countryside subjects with realism. The difference between them is that Miller went to Paris to study painting from Delaroche when he was 23 years old, however, Wang Fengguo has never gone to Fine Arts school, and neither did he study from any teachers. He has never imitated any works of any masters. He forms his own technical system with independent study by reading painting books and visiting painting exhibitions.

Therefore, the core realistic ability of his technical system does not come from any master or group. He is not restricted by any rules at all. He is free and relaxed that he directly paints from nature in front of scenery, which is simple and plain, coincides with the nature of art unconsciously, and achieves the high unification of contents and form. To some extent, he achieves his art because he does not have the background of colleges. He made painting brushes with beard of mice so as to achieve the painting effect as he required; he studied chemistry by himself, composite different materials so that the media was more transparent. He successfully invented the media adapting to painting effect after thousands times of experiment. These techniques also come from life as well as from memory. When commenting on Zhang Zerui, the author of the *Riverside Scene at Qingming Festival*, Chinese history critics believe that his techniques painting trees are from Li Cheng. Actually, Zhang Ruize has never studied from Li Cheng. He studied by himself and was indirectly influenced by Li Cheng whose painting style almost dominated the entire painting field in North Song dynasty. Arts and techniques are different categories, and real artists will emerge only if arts and techniques achieve a high degree of combination. Artists are not only from college education, but also from the present of life. Wang Fengguo is one of the examples.

"Nature of statement" is another important characteristic of Wang Fengguo's oil painting art. Statement that is originally the writing skill of literature, classicalism transplanted to painting, forms a technical path for creating and conceiving for realism. As for the statement scenario, there are not obvious context relations or carefully planned scenario and structure. There are various scraps that seem to be independent but present a whole impression. Each scrap can be a story independently. He states them with memory and intuition, and unconsciously realizes the information transmission of entire countryside customs and culture in Middle China.

Analyzing in technical angle, Wang Fengguo's oil painting works are ultra realism. There is the sedateness and quietness in his picture that is similar to that of Claude Yvel, who is the contemporary ultra realism painter of France. At all times and in all over the world, the techniques of oil painting include three types: the first one is the transparent thin spread techniques of Nederland group in North Europe; the second one is the nontransparent thick spread techniques of Italian group in South Europe, represented by painter Tiziano; the third one is Flanders group represented by Reubens, which is the eclectic techniques combining the two groups of South and North Europe. After the 17th century, painters from different countries tried to create with their best, and created many styles and techniques with different characteristics. However, all of them are within the scope of these three basic techniques. Wang Fengguo paints in remote countryside that he does not have the conditions to systematically study and practice these techniques. Without well understanding the Western oil painting technical system, beginning with his sincerity, he paints as he wishes, and that he properly and comprehensively applies these three techniques. It is absolutely a miracle. Thereafter, it is understandable that he demonstrates the outlook of value, outlook of beauty, and the connotation of bright countryside customs and culture of classical realism with his ultra realism techniques to people, with his nearly 30 years of sincerity.

Fengguo, all of these are from the present of life, from the firmness of memory, and it is the firmness that makes you successful. As an old friend with nearly 30 years, my only hope to you is that you will keep the consciousness and talent of loneliness in vanity of big cities, and keep successful in memory.

独辟蹊径悟真谛 看似朴实最新奇

◎王铁麟

王凤国的油画作品，大部分取材于日常生活中的极其普通的器物，多数为静物类绘画及一些人物肖像和少量风景。他的作品中没有大起大落的冲突和故事情节，只有那人、那物、那山、那水静静地、幽幽地在与读者悄悄对话。画面意境朴实、静谧、深邃，油然使人感受到一种久违了的亲切。

读他的画，犹如太行山麓夹着谷香的清风扑面而来，使你的精神为之一爽，而又久久难以忘怀！

他是怀着一颗感恩的心，用灵魂与物象交流，用生命历程感悟艺术创作的真谛。没有浮躁，没有取巧，没有趋利。

伟大的丹麦童话作家安徒生曾经说过：“谁能保留住童年时代生活对你的馈赠，当他成年之后不是一位诗人，就是一位艺术家。”

法国雕塑巨匠罗丹说过：“其实生活中有很多美的东西，只是我们没有发现它。”凤国保留住了童年时代生活对他的馈赠，发现了生活中常人司空见惯而不以为然的的美的东西：那过节时祖母、母亲蒸制的花样繁多的馍馍，心灵手巧的村姑一针一线缝制的充满想象和美好祝愿的五颜六色、各种生灵的鞋帽，散发着清香的蔬菜和瓜果五谷，祝贺喜庆节日的锣鼓、胡琴，歌颂生活自娱自乐的皮影，美化房舍的剪纸，父辈们千凿万击出来的各种石磨等。这些作品不光是艺术地记录了先人们的生活足迹及对民俗文化的一种延展，更重要的是从这些作品中折射出了冀中平原的人民勤劳智慧、自强不息、万难不屈、乐观豁达、积极向上，对生活充满美好向往和追求的态度和精神。

他的人物：秀外慧中的村姑，睿智而纯朴的老农，满脸稚气而对未来充满幻想的读书女娃……昭示了今天的农民已远离了过去土里刨食的贫困。这种新的精神面貌则生动地反映了时代的变革与进步。

细细读着这些作品，能使你忘记世俗的喧嚣，物欲横渡的躁动，能使你静下心来，静静思考生活的本真……

改革开放以来，国门大开。文化领域、意识形态、人们的价值观不同程度地受到冲击。西方绘画的各种流派一下涌入中国美术界：“前卫艺术”“当代艺术”“行为艺术”等等，让人眼花缭乱、目不暇接。新奇、刺激！再加上一些不遗余力的炒作，让不少人感到头昏目眩……继而困惑、茫然！

然而凤国却没有彷徨。一个喝着漳河水长大的普通农民的儿子，一个一天也没进美术院校大门的毛头小子，毅然凭着对美术的酷爱执着，沿着太行山麓的崎岖小径，一路披荆斩棘，呕心沥血，用自己研制的画笔、画油，秉承现实主义的创作道路，一笔一笔地画着向我们走来了。肩负着讴歌生活的使命，怀揣着对家乡父老的挚爱，向我们、向更广阔的天地走来了！历经近 30 年的艰苦跋涉，风雨无阻，在美术创作

上终于取得了可喜可贺的成绩！

凤国的画，特别是他的静物画，构思饱满、风格大气厚重。画面细腻而生动，层次丰富而整体。他所描绘的物体，那岁月的沧桑，风雨的磨蚀，都能从画面中充分地、鲜活地、淋漓尽致地表现出来。他的画给这些沉默在无言世界里的物体赋予了生命！

虽然凤国从没进过美术院校的大门。但就驾驭画面整体效果的能力，在画面色调冷暖的把握上，物象的深入刻画上，物体质感的表现上，已经达到了相当高的水平。毋庸置疑，他是一个悟性极高的画家。他的绘画过程是从某个局部开始，逐渐走向整体。他这种独辟蹊径的方法令很多资深的油画家匪夷所思且十分叹服！然而他这种方法又能达到从整体—局部—再整体殊途同归的艺术效果。这就佐证了凤国在绘画上的天赋和极深的绘画功力和造诣。

综观凤国所有的创作，从体裁的定位到技法的运用及表现形式，都十分注重大众的审美取向。在中国 20 世纪的美术发展史中，大凡优秀的美术作品，无不从我们中华民族“天人合一”的美学观中汲取营养，都是以求得人们在感情上的共鸣和满足为依归的。凤国的作品，令人信服地做到了这一点。

真正的艺术作品，必须崇尚自然，尊重生活，注重表现形式。一个真正的艺术家要懂得关爱我们生存的家园，懂得关注我们人类的命运，懂得感恩。如此才能表达出最真实的心灵深处的感受，如此才是艺术的最高境界。凤国创作的作品，正是基于这样的美学价值观并一直努力地前行着。

油画进入中国已百余年，由于东西方文化背景的差异及油画的表现方法，在国人中受众还并不广泛。为此我国美术界前辈如董希文、吴冠中、李天祥、赵友萍、王文斌等先生在 20 世纪五六十年代起就在油画民族化的问题上，作过大量的有益的尝试和探讨，为后来者奠定了良好的基础。

我读凤国的画，有一种很突出的感觉：他在技法和材质的运用上，特别注意大众的审美趣味和接受能力。画面舒展干净，无论远看近取都能喜闻乐见。应该说是油画民族化表现方法的一种大胆摸索，也可以说他又向前迈出了可贵的一步。

经过近 30 年的刻苦求索，凤国在绘画创作上已经铸就了自己的风格并取得了优异的成就。

艺无止境。凤国时值中年，正是创作的黄金年龄。愿他更加努力，更加认真地深入到生活中去，锲而不舍，继续远离浮躁和喧嚣，踏踏实实地走好路。我相信，在今后的艺术创作道路上，凤国肯定是一步一个深深的脚窝，一个脚窝一支歌！

Realize the truth with a new approach, achieve utmost novelty with simplicity

Wang Tielin

Most of Wang Fengguo's oil painting works are based on extremely ordinary objects in daily life, most of which are still objects painting, and some of which are portrait of people, and a few of which are landscape. There are only people, objects, mountains, and water quietly talking to the readers instead of radical conflicts or story scenarios in his works. The meaning of the pictures is simple, quiet, and deep that makes people to have a friendly feeling that is far away for a long time.

It seems that the fresh wind with the flavor of grains comes from the Taihang Mountain, which makes you feel cool in your spirit that you cannot forget at all for ever.

With a heart of thanks, he communicates with the objects by his soul, feel the truth of art creation with his life process. There is not any fickleness, opportunism, or benefits.

Andersen, the great tales story writer from Denmark, said, "Who can keep the childhood life of your gifts, he is either a poet or an artist when he is an adult."

Roddan, the great sculptor from France said, "There are many beautiful things in life in fact, while we have not found it out." Fengguo keeps the present of his childhood life with him, finds out the beautiful things in life that ordinary people regard it quite common and take it for granted. For example, the steamed bread cooked by grandmother and mother at festivals; the shoes and hats with different colors and various animals made by village girls with a needle and a thread, which is full of imagination and good wishes; vegetables, melons, fruits and grains with fresh flavors; the gongs and drums, Chinese violin for celebrating festivals; the shadow puppets for enjoying life and entertainment; paper-cuts for decorating houses; various stone mills made by the fathers with great efforts, and so on. These works not only record the living traces and extension to folk customs and culture of ancestors with art, but also reflect the attitude and spirit of people living in Jinzhong Plain who are diligent and clever, constantly strive to become stronger, are hardworking without giving up, optimism and open-hearted, positive, looking forward to a better life.

People in his works: village girls who are pretty and intelligent, clever and simple peasants, girl students with childishness who are full of imagination to the future, and so on. All of them demonstrate that peasants today are away of poverty caused by feeding themselves with merely land in the past. This new spirit face vividly reflects the transforming and progress of time.

You will forget the secular noise, materialistic dysphoria, become quiet in your heart, and quietly think about the truth of life when you are carefully reading these works.

China has opened its door to the world since the beginning of opening and transforming policy. The cultural field, ideological field, and outlook of value of people have been affected to different degrees, and different groups of Western painting suddenly run into Chinese art. People are dazzled and cannot see them all in front of Avant-garde art, contemporary art, and performance art, etc. They are new, strange and stimulated. Many people feel dizzy, and then feel confused and blank with the help of tireless speculations.

However, Fengguo is not confused. Being the son of an ordinary peasant, he grew up by drinking the water from the Zhang River. Being a young man without entering into fine art colleges for a day, he walked along the rugged path in the Taihang Mountains with his deep and firm love to fine art, overcame all the difficulties with his heart, and with the painting brushes and paints, and walked to us brushstroke by brushstroke along the painting road or realism. Shouldering the mission of singing life, carrying his true love to people in his hometown, he walks to us, to a wider sky and earth. After nearly 30 years' hard work without any stop, he finally achieved extraordinary progress in fine arts.

Fengguo's paintings, particularly the paintings of still objects, are fully structured, and have an elegant and decorous style. The picture is exquisite and vivid, has a rich hierarchy, and is integrated as a whole. The objects he has painted can effectively, vividly and fully reflect the vicissitudes of time, the corrosion of wind and rain. His paintings give lives to these objects that are quiet in the silent world.

Although Fengguo has never studied in fine art colleges at all, he has achieved a quite high level in terms of the ability commanding the overall effect, warm color and cold color of picture, deeply configuring of objects, and expression of object texture. Undoubtedly, he is a painter with an extremely high comprehension. He begins with a section in his painting process, and gradually reaches to the whole. His unique techniques make many experienced oil painters puzzled and respected. However, his techniques can achieve the same art effect that runs as whole-section-whole again in a different way. This proves his talents, extremely deep painting capability and accomplishments in painting.

Viewing Fengguo's all works, he has paid enough attention to popular view of beauty in terms of positioning of subject and application of techniques. In the development of Chinese fine arts during the 20th century, most excellent fine arts absorbed nutrition from the view of beauty, which was the *integration of heaven and human beings* of Chinese people. They regarded the

resonance and satisfaction of people's emotion as the target. Fengguo's works have achieved this point without any doubts.

The real works of arts must advocate the nature, respect the life, and attach importance to the expressing form. A real artist must how to love the land we are living, care about the fate of our human beings, and understand thanksgiving. Therefore, he can express his true feeling in his deep soul, which is the highest state of art. Fengguo's works are advancing on the basis of this value of beauty all the time.

Oil painting has come to China for more than a hundred years. But it is not popularly welcome by Chinese people because of the difference between Eastern and Western cultural background, and because of the difference between Eastern and Western expressing techniques. For this reason, Chinese painters of fine arts such as Dong Xiwen, Wu Guanzhong, Li Tianxiang, Zhao Youping, Wang Wenbin, etc, have made many beneficial attempts and research in terms of oil painting nationalization since 1950s and 1960s. This lays a very good foundation for the followers.

I have a very strong feeling when I read Fengguo's paints: he pays special attention to the view of beauty and receiving ability of people; the pictures are extended and clean so that one will like them whether they view them closely or at a distance; it is a brave exploration of expressing techniques for oil painting nationalization, it is also a valuable progress.

After nearly 30 years hardworking exploration, Fengguo has shaped his own style and made great achievements in oil painting.

There is no end for art. Fengguo is middle-aged and in his goldern age for painting. I hope that he will work hard, reach into life carefully and deeply, keep on carving, be away of fickleness and noise, and walk along his own way firmly. I believe that, in his way of painting, Fengguo will mark deep footprints step by step, each of which is a song.