



塞北之子·翟建平

ZHAI JIANPING,

the Son of People in north of the Great Wall

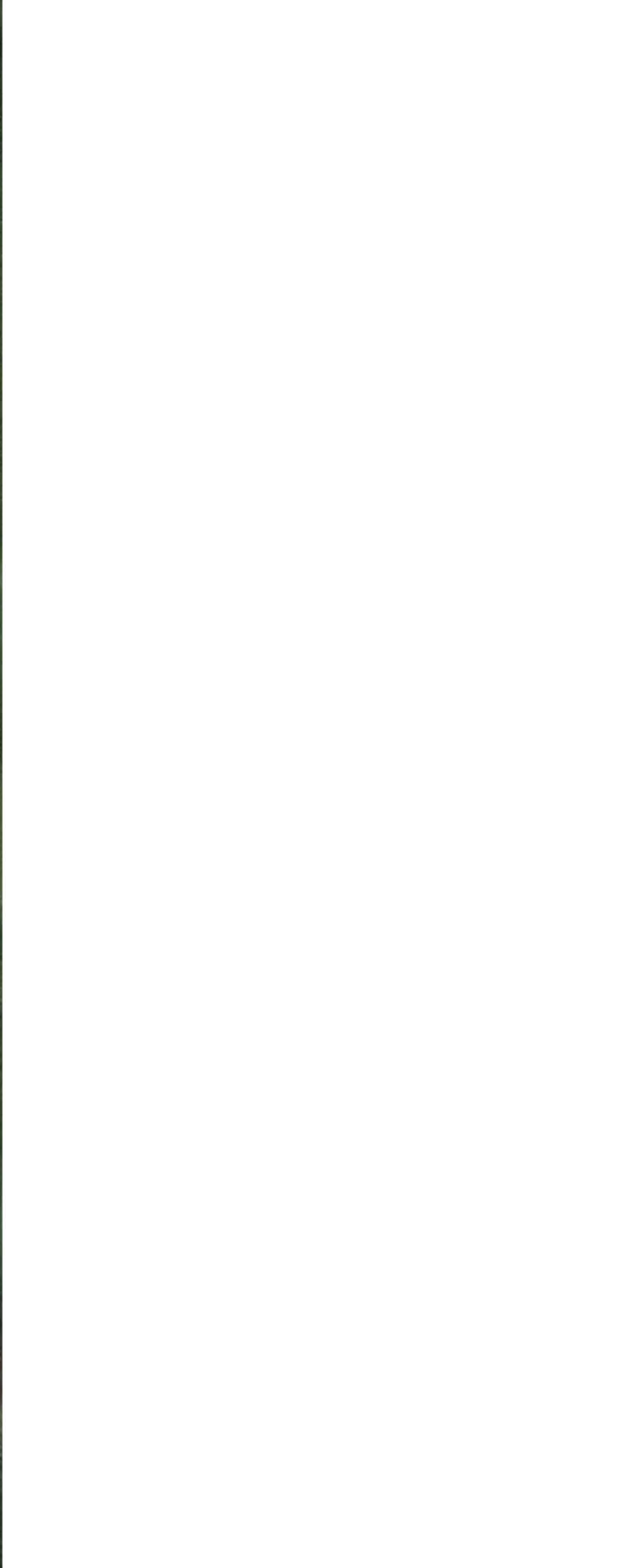
翟建平 著 ZHAI JIANPING

助力申奥张家口风情油画展

Landscape Oil Painting Exhibition for Assisting in
Zhangjiakou Bid for Olympics

河北美术出版社

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序言

张家口是一座有着几千年历史和灿烂文化的历史名城。这里是东方人类故乡，是奠定中华民族融合统一的重要圣地，是中国北方重要的物资集散地和对欧贸易的重要陆路商埠。人们所熟知的电视剧《张库大道》，就是张家口历史积淀和文化与经济相融合的缩影。

除了时下与“京冀晋蒙交界区域中心城市”相匹配的繁荣，“塞外明珠”张家口还有着与日俱增的现代都市的独特魅力。此外，张家口还有着万千友善朴厚的百姓，无论是过去还是现在，张家口都是各民族和各种文化的汇集交融之地。在北京携手张家口申办2022年冬奥会之际，将大大推动京张文化和世界文化的交流。这种交流，自然包括民众的热情参与，99.5%的民众支持率便是最好的诠释。其中包括张家口哺育出的才俊——翟建平教授。

吃着坝上的莜面和土豆，翟建平从童年成长到少年、青年。后来他又从察北牧场走向高校就读，为学生授业解惑。凭借张家口文化滋养，而今已在画坛声誉日隆的翟建平教授，多年来一直在画布上以农牧区结合部“牧工”生活场景为载体，将察北浓郁的乡情传递给外界，可称得上是“牧工”自己培养出来的“察北歌者”。在其笔下有坝上丰收的金黄，有云彩的流动和天空的湛蓝，更有乡民们无暇的情感。其代表作《文化下乡》《秋说》《金秋八月》《收割者》等先后入选“第十届中国艺术节全国优秀美术作品展”“第十二届全国美展”及获得国家级奖励，就是拳拳游子之心的写照和殷殷情感的自然流露。

在2022年冬奥会申办的鼓点日趋密集当口，翟建平教授以文化使者身份，在张家口、石家庄等地举办油画作品展览，为家乡申办“冬奥”助威。此行为值得张家口人，乃至7200万河北人点“赞”。

2015年6月7日

Prologue

Zhangjiakou is an age-old city that boasts several-thousand-year history and resplendent culture. This is the hometown of the Orientals, but even a mecca for reunifying China. Also, it is a crucial materials distribution center in North China as well as a vital commercial port for Eurasian land trade. A well-known TV series, *Zhang-Ku Road*, is an epitome of its flourishing history, culture and economy.

This city not only enjoys prosperity worthy of the title “regional core city between Beijing, Hebei, Shanxi and Inner Mongolia”, but also becomes a modern metropolis with growing charm. Indeed, it is “a bright pearl beyond the Great Wall”. Besides, this city has tens of thousands of friendly and kind-hearted people. In the past and nowadays, it is a melting pot for various ethnicities and their cultures. Now Beijing joins hands with Zhangjiakou to bid for the 2022 Winter Olympic Games, which will greatly boost the exchange between Beijing-Zhangjiakou culture and that of the rest of the world. This exchange of course includes the local people’s passionate involvement. The 99.5% approval rating is the best proof of this. And Professor Zhai Jianping, a brilliant talent of Zhangjiakou, is one of the supporters.

Zhai grew from a child into a youngster and finally a man as he took naked oats noodles and potatoes from the dam. Later on, he left Chabei Rangeland for a university. Then he taught at the university. With the nourishment of Zhangjiakou culture, now Zhai is gaining high fame in the painting world. And all these years he has introduced the splendid countryside of Chabei, part of his hometown, to the outside world. Specifically, he depicts all living scenes of those stockmen on the farm-and-herd land using his brush. Indeed, Zhai deserves the name of a “silent singer of Chabei”. His typical works of art, such as *Bringing Culture to the Countryside*, *Autumn View*, *Golden Autumn in August*, *Reapers*, have been selected for the art exhibition of the 10th China Arts Festival · National Exhibition of Fine Arts, the 12th National Art Exhibition and awarded the state-level prizes. All these are the embodiment of his deep nostalgia for the hometown and the spontaneous overflow of strong feelings.

On the occasion of the forthcoming bidding for the 2022 Winter Olympic Games, Professor Zhai Jianping holds exhibitions of his oil paintings in Zhangjiakou, Shijiazhuang and other places as a cultural messenger. His intent is to boost the support for his hometown bidding for the Olympic Games. This is worth the “thumbs-up” of all people in Zhangjiakou and even 72 million people of Hebei!

June 7 2015

粗朴的真实——翟建平塑造农民形象的艺术生命

中国美协理事、中国美协理论委员会副主任、《美术》杂志执行主编 / 尚辉

农民形象是新中国美术人物画廊里出现最多的形象。但从哪个角度呈现农民的真实形象，却不可避免地烙上特定社会的时代痕迹与历史局限。譬如，在20世纪五六十年代，美术家们对农民形象的描绘，往往偏重于从土地革命、农村合作化到人民公社——这些新型的土地制度下农民重获生产解放的崭新农民形象的塑造；而以罗中立《父亲》为代表的、状写依然贫瘠苦涩的农民与乡土的写实绘画在80年代的兴起，则颠覆了这种具有政治符号色彩的农民形象。从新中国美术这两种农民形象的变迁，不难看出美术作品对于农民真实生存状态的两种不同的理解与呈现。这两种形象或许都是真实的，而怎样理解与呈现这两种不同的真实侧面，则显现了时代审美思潮的选择。无独有偶，90年代以来，随着中国整个社会推进的大规模的城镇化建设，大批的农民疏离了土地来到城市打工，美术作品里的农民形象从此大多集中于城市农民工形象的刻画，而相对遮蔽了那些仍然坚守于乡村的农民生活状态与精神维度的呈现。城市农民工，无疑是中国经济社会逐渐形成的新事物，自然容易被社会所关注；但这并不能完全替代那些依然坚守于乡村的农民、或不断从城市返乡的农民的真实形象。在某种意义上，怎样描绘我们这个不断被城镇化了的乡村与农民形象，更是当代艺术不可或缺的创作课题。

曾先后入选“2012中国百家金陵画展”“第十届中国艺术节全国优秀美术作品展”和“第十二届全国美术作品展”的《文化下乡之一》，让美术界一下子熟悉了翟建平这个名字。该作之所以能够从2011年完成后而一路过关斩将先后参加了三个最重要的国家级展项，就在于画家对于当下农民精神生活的凸显。“文化下乡”无疑是我们这个社会关注农村文化生活的公益项目，但这个项目究竟给广大的农民兄弟带来怎样的实惠，却是这个社会的大部分人不得而知。该作通过对围坐在乡村场院里聚精会神地观看电影或演出、并不时发出欢声笑语的农民表情的生动刻画，让人们真切地感受到了农民对于现代文化生活的渴求。画家刻意描写那个开阔的黑色夜空和拥挤的场院环境，似乎在告诉人们这里没有城市林立的楼宇和繁华的灯火，在这片开阔的他们白天进行播种与收获的天空下，只有在夜晚才能点燃起他们思想情感的火把并获得某种超越现实的精神融化。画家为我们描绘了那些憨态可掬、笑声爽朗的农民形象，那些粗朴的庄稼人的笨拙动作以及他们穿着的不太合体的、显得有些落伍的城市服装。翟建平在这一作品里极其真实地为我们塑造了几乎没有被美化过的农民形象，其感人的力量无疑也在于画家所理解的同样被城镇化了的乡村与农民的那种粗俗的纯朴。

自《文化下乡之一》问世之后，翟建平近年连续画了多幅这一主题的变体创作。这些画作大都渲染出黑色的夜空里绽放着的一张张欢笑的农民脸膛，作者甚至不惜笔墨地塑造那些或端坐或站立的乡村农民的虔诚神态。画家似乎无意于告诉人们他们在观看什么，而着重于状写他们观看时的表情与心理，并试图揭示他们那种围坐在一起的颇有几分“仪式感”的欢笑中获得的精神享受与

Simplicity and Reality- Artistic life integrated into farmer images in Zhai Jianping’s works

Shang Hui: Member of China Artists Association,
Deputy Director of Art Theory Committee of China Artists Association, Executive Editor of Art

Farmer image is figure artists’ favorite in modern China. However, the perspective to vividly depict farmers’ true image is inevitably branded with era features and limited by social history. For example, artists preferred depicting the new images of farmers regaining liberation in production in the periods of new land systems, including those of land revolution, rural cooperation and people's commune in the 1950s and 1960s. Realistic paintings describing farmers suffering long-term bitter life emerged in the 1980s, with Luo Zhongli’s works *Father* as representative that subverted the peasant images endowed with political symbols. The changes of farmer images in art works in modern China clearly show different understandings and presentations of farmers’ real living conditions. These two images may be true, while the ways to understand and present these two real sides reveal the preference to the times aesthetic thoughts. Coincidentally, along with fast large-scale urbanization in China since 1990s, a large number of farmers leave their lands to cities, and the art works mostly concentrate on the images of immigrant workers in cities and slightly ignore the living and spiritual status of rural farmers remaining in villages. Immigrant workers in urban areas are undoubtedly new things gradually arising in China economic society, and thus are easily concerned by the public, which, however, cannot completely replace the true images of farmers who remain in rural areas or return home from the cities. In this sense, how to describe the images of villages and peasants is an indispensable subject of contemporary art creation.

Zhai Jianping became famous for the works *Bringing Culture to the Countryside I* that was successively selected in “2012 Works Collection of Art Exhibition (Oil Painting) in Nanjing China”, “The 10th China Arts Festival·National Exhibition of Fine Arts” and “The 12th National Art Exhibition”. The secret of this works’ displaying at three most important national exhibitions since its completion in 2011 lies in the painter’s focus on farmers’ spiritual life. *Bringing Culture to the Countryside* is undoubtedly philanthropic project demonstrating the society’s attention to rural cultural life; however, its exact benefits to peasants are unknown and unpredictable to the majority of the public. In this works, the vivid description of farmers’ sitting in rural yards and attentively watching movie or performance with laughter truly expresses peasants’ desire for modern cultural life. The painter’s deliberately describing of the broad black sky and crowded yard means to tell the people there is no urban high-rises and bustling lights, and only at nights can the farmers light up their thoughts and obtain spiritual enjoyment beyond reality on the lands for their sowing and harvest on days. The peasants with naive charming gestures, hearty laughter, clumsy movements unique on rustic peasants and anachronistic unfit clothes are depicted. The original peasant image with little beautification is shaped as realistic as possible, embracing the touching strength that undoubtedly lies in countryside and peasants’ urbanize simplicity and pureness in Zhai Jianping’s eyes.

Since the birth of *Bringing Culture to the Countryside I*, Zhai Jianping has drawn many varieties of this theme in recent years. In most of these paintings, the farmers’ faces wearing big smiles under broad night sky are rendered, and even the rural peasants standing still or sitting devoutly are vividly described with fine stroke. What the painter intends to describe is not what to watch but the peasants’ expression and psychology status over their watching as well as their spiritual enjoyment and psychological pleasure arising in their ritual sitting around and laughter to offset and remove their tiredness and boringness accumulated on days and thus translate their rural life into urban style spiritual enjoyment. In these pictures, the creator gets rid of graceful shape and elegant color typical in academic oil paintings, and makes endeavor to really express farmers’ demeanor, facial expressions and movements rich in Zhangbei rural characteristics; even the unfit and unfit clothing in funny color embracing humor indicates rustic gaudy peasant image, in original manner with little beautification.

心理愉悦，以及因此而抵销和消磨的他们在白天积攒下来的辛劳或无聊，从而使乡村生活成为像城里人那样的一种有精神价值的消耗。在这些画面里，画家一意祛除学院油画的优雅造型与典雅色彩，而是试图真正画出富有张北乡村特征的农民的神态、表情和动作，甚至于因那些并不合体与讲究的服装而显现出色彩与色调的诙谐感——那是一种粗朴而俗艳的农民形象，但也是真实的没有多少外加工的原生农民形象。

如果说“文化下乡系列”只是画家描绘当下农民精神心理的一个侧面，那么，没有什么题材能够替代农民在收获时节每日所激发出的精神亢奋与内心愉悦。翟建平是深得农民生活个中三昧的，他捕捉了许多收获时节农民难以抑制的喜悦神情，并以此来表达他对于农民以及农民生活的感同身受。描写一家人于田垄收挖的《收土豆之一》《收土豆之二》；撰写农家畜牧生活的《好日子之一》《好日子之二》；描绘坝上收割牧草的《收割者之一》《收割者之二》以及他以单体人物造像的方式精心刻画的《金秋八月系列》等，都着墨于这些农民在亢奋、喜悦与满足的收获中流露出的一种土地归属感的深刻表现。这些农民形象较少负载政治学意义上的说教，而是试图在城镇化了的乡村从农民的内心世界挖掘他们本能地葆有的人与自然的亲情关系。画面里的这些农民，不仅穿着的是今天城镇居民的服饰，而且他们的笑容与面庞也被刻画上了某些现代化的痕迹，但他们一如既往地像他们祖辈那样钟情土地、依恋土地、怀抱土地，并用这种执守土地的纯朴，来应对和抵抗这个经济社会流行的过度的拜物哲学。从作者描绘的这些农民形象里，人们深切地感受到的是当代农民在高度的物质文明社会重新建立起来的人与土地的那种圣徒般的精神情感。

用艺术个性来评价翟建平的油画特征，似乎还早了些，在油画艺术语言的修炼上，画家无疑还有许多要走的路；但这并不妨碍翟建平在当代农民形象里已逐渐凸显出的自己的表现视角与作品里始终弥散出的纯朴气质。从这个角度讲，他的那些油画语言似乎也在逐步转换成他为了表现这种纯朴气质而进行的系统性改造和摸索。这些农民形象，既区别于美术史上已造就的艺术符号，也相异于同代人绘制的流行的农民形象样式，而是具有浓郁鲜明的张北农民的形象特质。这种形象特质一方面来源于张北坝上地区独特的气候地理环境，另一方面则是这个平原与高原接壤的乡村延续千年的地方语言、风俗习性之于人的形象的塑造。显然，在怎样挖掘这些流淌着张北农民血液的个性特征以及他们在被城镇化之后表现出怎样的乡土精神上，翟建平找到了属于他自己的农民形象。

没有与翟建平过多的交谈，但笔者深信，画家对于这些农民形象的描绘与塑造，绝不是一个陌生者的“采风”偶得，更不属于一个居高临下者对于农民投去的怜悯式的“人文”拯救眼光，而是他自己生活曾经的经历与经验。因而，他描写的那些农民的欢愉与笑容，无不是他自己生活的揭示，无不充满了深沉而挚热的土地的情感，粗朴的真实在此也成为画家塑造农民真实形象的艺术生命。

If it is believed that “Bringing Culture to the Countryside” series just partially depict current farmers' spiritual and psychological world, then no other subject matters can truly tell farmers' excitement and joy from the bottom of heart in harvest seasons. Zhai Jianping has in-depth understanding of rural life, so he is able to capture farmers' difficult-to-restrain joy in harvest season, and expresses his sympathetic to the farmers and their life. Many of his works focus on the farmers' *profound sense of belonging* to lands over their excitement, joy and satisfaction in harvest season, including *Harvesting Potatoes I* and *Harvesting Potatoes II* describing a family's harvesting potatoes on the fields, *Good Days I* and *Good Days II* shaping livestock farming life, *Reaper I* and *Reaper II* depicting farmers' reaping grass in Bashang, and *Golden Autumn in August* series characterized in single figure. These farmer images are integrated with little political preaching, but full of original intimate relationship between the farmers and the nature in urbanized countryside. In the pictures, these farmers are well dressed in modern style, and their smile and faces are portrayed in slight modern sense; however, they love, attach to and embrace their lands as deeply as their ancestors do, and deal with and fight against the over worship toward fetishism philosophy popular in economic society, relying on their simplicity and persistent to their lands. These farmer images depicted by Zhai Jianping deeply impress the viewers with contemporary farmers' holy emotion with their lands reestablished in highly materialized civilization society.

Maybe it's early and inexact to define Zhai Jianping's paintings with artistic personality, since the painter has a long way to go in perfecting oil painting language, which, however, does not prevent Zhai Jianping from manifesting his unique perspective of expression and simplicity in contemporary farmer images in his works. From this point of view, his oil painting language seems to be gradually converted into his systematic transformation and exploration to express his simplicity. These farmer images are different from the art symbols inherited in art history and the popular farmer images created by the peers, but featured in rich and distinctive Zhangbei farmers' characteristics, which is the result of unique climate and geographical environment in Zhangbei Bashang area and the inheritance of thousands of years of local dialects, customs and habits in the village lying between plain and plateau. It is clear that, in his own art language, Zhai Jianping has well shaped unique farmer images, and found reasonable way in mining native Zhangbei farmers' characters and their urbanized local rural spirit.

The brief talking with Zhai Jianping has firmed my belief that this painter's skillful description of farmer images is neither picked up just in occasional copying from life, nor derived from a supercilious spectator's pitiful “humanities” eyesight casted toward farmers, but based on his own life experience. Therefore, the farmers' joy and smile expressed in his strokes right reveals his own life and his deep and sincere love towards the land; true simplicity has become the artistic life indispensable from the farmer images shaped by Zhai Jianping.

质朴与真诚——读翟建平的画

湖北美术馆副馆长、艺术总监、批评家、策展人 / 冀少峰

印象中的翟建平是一个以画农民而著称的艺术工作者，在艺术界画农民题材的艺术家很多，但得农民之形的往往居多，而既能得农民之形又能传农民之神的艺术家却少之又少，翟建平就是这少之又少中的一员。

熟悉翟建平的人都知道，他虽不善言辞，又有着曲折的从艺经历，但在艺术上质朴与真诚的探求，也着实给人留下了深刻印象。特别是几十年如一日坚持不懈地为农民造像，以农村、农业、农民为自我视觉研究的主调，也体现出了翟建平自我的当代文化情怀和文化立场。

翟建平坚持不懈地把农村题材注入在自己的图像世界中，其实他关注的不仅仅是农业题材，而是激变的社会结构转型的过程中，农耕文明向现代工业文明转型中所出现的人们精神状貌的变化。特别是呈现出了社会主义新农村的阳光、和谐与幸福，这些新时代的社会表情。由此不难发现，翟建平笔下的农民无论是收割的农民还是田园里农忙的景致，亦或是在田间愉快休闲的“唠嗑”，其实从这些农民的精神图像中也体现出了翟建平的精神追求。毋庸置疑，翟建平不仅有着自己的艺术目标，他更坚持着自我的艺术追求，那就是对农村、农民不懈地描绘，而翟建平之所以能凭农民图像给人留下深刻印象，也源于他能够以农民视角，用农民的眼睛去挖掘农民的性格，因而其笔下的农民才会这么鲜活，真诚而质朴、平淡而无华，而不至于陷入概念化与空洞化的样式中。农民在翟建平的视觉图像中不是一个个孤立的个体，而是体现出翟建平站在边缘文化立场去洞悉和表现社会主义新农村、新农业、新农民的一种生存情态，农民兄弟、农民家庭间的和谐友善。新型农业机械、手机……既是社会结构急剧变化的表征，亦是农业社会向现代工业社会转向，新农民步入当代社会的有力证明。朴实无华、平实平淡的视觉讲述中显示出了翟建平在画农民农村题材中的敏感心灵和细腻表现，特别是弥漫在其视觉图景中农民的土里土气、质朴与清新、农村人生活的平淡无奇，虽时时和这个时代脉动相调合，但眼神中无疑又流露出的是对现代性图景的一种茫然的憧憬与期盼。因为即使这些留守在家园里的农民，仍对外面的世界和美好的未来充斥着无限的向往，而恰恰是这种期盼与向往，也成为他们为新农村“改头换面”的动力源泉。

由此，也就不难理解，翟建平于质朴与真实的视觉讲述中，彰显出自我一种生活态度和文化立场是这样的真实真切而又可信与可亲。饱和的颜色，流畅的用笔，真切而又真诚的形象，有着一种来自内心深处的由衷的对农民的礼赞，闪现着翟建平的一种底层精神关怀和边缘文化立场。

如果联系乡土现实主义时期的农村、农民题材，我们又可发现，翟建平不仅和乡土现实主义时期的艺术有着明显差异，恰恰是这种差异，才使得翟建平的视觉研究更有意义，更能成为我们进行

Simplicity and Sincerity Thoughts on Zhai Jianping's Paintings

Ji Shaofeng, Director of Hubei Art Gallery, Art Director, Commenter, Curator

Deep in impression, Zhai Jianping is an artist renowned for drawing farmers. There are plenty of artists drawing farmers as the theme in the art circles; however, lots of them focus on the appearances of farmers and few can express their feelings while from the appearances. Among the minority, Zhai Jianping is one of them.

People familiar with Zhai Jianping know that he has poor skills on communication and faced numerous challenges on pursuing the art while expressing out his simplicity and sincerity in the exploration on the art which gave others a deep impression. It is especially reflected on keeping drawing farmers for decades. The main subjects of paintings fall on the self visual study on countryside, agriculture and farmers, which presents contemporary cultural passion and cultural stance of Zhai Jianping himself.

Zhai Jianping persists to inject the theme of countryside into his paintings. In particular, what he focuses is not only the theme of agriculture, but also the change of mental attitude of people reflected in the transformation from farming civilization to modern industrial civilization in the course of drastic social structural transformation. It particularly represents the brightness, harmony and happiness of new socialist countryside and these social expressions in new age. Therefore, it is not hard to find out that the farmers made by Zhai Jianping, whether they are harvesting or busy in farms, even “chatting” in spare time, all present, in their mental images, the spiritual pursuit of Zhai Jianping. It is certain that Zhai Jianping not only has his object on art, but also insists his pursuit on art that is to keep depicting countryside and farmers. And what makes Zhai Jianping impress others for his farmer paintings is that he can be in farmers' shoes and explore the characteristics of farmers through their eyes. That is the reason why his farmers are so vivid, real, simple, common and unadorned and the reason that keeps his style from conceptualization and hollowing. Farmers in Zhai Jianping's pictures are not individuals but represent the harmony and friendliness among brothers and families which is a spirit of living of new socialist countryside, new agriculture and new farmers understood and presented by Zhai Jianping from the view of marginal cultural field. New agricultural machinery, mobile phones and so on are not only the presence of drastic transformation of social structure, but also the forceful evidence of transformation from farming civilization to modern industrial civilization and new farmer's stepping into modern society. Simple, unadorned, common and real visions show the sensitive mind and exquisite presentation of Zhai Jianping in drawing the themes of farmers and countryside. It especially pervades in the rustic, simple and fresh pictures of farmers and countryside life. Although the plain countryside life lies in the blood of this age, through farmer's eyes, a kind of vague vision and expectation towards modern society flows in every certainty. Because even those farmers who stay at “home” reveal the longing for the outside world and the bright future; and it is such expectation and longing that drives them to “rebuild” new countryside.

Therefore, it is easy to understand that Zhai Jianping's manifesting his attitude towards life and cultural stance through simple and authentic visual presentation is so real, sincere, creditable and amiable. Saturated colors, smooth traces and real and genuine characters are like a sincere song to farmers, reflecting Zhai Jianping's spiritual concern to bottom society and marginal culture stance.

If we connect them with the themes of countryside and farmers at local realism period, we can find that there is an obvious difference between Zhai Jianping's paintings and the art of local realism period; but it is the difference that makes Zhai Jianping's visual study meaningful and makes it our goal of comparison study. If the paintings of local realism period present

比较研究的目标；如果说乡土现实主义时期，从题材的描绘上是一种贫穷、苦旧、落后与愚昧的话，那是一种常年的封闭和茫然的等待，不知今夕是何年的一种无奈无助与无望，是一种自给自足式的满足。而翟建平笔下的新农村、新农民形象，无疑彰显出的是历经思想解放，改革开放以后农村急剧变化，农民喜悦的目光，摆脱贫困后的幸福，进入新时代的自信，尽享现代化带来生活方式和劳动方式的改变。翟建平的视觉叙事再一次唤醒了人们对中国农业问题进行思索的这么一个话题，曾几何时，人们密切关注“中国农村真穷、农民真苦、农业真危险”这么一个“三农问题”，但随着农业政策的调整，社会主义新农村无论是从劳作与生活条件，或者说精神生活空间与幸福指数都不可同日而语了，但从翟建平的视觉讲述中，我们读出了中国的未来，因为我们是一个农业大国，农村问题解决了，中国的问题也就好解决了。

a kind of poverty, bitterness, oldness and blindness, which is a status of closed for years and waiting for something and a helpless and hopeless but self-entertained satisfaction. Zhai Jianping's new countryside and new farmer characters certainly reveal the liberation on thought, drastic change of countryside after reform and opening-up policy, happiness in farmer's eyes and break from poverty, their confidence in new age and their enjoying the change of life styles and means of labor brought by modernization. Zhai Jianping's visual presentation evokes a topic on agriculture problem in China again. In the near past, people concerned about "Issues of agriculture" of "Poor countryside, poor farmers and dangerous agriculture in China"; however, as agriculture policies adjusted, new socialist countryside is totally different from the past in terms of working and living conditions and spiritual life and happiness index. But from the visual presentation of Zhai Jianping, we can see the future of China. Because we are an agricultural country; if agricultural problems are solved, there will be no problems in China.

翟建平

中央美术学院教授 / 王兵

这里总是清晨，在岔路前，在绝对的选择前。谢谢这次生命！但我依然思念选择……

——特朗斯特罗姆《蓝房子》

理想主义者的梦想始终都是在不断的选择中——醒不过来。他走出屋，踏上他熟悉的道路，一直向北。沿着不尽的山峪河床，经过田原旷野。向北走。这片土地看上去是如此辽阔，人们的日子还像从前那样舒缓地过着。乡亲们为生计忙碌着，不知不觉地聚在了他的画里，他们憨厚开朗的面孔，世代不变的善良纯朴慰藉着他的乡愁，填充着悄然流逝的记忆。

草站立起来，遮蔽了大地，镰刀如风，徐徐经过丛丛蒿草，莽原又重新伏倒在平坦的季节；土豆已经成熟，在温暖的土壤下愉快地鼓胀，是谁在呼喊：山药的收成真不赖呀；陡坡上羊群咀嚼着草，羔羊还幼小，要牧羊人抱着；村口的老人望着走过来的人，这个常来探访乡亲们的城里人，一个徘徊于坝上的守望者。阳光拖长了他的身影，他在四季流转的光线与色彩之间独往独来。

他的作品承载着他深厚的温情与思念——那无尽的乡愁，即使在今天这样一个光怪陆离的文化生态里，他的目光也还寄望于遥远的地平线，贫寒偏远的北面，那片内蒙古与华北平原交界的牧场。不管人们怎样不顾一切地图慕炫耀都城的繁华兴盛，他心目中的美好永远是与生俱来、朴实善良的乡愿，哪怕它相比于时尚的虚荣是一种衰微的悲伤，但他可以用一种忘我的谦卑而坚守信念，在他一幅接着一幅的绘画中，他让人们看到田园牧歌最平常的情景，他的画是让他自己能够一直醒着的梦。

他一直向北走，他的身后是时光痛楚的踪迹，当我们对世俗享受和物质利益投注过多的时候，日渐淡漠的故乡情就会变为世间忧恼自抑的巨大失落。他倔犟固执地继续北行，只有走下去，他才能够保存得住他与乡亲们共同珍视的生存方式、交流情感的可能。这不仅仅是由他的绘画唤起的情绪，也不只是一种无由的精神境界。这种一意孤行的动力是他的性格所然，命运驱使。一个农民的后代，转身成为农人和田野原生态的描述者，或许，他知道自己选择的路线是通向寂静与孤独。但也正是对岁月的想象增加了他的勇气，让他将自己的一意孤行视为一种欢喜。因为，他要自己的作品里看到，在自己面对的岔路前，在绝对的选择前，在血气方刚时下定决心的样子，这决心是一辈子的承诺：尽本分之力，做本能之事。这也是这片古老土地所设定的圈套：败祖之徒将被抛弃，忠诚赤子将留下。

他醒来的很早，或者说他从来就不曾入睡，因为他要出行，他要保存下故乡古朴自然的原貌。所有的故事在他的心里生长着，他和旧有的岁月依然亲近如初。城市在喧嚣。他极目眺望，北方无语，在梦与醒的缝隙间，他看到悬于早晨的北斗。

Zhai Jianping

Wang Bing, Professor of Central Academy of Fine Arts

It's always so early in here, before the crossroads, before the irrevocable choices. Thank you for this life!
Still I miss the alternatives...

—— The *Blue House* by Tomas Tranströmer

An idealist always lives in his own dream of choosing again and again. Such a person never wakes up. He walked out of the house and went along a road familiar to him, straight to the north. He plodded across the field and wilderness, along an endless chain of ravines and riverbeds. He went north straight.

In his eyes, this land looked so vast. Many people still led a slow life as before. The villagers were busy with earning their living. Their images had been engraved in his works of painting before they knew that. Kindness and simplicity on their simple, cheerful faces for generations, soothed his nostalgia and filled him with quietly fleeting memories.

The land was once more covered with a blanket of grasses. Sickles were wielded like puffs of breeze that sough through the wormwood. Now the plain falls down in this flat season. Potatoes, swelling out gladly under the warm soil, were ready for harvest. Who was calling there? “We’ve got a good harvest of yams!” Lambs were so young as to lie in the shepherd’s arms. At the very edge of the village, some old people were staring into the distance. The painter came here to visit them from a metropolis. He wandered around the dam. Over there, the sun was setting now, which lengthened his figure. As the seasons revolved, he travelled alone amidst varying lights and colours.

His paintings are the embodiment of his deep feelings and thoughts—endless nostalgia. Even in this culture like a strange kaleidoscope, he still casts his eyes on the distant horizon, the cold, poverty-stricken north travelled by few, where the rangeland stands between the Inner Mongolia and the North China Plain. No matter how hard people have tried to covet the urban prosperity, the countryside, inherent and unsophisticated, is yet the best on his mind. Though a bit sad compared with the vogue of vanity, it is what he loves humbly without a thought of self. In all his paintings, he allows audiences to see the most common scenes of the idyllic countryside. His works of art are, as a matter of fact, all dreams making himself awake all the time.

He went north further. There was painful time and tide behind him. When we cast more attention upon secular enjoyments and material benefits, the fading nostalgia would make us profoundly feel a sense of great loss. So, he persisted in going north. Only going on can secure him the way of living he and the villagers cherish, and the possibility of their exchanging the same feelings. This is not only a sentiment evoked by his works of art or an unreasonable spiritual state. This is a result of his disposition and even his fate. Both have driven him to do so keenly. The painter, who stretched back to a rural family, was now depicting ecology of the unspoilt field and images of the peasants. Perhaps he knew the fact that his road moves to quietude and solitude, but he still did all this. The imagination of time and tide boosted his courage, making him take pleasure in being obstinate. This is because he wanted to see, in his own creative works, how he makes up his mind before the crossroads, before the irrevocable choices. This resolve is a lifelong promise—to do his duty, to follow his instinct. That is also a trap set by the old-age land: anyone who betrays the ancestor will be discarded here; those loyal ones alone can be left.

He wakes up so early or never sleeps, because he has to go out, to preserve the antique nature of the countryside. All stories grow up in his heart. And he is still akin to the past old days as before.

The metropolis is all noise. He stares into the distance, the North speechlessly. Through a break between dream and reality, he sees the North Pole hung above in the morning.



翟建平

1963年生于河北省察北牧场，
1988年毕业于河北师范大学美术系油画专业，
1991年进修于南京艺术学院助教进修班，
2001年进修于中央美术学院。

中国美术家协会会员，河北省油画学会副主席，河北省美术家协会常务理事、油画
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