

刁虎未畫選集

山東美術出版社

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馮憑書畫選集

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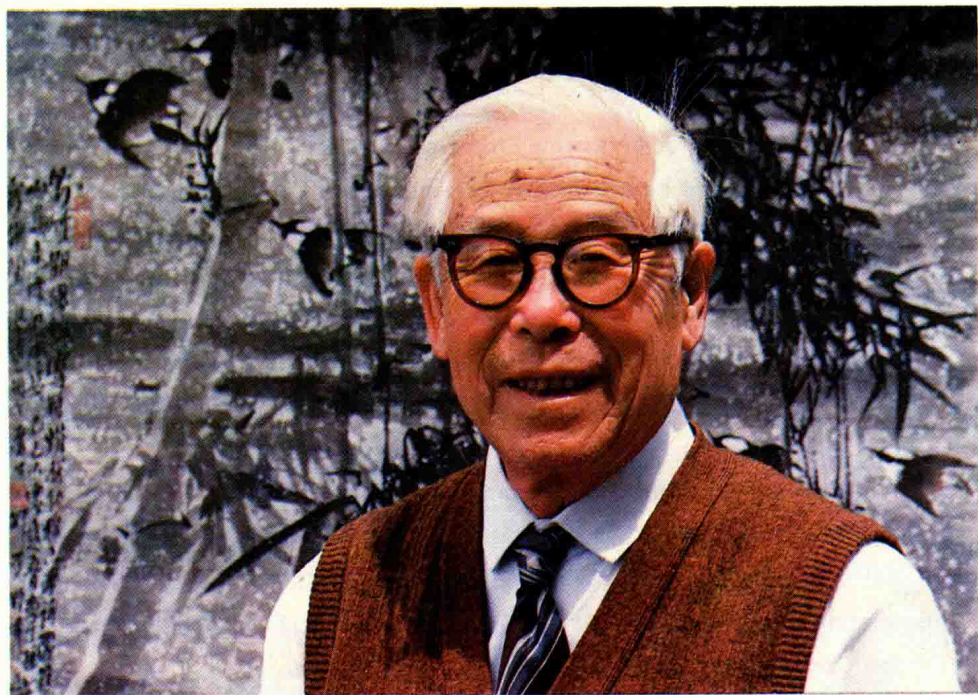
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作者簡介

馮憑，號展公，曾名馮寄禪，80歲，山東萊陽市人。現任山東省青島工藝美術學校教授兼副校長、中國函授大學青島分校教授、青島市老年人大學教授、山東省工藝美術學會常務理事、中國美術家協會會員、中國美術家協會山東分會名譽理事、青島畫院名譽院長、齊魯書畫研究院青島分院院長、中華詩詞學會會員。

馮憑1931年畢業於北京華北大學美術專修科，曾由李智超先生介紹加入“湖社畫會”。早年學山水畫曾從師胡佩衡、李智超、侯子步諸先生；花鳥畫從邵錫濂、王青芳、趙夢珠先生；人物從陳郁禪、陳緣督先生；篆刻則從于非闇。

馮憑長期從事美術教育工作。推崇和研究中國畫的傳統藝術，工筆花鳥他喜好趙佶的用色雅重、造型嚴謹、構圖別致；山水則崇拜石濤的高格調與書卷氣；寫意畫崇尚八大的用筆和用墨。他在師法前人的基礎上刻意創新並獨樹一幟。同時，他還重視我省工藝美術教育，在青島創建了山東省青島工藝美術學校，為國家培養了大批工藝美術人材。

1939年他曾出版《寄禪畫冊》，1980年由齊魯書社出版《菊譜》，山東人民出版社出版《百花譜》，近年來有不少作品被收進《中國畫作品選》、《山東國畫作品集》、《山東老國畫家畫選》、《全國儲蓄書畫展選集》及《山東畫院作品選》中。還有作品在《山東畫報》、《長江文藝》、《人民日報》、《大眾日報》、《青島日報》、香港《大公報》等諸多報刊上發表。部分作品在國外展出和發表。

THE INTRODUCTION OF THE AUTHER

Feng Ping, alternative name Zhan Gong, and once named Feng Jichan, is eighty years old. His homeland is Lai Yang, Shandong Province. At present he is the professor and concurrently the vicepresident of Qingdao Industrial Art College of Shandong Province, the professor of Qingdao Branch of Chinese Correspondence University, the professor of Qingdao Old People University, the permanent director of the Institute of Industrial Art of Shandong Province, the member of Chinese Association of Artists, the honorary director of Shandong Branch of Chinese Association of Artists, the honorary president of Qingdao Painting Academy, the president of Qingdao Branch of Qilu Institute of Painting and Calligraphy, and the member of the Chinese Institute of Poetry.

Feng Ping was graduated from the Special Course of Art of Beijing Huabei University in 1931, and was once introduced by Li Zhichao to become a member of the "Hu She Drawing Union". In the early years he learnt the landscape painting from Hu Peiheng, Li Zhichao and Hou Zibu; he learnt the flower—and—bird painting from Shao Xilian, Wang Qingfang and Zhao Luozhu; he learnt figure painting from Chen Yuchan and Chen Yuandu; he learnt seal cutting from Fei An.

Professor Feng Ping has been engaged in the work of education of arts for a long time. He holds in esteem and does researches on the traditional art of Chinese painting. On the Chinese traditional realistic flower—and—bird painting, he likes Zhao Jie for the elegance and imposing of the colour, the rigor of modelling, and the uniqueness of composition; on the mountain—and—river painting, he admires Shi Tao for his superior style and bookish quality; on the freehand brushwork painting, he advocates Ba Da for his using of the painting brush and Chinese ink. He creates new ideas sedulously on the base of learning and emulating from the predecessors and develops a particular school of his own. At the same time, he devotes much attention to the industrial art education of our province. In Qingdao he founded Qingdao Industrial Art college of Shandong Province and trained a large number of talent persons of industrial art for our country.

He published The Picture Album of Ji Chan in 1939, published The Genealogy of Chrysanthemum by Qilu Publishing Press in 1980, and published The Genealogy of One Hundred Flowers by Shandong People's Publishing Press. In recent years, there are quite a lot of his works being included in Selection Pictures of Chinese Painting, Selection Pictures of Chinese Painting of Shandong, Selection Pictures of Old Chinese painters of Shandong, Selection of National Exhibition of Painting and Calligraphy for Saving, and Selection Pictures of Shandong Painting Academy. There are other pictures publishing on Shan Dong Pictorial, Chang Jiang Literature and art, The People's Daily, Popular Daily, Qing Dao Daily, and The Grand Duke of Hong Kong. Some pictures exhibit and publish abroad.

前 言

南齊謝赫在其《古畫品錄》中提出“六法”作為鑒賞畫品的標準，至今雖逾千年，但仍不失為品畫的依據，欣賞馮憑先生的畫作之後，對此體會尤深。

馮憑先生1931年畢業於北京華北大學美術專修科，受教於胡佩衡、李智超、邵逸軒諸名家。他根底深厚，加之數十年來習作無間日，且虛心好學，博採衆家之長而能融匯貫通，形成了獨具的風格。他的畫章法嚴謹，疏密有致；形象刻畫生動，主體突出；運筆腕力貫注，風骨遒勁；水墨層次豐富，趣味盎然，謂之“氣韻生動”，實不為過。

馮憑先生已年逾古稀，畫作亦入爐火純青之境，考其成功之路，除天資與勤奮外，主要有二：一是“師古而不泥古”。中國畫應具有中國氣派，不僅繪畫工具有別於西畫，畫風、格調、韻味亦迥然不同。他在《碧桃山喜鵲》一畫的題款中寫道：“學南田畫難得其拙逸，徒事秀媚，便失宗旨”，可謂師古心德之談。學古人之長而避其短，這樣才如登梯，一代高於一代。其二，“外師造化，中得心源”。他曾四下江南，遍歷祖國名山大川，寫生畫稿滿箱盈篋。他在江南游歷，親眼見到稀有的紅竹，方知古人畫竹賦紅色並非誇張。他也曾遍訪名園老圃，作大量白描花卉。祇有躬身體察，博採衆世天然妙姿，成竹在胸，方可達到得心應手，出神入化的境界。

馮憑先生不僅筆墨嫺熟精妙，而且手法多樣，工寫兼備，工而不膩，寫則筆墨恣肆，縱橫跌宕，氣勢雄渾。他尤重設色，喜明快疏朗，格調秀雅。1983年山東人民出版社出版《山東老國畫家畫集》叢書，共十四集，《馮憑畫集》列其中；1989年北京工人出版社出版的《詩書畫印》，其中畫作均為馮憑先生所作，甚為讀者所稱道。

耿 本 清

1990年10月於濟南

PREFACE

Xie He of the Southern Qi Dynasty proposed "Six Criteria" in his Collection of Ancient Painting Works as the criteria of judging and appreciating the works of painting. Though over one thousand years have passed up to now, it still can be regarded as the basis for appraising the works of painting. This can be felt deeply after appreciating and enjoying the paintings of Feng Ping.

Feng Ping was graduated from the Special Course of Art of Beijing Huabei University, and he had learnt from the famous painters as Hu Peiheng, Li Zhichao and Shao Yiqun. He has a solid foundation and does exercises in painting without one day's stopping for several decades; he is modest and eager to learn; he adopts extensively the strong points of the multitude schools and achieves mastery through a comprehensive study of them. Thus he forms a particular style of his own. His painting is rigorous and compact on the presentation of The ideas, is artistical on the spacing; the portraying of the images is vivid and lively, the principal part is stressed and conspicuous; the strength of the wrist is connected and coherent in wielding the painting brush, the spirit and vigour is powerful and forceful; his wash painting is abundant in levels, is exuberant in the interests. It is not overstated to praise his painting as "vivid charm".

Feng Ping is of venerable age and his painting also achieves the perfection realm. Studying his road to success, there are two points besides his talent and diligence. One is "learning from the ancients, but not be a stickler for them". Chinese painting should have Chinese air. Not only the implements of painting are different from the west, but the spirit, style and charm are utterly different. He writes on the picture "Jasper Peach Blossoms and Magpie" that "learning from Nan Tian painting, can not get its artlessness and excelling but doing charmingly and gracefully, it is losing the aim". This is the hearted understanding on the learning from the ancients. Adopting the strong points and avoiding the shortcomings of the predecessors, only by doing thus one generation can be superior than the last generation just like ascending the ladder. The other is "learning from the nature outside and becoming the sources inside one's heart". He has been down to the south of the Chang Jiang River for four times and covering all the famous mountains and great rivers. The preliminary sketches filled boxes and suitcases. When he travelled in the Southern area, he saw the rare red bamboo with his own eyes, and knew that the ancients painted the bamboo with red colour wasn't exaggeration. He also had visited the famous parks and old gardens and sketching a lot of line drawing of flowers. Only through attending personally and observing carefully, only through collecting numerous and various flowers and grasses, only through watching the natural beautiful appearances and having well—thoughtout—plans in the heart, one can reach the realm of high proficiency and the acme of perfection.

Feng Ping is not only consummating and exquisite in painting, but also changeable in the skills. He is proficient in both painting and calligraphy. His painting is fine but not meticulous, his calligraphy is forceful and unstrained. He wields the brush and splashes the ink with great ease, the momentum is vigorous and splendid. He attaches great importance to the filling of the colours. He likes the bright and lucid colour, he likes the fine and elegant style. In 1983 Shandong People's Publishing Press published Selection Pictures of Chinese Painters of Shandong. It is a book of fourteen volumes, The Pictures Album of Feng Ping is one of them; in 1989, Beijing Workers' Publishing Press published Collection of Seals of Poetry, calligraphy and Painting, the works of painting are all painted by Feng Ping.

Geng Benqing
October, 1990 in Jinan

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荔枝
Litchi



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 華招玉蕊
 游手多
 少家約
 賢滿園
 勝勝眼
 聞全碑
 斜倒日西
 庚申年
 拔澤
 雄駿公
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 枝暗蕊初露子北條移步環透肌對景情生鈞草館能橫寫出歲新枝
 乙巳初夏 畫于紫蘭 一 廖備聞 啟 印 兔年頭

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