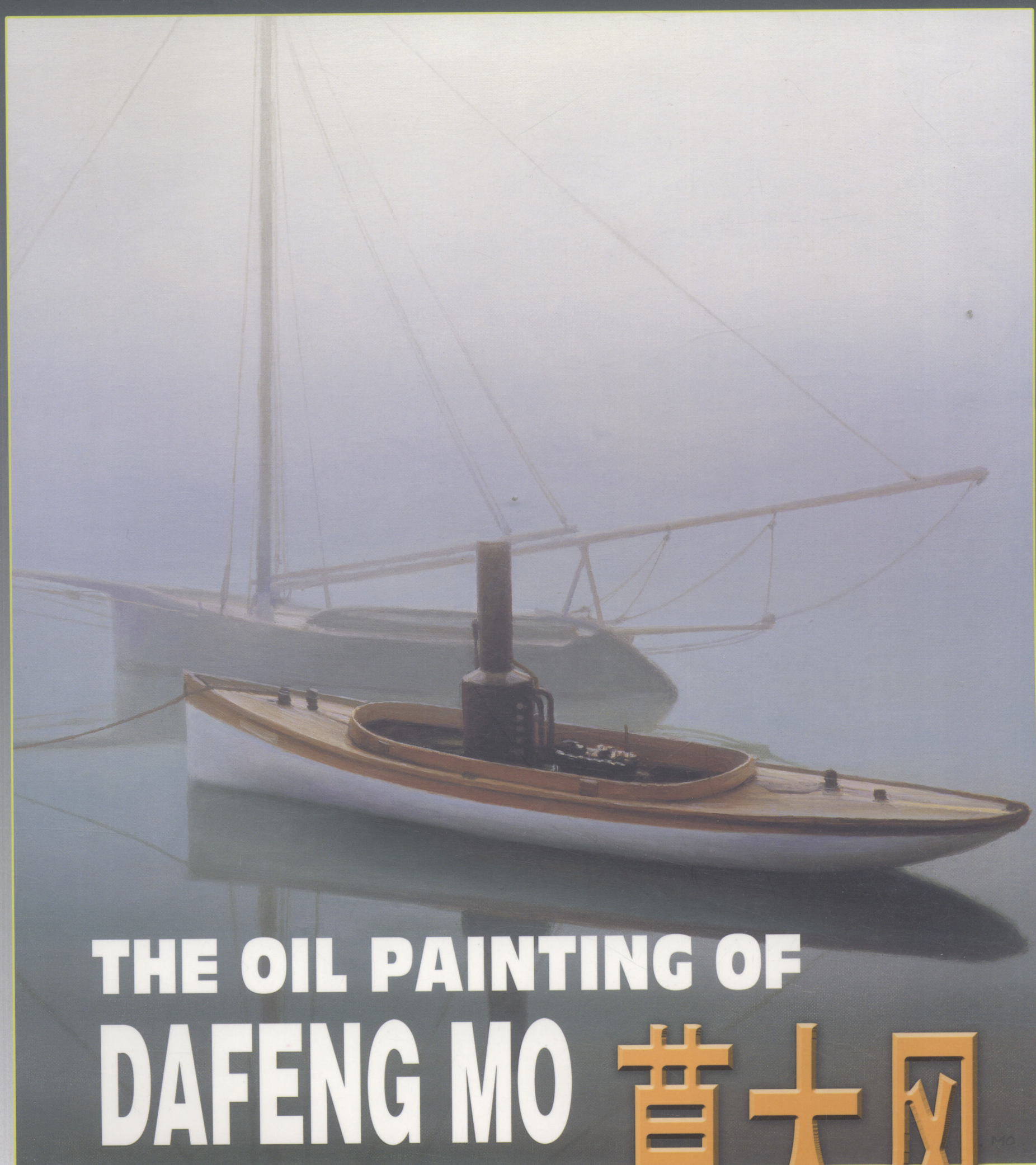


The Overseas Oil Painter Of China
海外中国油画家



THE OIL PAINTING OF
DAFENG MO

莫大风

天津人民美术出版社（全国优秀出版社）
TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE
(STATE OUTSTANDING PUBLISHING HOUSE)

油画作品



54. 盖船和石阶桥 Covered boat and stone pass 2006年 90.5cm×106.7cm 36in×42in

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莫大风在纽约和北京各有一个画室，他画布上的风景不仅有中国的，也有美国的，两地之间巨大的地理差异和多样性的文化历史环境对于将新英格兰和中国同作为描绘主体的艺术家来说并未发生困难。莫大风宁静的风景画无论是描绘北美还是亚洲都给我们带来一种与自然国度之美直接面对面的感受，这是一种往往被当地居民都忽视的美，他通过位于南缘的纽约发现了新英格兰乡村细节的魅力，海滩上废弃的木划艇，油漆剥落的木房板，被浪波反复冲刷的卵石滩和水草丛生的旧渔码头。而作为从小生长和受教育的地方，画家对于熟悉的北京和华东地区也有同样的兴趣，他将那些平凡得不能再平凡的事物搬上画布，寺院中残迹斑驳的砖瓦，水乡河道边湿漉漉的石条阶，田间干枯的玉米秸，这些东西讲述着各自的故事。

他大学毕业的时候画了《伸向远处的石墙》作为舞台设计专业的学术作品，上个世纪80年代的舞台还是以实景为主，这在平面上绘制的石墙在舞台上，应该是一堵光影和细节使人产生错觉的真正的墙，作为视焦点的前景细节对应几乎纯白色好似雾、霾的背景，像是作者对中国传统水墨绘画的追怀，空荡的空间充满了张力。他当时非常喜欢这种效果，空灵也一度成为他绘画的特征。在另一幅作品《三角洲》中，纯白空间占据了画布三分之二的部分，以至当时一个画廊的艺术指导曾开玩笑地说“你的作品无法定价，因为你只画了画布的三分之一”。

莫大风一直对来自肉眼的感受与摄影、电脑和银屏的图像的差异很感兴趣，而且他在许多作品中描绘的环境是一般画家都不太喜欢的逆光，他乐于塑造闪烁在物体表面朦胧、微小而柔和的反光斑中漂浮着湿润的空气感。美国一家报纸评论莫大风的一次个展时这样写道：“中国画家莫大风的具象绘画融合了梦呓般的潜意识心理内涵，他绘画的主体倾向于出现在薄雾或轻霭中，具有一种抒情萦绕、不易忘怀的特性……”

1. 渔棚 Fishing hut 1988年 91.5cm×91.5cm 36in× 36in



2. 遥远的石墙 Remote wall 1983 99cm×127cm 39in×50in

Introduction

Mo Dafeng's studios in New York and Beijing are where he creates scenes of America and China on canvas. The vastly different geography and diverse cultural histories present no problem to the artist, who is equally at home in New England and China. Whether in North America or Asia, Dafeng's tranquil landscapes bring us face-to-face with the natural grace of our country, a grace we as natives could easily overlook. From his home in New York City, Mo looks out over the southern rim of New England and sees the beauty in small details like abandoned rowboats on the beach, wooden fenders with peeling paint, ocean waves lapping over a pebble beach and piers caressed by seaweed. As the place of his birth and cultural education, Beijing and eastern China also have special meaning for Mo. Here, too, he turns his attention to the smaller things: eroded bricks in the emperor's palace, wet stone steps along a small town's canal, air-dried corn husks in a field and bamboo. Each detail tells a story.

In his last year of college, Dafeng created Remote Wall as part of his set-design program. At the time, highly realistic stage sets were

popular, and the painting on flat board needed to look exactly like a stone wall. When he repainted it on canvas, it became like trompe l'oeil. Its focal point in the foreground is reminiscent of traditional Chinese ink paintings, suggestive of fog or mist. The empty space fills the space with tension. Mo enjoyed painting this way so much that it became his trademark style. In Estuary, another work, white fog occupies nearly two thirds of the canvas. One gallery manager told the artist that his painting would be hard to price because he only covered a third of the canvas!

Mo is interested in the difference between the human eye and the photograph or computer or television screen. In many of his paintings he uses contrary light, which is avoided by most artists. He enjoys the subtle reflection of light moist air creates in his images. One newspaper critic wrote, "The art of Mo Dafeng perfectly mixes realistic landscapes in a dreamlike context. His subjects tend to take shape out of a mist, giving his work a lyrical, haunting quality..."



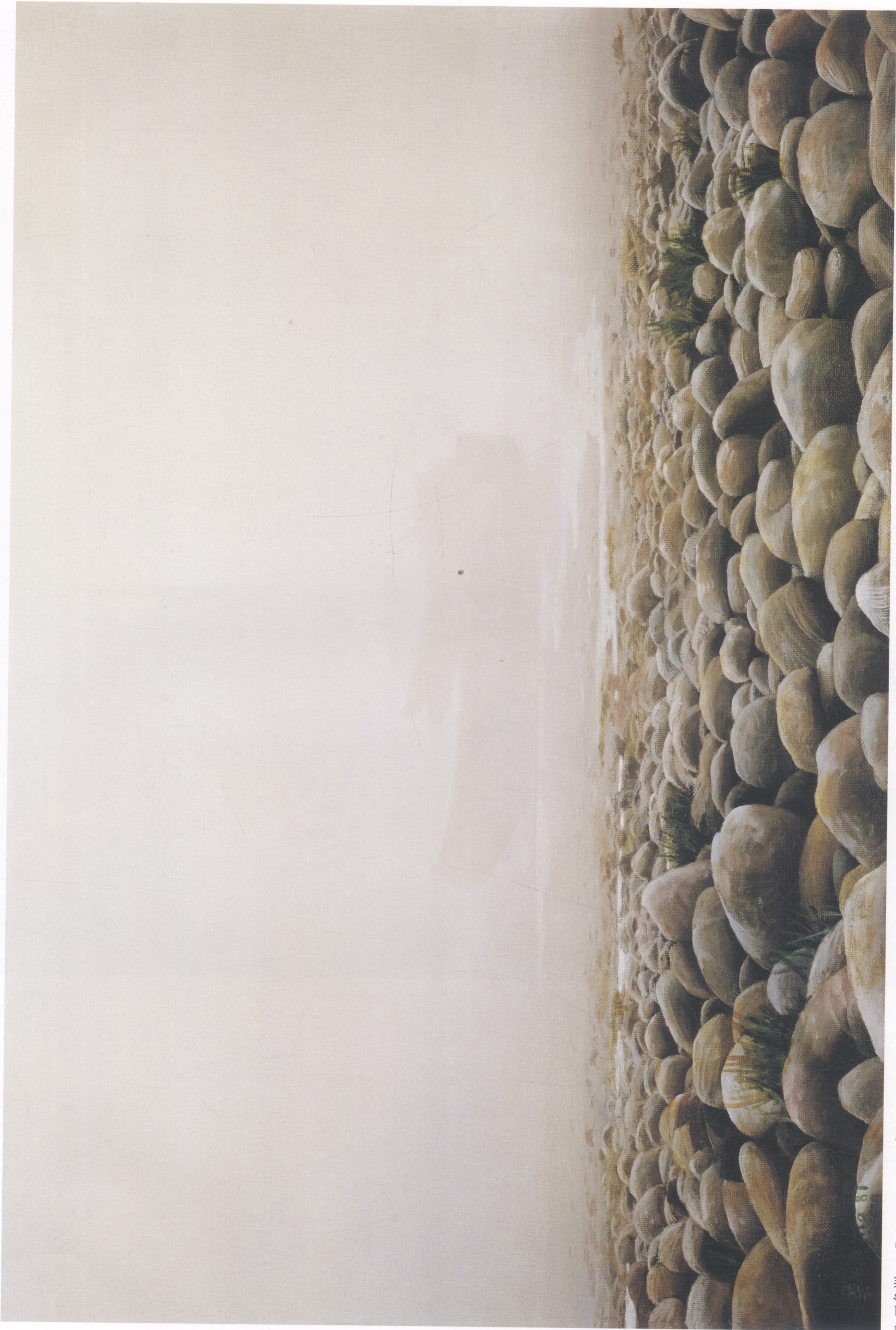
3. 木柴 Firewood 1988年 86.5cm×86.5cm 34in×34in



4. 海雾潮 Flowing ocean moisture 1990年 127cm×152.5cm 50in×60in



5. 大洋回声 Echo from ocean 1993年 71cm×76cm 28in×30in



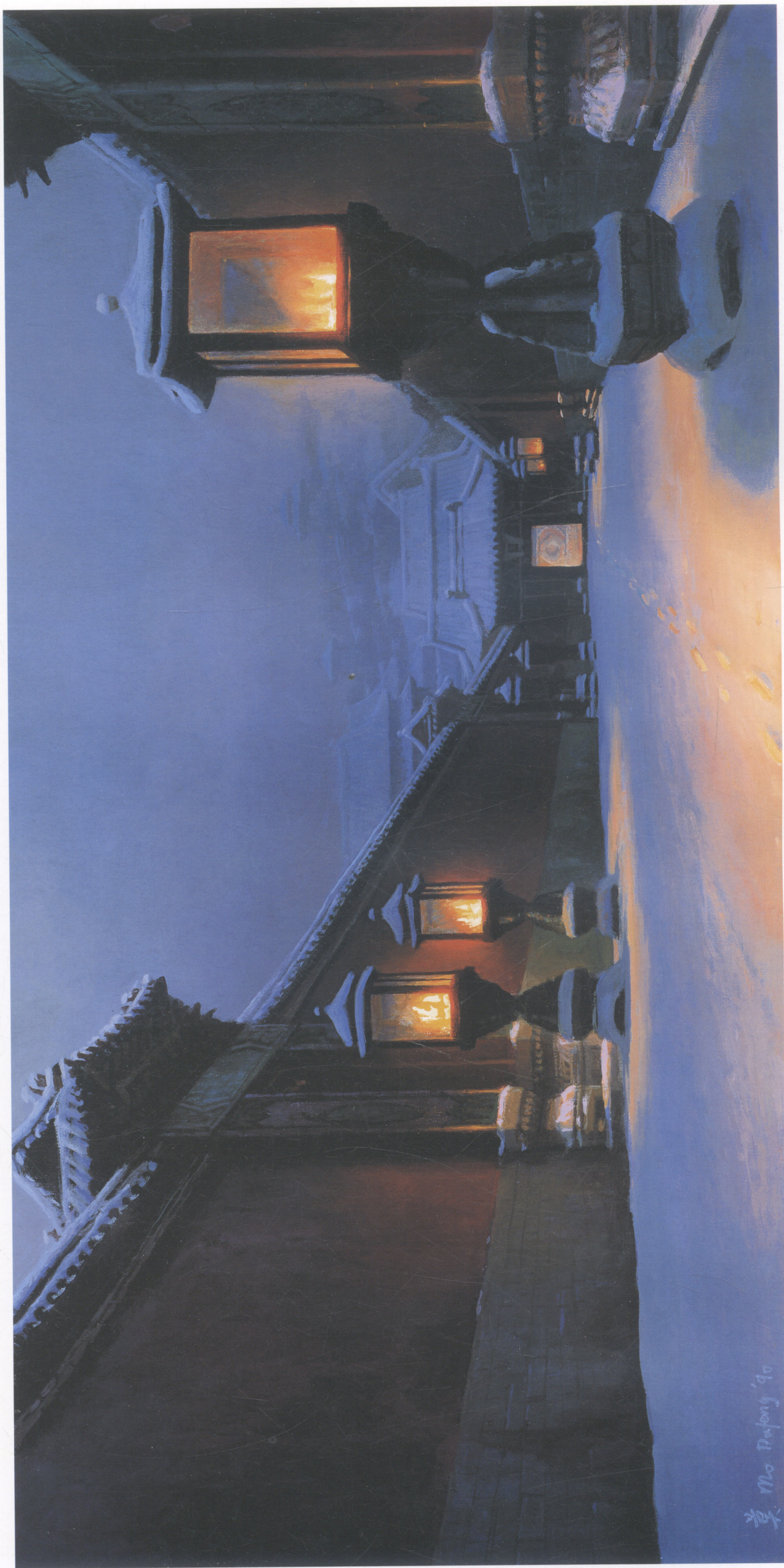
6. 三角洲 Estuary 1989年 91.5cm×61cm 36in×24in



7. 雾中石桥
Step into
southern mist
1989年
101.6cm×86.5cm
40in×34in



8. 淘金者的登滩 Landing for gold 1994年 75cm×105.5cm 29.5in×41.5in



莫大风 1990

9. 长夜 Long night / 1990年 96.6cm×48.3cm 38in×19in



10. 净地 Snow and a temple gate 1991年 71cm×76cm 28in×30in



11. 西塘五月雨 May rain in Xi Tang 2004年 16in×32in 40.7cm×81.4cm



12. 待修 Rest 2002年 40.7cm×51cm 16in×20in



13. 花季中的卡麦尔镇 Carmel in blossom Season 1995年 30.5cm×106.7cm 12in×42in



14. 大洋迷雾 Ocean mist 1993年 30.5cm×106.7cm 12in×42in

