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On twenty-first Century, Chinese Artists

Feng Yuan 冯远

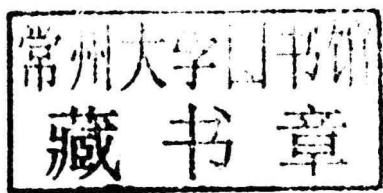
冯远

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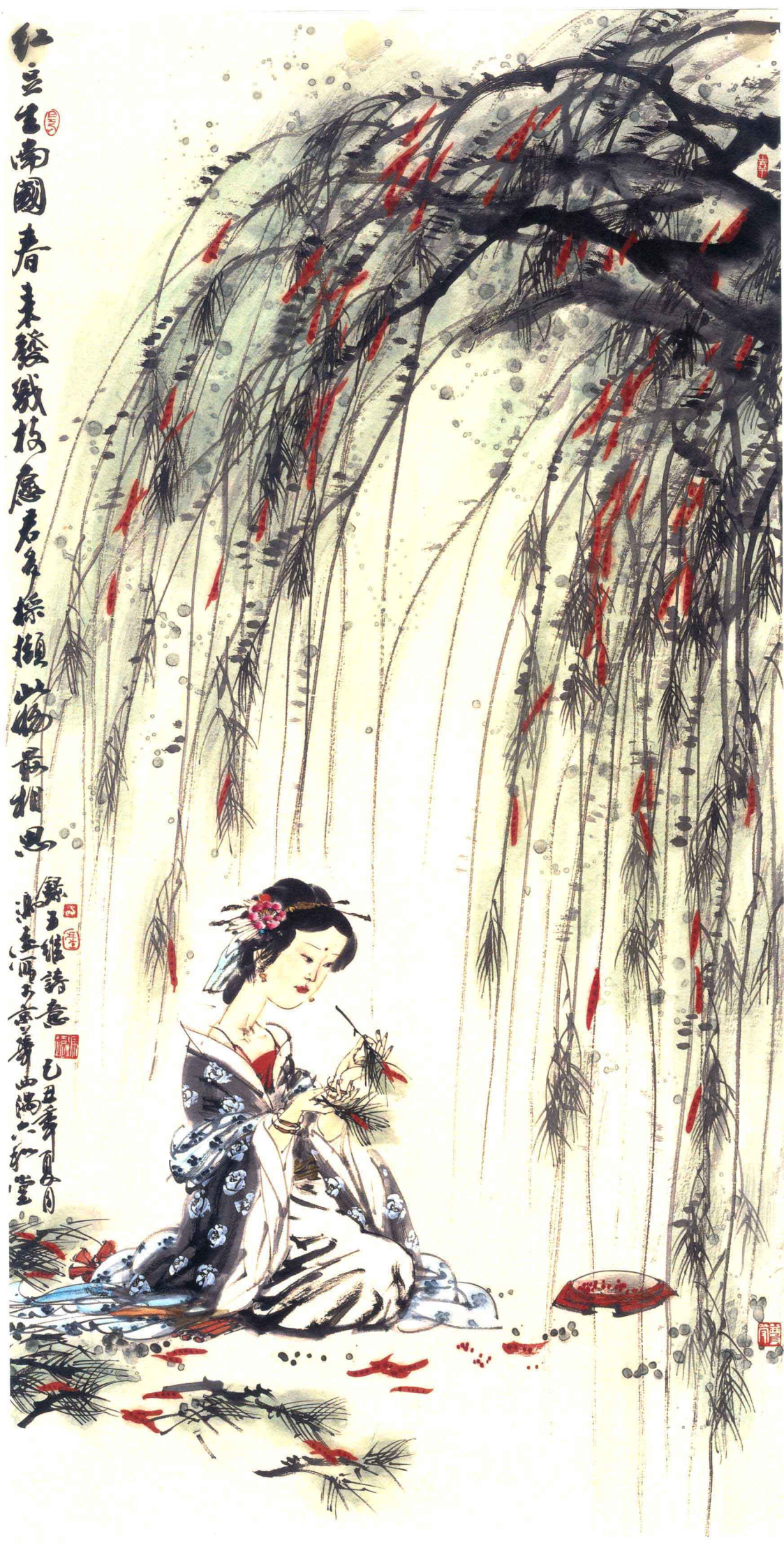
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紅豆生南国  
春来发几枝  
愿君多采撷  
此物最相思

蘇子維詩  
己丑年  
西陽  
和堂





## 冯 远

1952年生于上海。1980年浙江美术学院中国画系研究生毕业。1994年任中国美术学院副院长，教授；1996年任中华人民共和国文化部教育科技司司长；2001年任文化部艺术司司长；2004年任中国美术馆馆长；2005年任中国文学艺术界联合会副主席、党组成员、书记处书记，中国美术家协会副主席，清华大学美术学院名誉院长。

## FENG YUAN

Born in Shanghai in 1952, Feng Yuan is a postgraduate graduated from the Department of Chinese Painting of Zhejiang Academy of Fine Arts in 1980. He was served as Vice President and Professor of China Academy of Art in 1994; Director of the Department of Education, Science & Technology of Ministry of Culture of the People's Republic of China in 1996; Director of Department of Arts of Ministry of Culture of the People's Republic of China in 2001; Director of National Art Museum of China in 2004; Vice Chairman, Party member and the Secretariat of China Federation of Literary and Art Circles as well as Vice Chairman of CHINA ARTISTS ASSOCIATION and Honorary President of Academy of Art & Design, Tsinghua University in 2005.







# 自序

收入这本集子的，是我自浙江美术学院研究生毕业以来，三十多年从事创作研究积累的作品，分别代表了我每个阶段研究思考、创作实践的成果和风格变异的历程。

我的所思所想、所冀所求、所好所取，都在我的作品中。

我深以为：艺术家是他所生活的这块土地的儿子。艺术是从这块土地生长出来的特有的文化形式之一。一个具有独立精神、理想追求和担当意识的艺术家在他的作品中理应体现民族性、艺术性、思想性和时代性。

我又以为：艺术创造从无凭空而来，再玄妙的艺术也都是现世人的精神折射和社会反映，艺术传达思想情感，艺术在悦目的同时需要直指人心，当艺术需要加注旁白或宣示理念来阐释作品，则艺术就已被异化。就作品而言，艺术家在放下画笔的那一刻起，作品就不再完全属于个人，艺术讲求个性，但是再杰出的个性也无法完全忽视公众性。

我还以为：艺术创作尽管都属于人的情感和精神劳动，但仍有

大道、小道之分，艺术是一个时代人类的精神图谱。状物抒情可以是高尚的艺术，逸笔纵情可以是高妙的艺术，典雅娱情也可以是高贵的艺术，都是艺术，却有得臻道否之别。如果“艺”是思想、才情、学养和价值观的精妙表述，那么“术”就是独特语言加精湛技艺。

三十多年来，对于艺术，我明白一点，做一点；理解多少，实践多少，心和手的距离始终存在，因之种种缺憾也就一无掩藏地显现在我各个时期的作品中。待得真正领悟，生命已进入暮境，艺术，真是一种奢侈的爱好和充满遗憾的职业。

人，终究无法得享两个生命年龄的轮回，因而认真地把握住当下，认真对待每一件作品是最为重要的。

如若天佑，我将在余下的光阴里，继续努力。

冯 远

辛卯年岁末于京华六和堂

## Preface

The collections herein are my works accumulated upon my creation and research over past thirty years after I graduate as a postgraduate from Zhejiang Academy of Fine Arts. Each of them represents different achievements in my research and creation as well as the course of style variation in each stage.

My ideal, pursuit and interest are completely integrated in my works.

I deeply maintain that the artist is the son of the land where he lives. The art is a kind of special culture form which is originated from this land. An artist, who has independent spirit, ideal pursuit and responsible consciousness, shall display nationality, artistry, thought and era.

In addition, I deem that the art is not fictional or groundless creation, but all mysterious arts reflect current people's spirit and the society; the art can convey both ideal and feeling, thus, it is necessary for art to head for people's mind on the basis of appreciation. With respect to the art, if the caption shall be added or the concept shall be declared to interpret the works, the art has been dissimilated. In terms of works, when the artist lays down the paintbrush, the works will never belong to the individual. The artist pursues individuality, but any outstanding individuality can not completely neglect the public.

Besides, as far as I am concerned, although all artistic creations

belong to human's feelings and spirit labors, yet the art is composed of large road and small road in creation. The art is an atlas of human beings' spirit in an era. The description & expression can be lofty art, the emotional expression can be ingenious art and the elegance & enjoyment can be noble art. All of them belong to art, but they are entirely different. If the "art" is subtle expression of thought, brilliance, accomplishment and value, "technique" shall be composed of unique language and exquisite techniques.

Over past three decades, as for the art, if I understand one point, I will finish one point; the practice is always based upon my understanding and the distance between mind and hands still exists, hence, various regrets clearly are embodied in my works of different stages accordingly. After we can understand its true meaning, life will be on sunset. The art is really a kind of luxurious interest and regretful occupation.

Human being, who can not enjoy circles of life for twice after all, therefore, it is the most crucial for us to master everything at present and treat each works carefully.

If God bless me, I will make great efforts continually in my rest life.

Feng Yuan

At Jinghua Hall of Six Harmonies, by the end of Xinmao Year



# 艺术与使命

## ——读冯远的绘画

张晓凌

### 阅读冯远：修为与见识

许多年来，冯远在艺术家、学者和国家公务员之间的长袖善舞一直是最动人，也是最令人琢磨的景象。当然，在艺术史上，这种景象并非冯远专属，而可谓不绝如缕，其中深沉复杂的人文含义，以及由此生成的艺术现象，令历代史家们铺排出了脍炙人口的历史叙事。观察、评论冯远及其作品，不能不在这样一个交汇、重叠的历史视点上来进行。也许，此时把冯远与历史上同类型艺术家相比较还嫌牵强，但有一点差别是需要特别指出的：虽然冯远作品中亦有大量的个人化遣兴抒怀之作，但其主体却是入世的现实主义作品。在对历史主题的重新书写中，冯远作品呈现出廓然大公的深远澄明之境界，小我隐遁，远逝的历史使命感再度与我们相逢——在此，冯远和他的古典先贤们保持了足够的距离。

一个学者所具有的问题意识在冯远的艺术实践中表现得尤为充分，这也是许多论者更愿意从学者角度来评论冯远的原因。近年来，冯远先后撰写发表了《从生命意识到审美知觉》、《“人”的艺术和“艺术”的人——浅谈当代中国人物画创作问题》、《并非背叛的选择》、《重归不似之似——关于中国水墨人物画的造型、色彩和形式构成问题》等数十篇论文及中国画史专著，充分显现出冯远于砚池之外所进行的深度思考。阅读这些文章，在感受清新文字所带来的快感的同时，更会被其中问题的尖锐性和内在的忧患意识所震撼。不客气地说，冯远这类始于实践、止于哲理的文字远比一些理论家故作姿态的空头文章、概念之作更能触及问题所在。也许应该这样庆幸，在中国画日益技术化的时代，还有冯远这样的艺术家以学者的良知和睿智来思考。这种思考，不仅成为当代中国画创作的思想资源，也将会成为理解、判断这个时代艺术的重要历史文本。

在冯远身上，艺术家和学者的距离是如此之近，以至很难加以分辨。艺术家的敏感触角和学者的思考天性使他数十年来一直保持着探索的渴望。日复一日，冯远笔下的世界日臻丰富而博大。从题材上讲，既有重大历史题材创作，又有现代都市人物实验之作，还兼及古典诗意的表现；从语言形式上看，冯远在构建现实主义气势雄浑图像和苍涩遒劲笔墨样式的同时，也饶有兴趣地实验着抽象水墨的可能性，同时不断在水墨写意性上寻找个性化的表现方式；在体裁上，除了中国画创作，冯远还力求在书法结构美的营造上有所

作为。对于这种百科全书式的探索，冯远自己写道：“我边教学，边创作，边尝试不同以往的绘画形式，选择、摒弃、再选择……我崇尚汉唐雄风，试图在一片红牙檀板的世界中，响起铁板铜琶的雄肆之声。也许是我天性使然，抑或是坎坷经历所致，斯芬克斯永恒之谜引我陷入荆莽艺海，九碰壁而不知悔。我画历史，意在为民族立碑；我作孽海沉浮，乃感喟人生苍凉；我画天界，是因悟出了至大至微；我作文字，是觉出了书法抽象结构美与绘画源出同一律；我写罗汉作汉魂，旨在驾驭并强化传统绘画技艺，同时探讨水墨向抽象阶段过渡的可能性。”（冯远《东窗夜记》）如此话语，掷地有声，可视为冯远的艺术宣言。

细读这段话，可以体察到冯远激扬文字下的心路历程。其中的两层含义尤为值得注意。一是修为和抱负。对艺术家而言，修为决定高度，也决定了抱负。冯远之所以在画家和学者两个点上不断游移、换位，或使之互融重叠，皆因冯远早已深谙此道。明白此点，冯远文字中无所不在的探索姿态和抱负就找到注脚了；另一点，是让文字趋于沉重的使命意识。在这样一个艺术收缩为个人心理自传的年代，冯远逆潮而上，立下为民族书写精神史的宏愿，其文字的沉重便可想而知了。

谈到修为、见识和使命意识，对冯远而言，有一点是无法绕过去的，那就是他的国家公务员身份。有趣的是，论者几乎步调一致地回避这个问题。事实上大可不必，这就像我们谈蔡元培无法不谈其北大校长的身份是一个道理。在我看来，冯远的修为与见识一半来自于书斋和创作实践，一半就要来自于他作为国家公务员的人生历练。这是一个角度，也是一个高度，此中的人生感悟和阅历，正是冯远的绘画、文字多了一些见识，平添了几份忧患意识的原因。如前所说，在艺术史上，此例甚多，需专题讨论。

阅读冯远的作品和阅读冯远的人一样，需要多维度的视角——这是阅读的兴趣所在，也是难度所在，而兴趣和难度不正是阅读冯远作品的最好理由吗？

### 重建历史：为民族立碑存照

冯远的历史主题性创作最令学术界瞩目。30年来，他的创作踪迹从未在学术界视野以外，这是很幸运的。不过，学术界在注重冯



远历史主题性创作的同时，也往往忽略了冯远的丰富性——比如，冯远个人心性的表达，超越现实和历史的哲理之思、浓厚的古典情结、抽象的水墨世界的探索等等。总体而言，冯远从20世纪80年代到今天，其创作大致可分为四类：一、历史主题性创作；二、抽象水墨实验；三、都市人物系列；四、古典诗意之作。

四类作品中，力图为民族立碑存照的历史主题性创作最能代表冯远的艺术成就。如何估价这些作品？我们似应从两个视点着眼：20世纪人物画史和当下语境。

在当代艺术中，个人话语、个人经验是至高无上的，批评界对此过分地怂恿导致了它的泛滥成灾。零碎化、片段化、瞬间感无处不在，任何一种建构民族、时代公共性话语及文化记忆的努力都遭到质疑。在消费化、泛俗化的文化潮流中，冯远对现实主义的坚守，以及由此而来的主题性创作就天然地带上了英雄主义品质。从变异的、俗化的文化潮流中超拔而出，成了冯远的唯一选择。幸好这一选择并不孤独，新世纪以来，现实主义美术渐成回归之势——一个转型的、充满生机同时又问题丛生的社会，为现实主义的重建提供了丰富的沃土和基础。毫无疑问，在现实主义的重建中，冯远以其坚守姿态和充满时代精神的作品成为领军式的人物。

2004年，冯远花了数年心血的巨幅作品《圣山远眺》问世。在“躲避崇高”、“解构历史”、“消解英雄”的当代思潮中，这幅作品显得极为不合时宜。然而，这也许正是冯远的目的所在：挽救那些我们曾经拥有的崇高品质于既倒，以历史、主体和英雄的重新建构来恢复一个民族的尊严，并以此反拨滚滚而来的“解构”、“颠覆”思潮。为此，冯远以纪念碑式造型来塑造藏民的日常形象，以仰视领袖的角度强化形象的崇高感，静穆、眺望的群体在此抽象为一种精神象征。在这幅作品上，冯远完整地实现了“为民族立碑存照”的绘画美学理想。

从《圣山远眺》作一个回溯，我们可以发现，自20世纪80年代以来，冯远的主题性作品既完全可以独自成为现实主义创作的编年史，也完全可以独自书写出中华民族寻求真理的精神史和心灵史。

作于1980年的《秦隶筑城图》是冯远的早期代表作。这幅作品虽没有《圣山远眺》那样成熟，却蕴含着后来主题性创作所具有的品质：历史主义情结、英雄主义精神、调度大画面的能力，以及对写实主义前辈们笔墨造型的总结与发展。该画采用大尺幅横批形式，以中华民族的精神象征——长城的修筑为图像渊源，在史诗般的场景之中表现出中华民族自强不息的民族精神。全画人物分前后景四个组合，分述筑城的四个场景。前后景共近七十余人围绕修筑主题形成一个大三角形构图，稳定之中通过人群的组合形成画面的节奏，使得画面场景宏大而不失律动，用凝炼手法表现出这一特定历史事件中人的精神状态，并进而呈现出一个民族悲情色彩的壮烈与坚韧。应该说，冯远的《秦隶筑城图》既得益于20世纪写实主义

中国画所积累下的丰富成果，又将其作了延伸和发展。如果将《秦隶筑城图》对比于徐悲鸿先生的《愚公移山》，我们可以发现冯远在写实主义的基础上，刻意强调了中国画的笔墨韵致。画面中以墨线为造型的基本手段，结合水墨的干湿疏密，营造出笔墨自身的节奏与韵律，强化了画面的抒情性和表现性，并与主题的历史抒怀相吻合。这幅作品的成功，不仅奠定了冯远的主题性创作方面的地位，也预示着他对20世纪现实主义创作手法突破的开始。

以《秦隶筑城图》为始，在冯远宏大历史叙事的创作中，可谓佳作迭出。我们不妨作一个简单的罗列：《英雄交响曲》（1982年）、《保卫黄河》（1984年）、《百年历史》（1987年）、《星火》（1991年）、《我要读书》（1994年）、《孙中山与中国》（1996年）、《世纪梦》（1997年）、《世纪智者》（1999年）等。饱和的创作状态极大地扩张了冯远穿越历史的能力，充分解放了他的想象力。一系列的突破和变革由此而生：对历史主题的敏感及对题材的把握，冯远已超越了他的前辈，他所选题材，不再拘泥于特定的事件和场景，而是更为注重题材的象征性和主题性。从这个角度讲，冯远对题材内涵的开掘，也达到了前所未有的深度；在表现手法上，冯远以超现实、抽象表现等方法丰富了传统现实主义单一的再现方式，充分扩张了画面的时空感和历史意识；在作品的大场面调度和场景感的营造方面，冯远更是独有心得。在恍然再生的历史气氛中，主题的叙事更为流畅，犹如历史本身在场。尤为值得注意的，是冯远在长期主题创作实践中摸索出来的，且已逐渐风格化的笔墨特征——苍涩遒劲。这种笔墨所塑造的形象具有雕塑般的厚度，同时又解放了笔墨的抒情性。也许可以这样断言，在冯远的笔下，已成功地构建出独特的史诗性语言方式，开创出积极进取的当代现实主义精神和以崇高为核心的审美样式，由此扩展、提升了当代人物画的新领域和新风格——这正是冯远在现实主义美术史和人物画史上的价值所在。

### 追问当下：都市人格质疑

责任意识能让艺术家具有特殊的敏感，这一点在冯远身上表现得非常突出。当许多画家小心翼翼地规避着当代问题，并对当下体验装聋作哑时，冯远却义无反顾地将自己的艺术触角伸展进当代社会的体验中。关注现实，关注当代人的精神状态，并在观念层面上呈现与表达，既是冯远的道义选择，也是他的艺术选择。冯远的优势在于，在历史主题性创作中所获得的历史文化坐标成为他观察、判断并表达当下经验的基础与依据。也就是说，在都市人物题材的作品中，冯远在刻意表现当代人物精神生活状况的同时，赋予了画面一种质疑性的思考。因而，表面上的戏谑、诙谐、调侃与轻松却暗含了一种无名的沉重与压迫感。

从20世纪90年代中期开始，冯远连续创作了一系列都市人物题



材的作品。其中，以1998年的《都市百态系列》和2002年的《虚拟都市病态系列》为代表。在此，冯远面对两个不可回避的课题：一、如何表达并判断当代人的精神生活状态？如果由此建立一种质疑的态度，那么，质疑的边界又在哪里？二、如何在现代题材的带动和压迫下，构建现代形态的水墨表现语言，并以此扩张水墨的表现力？

在高速的、不可控驭的都市化、市场化的节奏里，人性会发生何种变异？都市赋予生存于其中的人们以何种生命状态？这就是《都市百态系列》思考的起点。虽然冯远以质疑的眼光观察都市中人格、人性的变异，但他却刻意忽略了判断的意图。在画面上，他几乎采用了纪录片式的立场——一种平实、真实的纯客观叙事手段来结构图像。于是，所有我们熟悉的、亲历的形象和性格与我们再度相遇：摩登女郎的轻佻与孤傲、吉他手的沉郁与活力……。为了强化都市人格特征，冯远在画面形式上作了一些明显的变革：以人物的动态化造型和错落的构图带动了画面的躁动不安，造型线条中的苍涩厚重一变为流畅的书写性，水墨变幻的情趣也在都市人物质感的强调中转化为一种不安的时代情绪。虽然整体而言，这幅作品的表现方式仍是传统的，但其中的变化，可以看出冯远借助现代题材所进行的笔墨变革。

而在2002年的《虚拟都市病症系列》上，冯远的笔墨实验就已带有剧烈的变革性：大面积刷黑的底板上，仿佛虚拟而出的各种病态形象犹如病毒般地蠕动，怪异的表情被塑造感极强的笔墨所强化。整个画面在黑白两极的对抗中，在头像复数的使用中，产生了影像般的艺术效果：变幻不定、深不可测，冷峻的画面、诡异的表情带来了强烈的视觉震撼力。在这幅作品上，冯远初步完成了水墨由古典形态向现代形态的转换，以个人化的视角检验了水墨语言的现代性张力。

冯远的这类作品并未引起学术界太多的关注，人们把太多的注意力集中到他的主题性创作成就上，而忽略了冯远艺术的实验性和由此带来的独特的现代感。事实上，以现代题材带动水墨艺术的实验与变革，扩张水墨的现代表现力，并由此将水墨转换为当代艺术态度与方式，是冯远的工作内容和艺术理想之一。在这方面，他一直是个先行者。

### 心游千年：浪漫情怀与古典精神

在世界绘画史上，还没有哪一个画种比中国画更为古老，更具有精美、深邃而绵延不断的传统。因而“历史”在中国画领域，不仅仅是图像传承和风格兴替，更是一种精神象征。对当代画家而言，无论是反叛的野心，还是超越的欲望，抑或是弘扬的理想以及小心的侍奉，都会有一种心理活动上聚齐：以浪漫的想象梦回与心游古典世界。在梦回与心游过程中，各人以其学养、修为、见识与

天资的不同而获得不同的感受与回馈。

梦回与心游古典也是冯远的主要精神生活方式之一。作为临习、阅读传统而起家的后辈，他无法不溯源而上，去探寻隐含于古典图像之后的秘密。作为为民族立碑存照的画家，他比其他人更为敏感地聆听到来自于远古的精神召唤；作为关注现实问题并为此忧虑的艺术家，他更试图在古典世界里找到心灵栖息的场所，并从先贤的智慧中得到启示。

这或许可以解释冯远在主题性创作、现代水墨创作以外，执著于古典题材创作的根本原因。这其中，既有学理方面的考虑，也有审美、道德和精神方面的要求。缘于此，冯远的古典题材创作远远超越了怀旧和摹习的层面，他所做的，就是在浪漫的想象中，以文献阅读和考古学为基础，“复原”古典世界图景以及这个世界所拥有的精神生活。

细读冯远的作品，可以看出他所理解的古典性包含三个方面：一、宏大叙事；二、人格精神；三、诗意生活。

完成于1994年的《秦嬴政称帝庆典图》完整阐释了冯远对古典宏大叙事的理解。全图在游丝般线描所带来的抒情性中展开，叙事庄严舒缓，如黄钟大吕之音律，铿锵雄肆。始皇的雍容博大、百官的朝拜、仪仗的威严、祥云中的鹤鸣，在如诗般幻化的节奏中叙述出东方古老帝国的从容与自信。依我的理解，冯远并非刻意表现嬴政称帝这一历史事件，而是借这一巨大的历史符号，来提醒、激活中国古典精神所蕴含的伟岸、崇高而鸷猛之心声。在当代社会，此种心声似已离我们而去。面对如此糟糕境况，心游古典世界所具有的宏大与崇高，难道不应成为当代人的精神生活之一吗？——冯远在完成古典宏大叙事的同时，也践诺了这类作品的当代价值。

对当代都市人格的质疑更令冯远对古典人格精神充满向往。为此，在盘桓、构思多年后，他再度以白描的方式，借助《屈赋辞意》完成了他对古典人格精神的浪漫构想。对屈原这位中国知识分子精神偶像的把握充分显示了冯远不同凡响的理性与机敏：以“忧”为屈原的精神内核，统摄屈原身上所具有的哲人、诗人和士大夫的复杂矛盾的品质。也唯有如此，才能勾勒出屈原既忧国忧民又超然物外的遗世独立之形象。在画面的处理上，冯远从理性思考中挣脱而出，更像一个诗人而不是画家来铺陈他的画面：《秦嬴政称帝庆典图》中刻意的位置经营意识消失了，取而代之的是奇诡瑰丽亦人亦仙的境界，屈原的形象与行迹也由此放达不羁，或乘风驾玉龙而翱翔，或鸷鸟不群作天问……。读完这件作品，仿佛感受到来自历史深处的一声长叹：屈原连同他完美的孤高一同消逝了，这种人格奇迹不可再现，留给我们的只有无休止的人格精神的拷问。

在冯远探索古典精神的作品中，并非一味的沉重。他的笔下，一个壮怀激烈的古典中国的背后，还有一个诗意的古典中国。我向来以为，中国之所以是一个诗歌大国，是由中国古典社会中诗意生



活所决定的。感动于古典诗词的意境，进入古典诗意生活，成为冯远的创作来源之一，也使冯远完成了对古典精神最后的理解。在这类作品中，冯远对古典诗意生活的想象是如此亲切而生动：抚琴、踏雪、眠花、采风、戏蝶、对弈、独钓、理妆、思春、赏梅、品茗、煮酒、归渔……对我们当代人而言，这无疑是一道极为奢侈的风景。那梦幻般的优雅与闲适，安详与和谐，只能用心追忆，而无法置身于其中，这也许是冯远不经意间给当代人留下的一丝嘲弄。

### 笔墨意象：个性风格之探求

中国画的现代转型自晚清始，百余年来，其难题之多，令数代大家扼腕浩叹。从艺术史的角度看，破解中国画现代性难题的水平往往决定了画家历史地位的高低。徐悲鸿引入写实主义，以其独特的实验恢复了中国画的社会功能，并极大扩展了中国画的表现性，顺利地破解了中国画现代性难题之一。但徐悲鸿在确立自己历史性贡献的同时，也为后人的批评埋下了伏笔——写实主义对造型科学性的强调，不经意间忽略、限制了笔墨的写意性和抒情性。这个难题困扰了画家多年。其间，也不乏破题的智者，如黄胄，他以速写入画，在复笔的运行中确立造型主线，余下的复笔便形成了积墨，保证了笔墨的写意性，画面气象也由此雄浑而生动。20世纪90年代以来，以传统文人笔墨、各类现代手法来强调笔墨的独立性价值，消解写实主义理念与方法，成为新态势。在此压力下，现实主义中国画的现代转向便不可避免，如何在写实方法与传统笔墨关系中注入当下的理解与创造，再度成为尖锐的时代课题。

在这种语境中，我们可以清晰地看到冯远作为守望者和创造者的双重姿态。作为守望者，在梳理20世纪现实主义思想资源和创作经验的同时，他溯源而上，遍游汉唐以来的中国绘画传统；作为创新者，他在历史与现实的交汇点上找到了自己的使命所在：以个性化的笔墨形式创造，为现实主义中国人物画注入时代活力，以当代性笔墨力量，恢复现实主义的价值尊荣，并由此推动中国画现代形态的演进。

因而，个性风格的探求不仅是冯远自身艺术道路的逻辑必然，在当下语境中，他还具有了略带悲壮色彩的使命意识。现阶段描述冯远的风格是困难的，因为它一直处于变动不定的状态，限于这一困难，只能作一简略的概括。具体而言，它包括四个方面：造型的意象化、笔墨的丰富性、色彩的表现性和形式的构成性。

把水墨降低到素描的层次，一味追求对客观物象的摹写，由此抹煞画面形象的哲理意味，是写实主义中国画的致命伤。冯远的破解之法是以传统的“不似之似”之论重建意象造型的美学思想，但冯远之论比传统的“不似之似”更为丰富。首先，意象造型是经过高度写实主义训练和陶冶之后的“不似之似”；其次，意象造型的核心是“意”，是形象的精神品质和审美趣味；再者，意象造型理论极度地扩张开从写实到抽象之间的广大表现领域，为形象和笔墨表现的丰富

性、多样性提供了合法性基础。纵观冯远近三十年的创作实践，我们可以领悟意象世界的丰富与多彩：《世纪梦》坚实与深邃的形象；《苍生》中质朴、深厚的众生相；《惑》中墨与象交融的世界；《彼岸》中书法用笔勾画出的神秘旋律……。意象造型之论在极大地激发出笔墨自由表现力和抒情性的同时，也让形象天然地具有了哲理意味。可以说，冯远的这种认识不仅带来自己艺术创作实践的重大变化，而且也为整个现实主义中国画创作提供了新思路。这一点，是冯远的独特贡献。

冯远笔墨的丰富性来源有二：一、对传统的回溯与摹习。由于回溯得深远，所以冯远的笔墨既有笔墨发生期的朴拙、稚率之气，又有文人画成熟期的婉约与抒情；二、对现实人生的感悟和周遭事物的体验。这一点，冯远和先贤们并无二致。笔法也好，墨法也罢，无非是先贤们在体察世界万物的过程中，构造“心象”时的心理语言。冯远承续了先贤们体察、心悟的传统，其笔墨的丰富性正来源于现实的丰富性和由此带来的体验的丰富性。如果勉力概括的话，冯远的笔墨可以分为三大类：苍涩遒劲、婉约灵动和抽象抒情，三大类中各有其代表作。值得注意的是，虽然冯远执意于主题意义的探索，但在创作状态中，他往往在笔墨世界中精鹜八极，任由才情和想象纵横，致使笔墨的趣味、抒情性远远超越了主题和物象。

在冯远的绘画理念和实践中，恢复色彩的表现功能，并将其置于笔墨的位置，是推进中国画现代转型之重要一环。在冯远看来，拒绝色彩的传统文人画标准，势必被更为符合人本精神的近现代审美标准所取代。同时，具有高度象征、寓意性的色彩是当代的社会属性，进一步讲，它也是当代人的属性。作为当代中国画，是无理由也无能力拒绝这一属性的。因而，注重色彩的象征性表达、诗意化表现一直是冯远绘画实践的核心课题之一。在其画面上，色彩大都尽褪自然属性，服从想象和观念的需要，富有精神象征品质。《圣山远眺》黑白世界的几点红色点燃起的生命激情，《世纪智者》中透明而理性蓝色所象征的智慧，《创世纪》中红与黑的渗化所激荡出的远古神秘，最好地诠释了冯远的色彩观。

最后，再略谈一下冯远绘画中的形式构成性，很少论者注意到这一点，是因为形式构成性已成为画面内容、主题、语言乃至笔墨的一部分，羚羊挂角，无迹可寻。如果细读冯远作品，方可自虫蚁泥沙式的画面语言变幻中寻觅到踪迹所在。事实上，冯远的形式构成性既表现在整幅作品的构图设计、景物的空间设计、笔墨黑白关系设计和色彩的设计上，也表现在具体造型要素的设计上，由此所激荡出的诗意世界的涛声与浪花，才如此绚丽多彩，如此亲切可信。

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# Art and Mission

## —Review on Feng Yuan's Paintings

Zhang Xiaoling

### Review on Feng Yuan: Cultivation and knowledge

For many years, Feng Yuan, who is excelled in social intercourse among artists, scholars and public officials, has been always the most touching and also the most incredible scenery. Certainly, such scenery does not merely belong to Feng Yuan in art history, but it is quite precarious like a thread going to break. The profound and complex humanity connotations and thereof art scene facilitate histories in different generations to provide popular historical narrative. The observation and comments on Feng Yuan's works must be based upon such a converged and overlapped historical opinion. Maybe it seems a little farfetched to compare Feng Yuan with similar artists in history, but the difference which must be pointed out is that although there are large quantities of works to express personal emotion, yet the subject is still realistic works on society. As regards such new interpretation of historical theme, Feng Yuan's works presents a kind of purely profound and clear state in which the ego-self is recluse, and remote sense of historical mission comes across us again---Feng Yuan herein keeps enough distance away from his classic sages.

The problem consciousness that a scholar shall have is fully embodied in Feng Yuan's arts practice, which is the reason why so many reviewers prefer reviewing Feng Yuan in scholar's viewpoint. In recent years, Feng Yuan has written and issued dozens of theses, including *From Life Consciousness to Aesthetic Perception, Artists & Art of Man— Simple Discussion on the Creation of Chinese Figure Painting, Selection Not Involved in Betrayal, Back to Dissimilar Similarity— On the Modeling, Color and Formation of Chinese Ink Figure Paintings*, etc. as well monograph of Chinese painting history completely manifest Feng Yuan's meditation beyond ink stone. When reading these articles, we can not only enjoy the delight from fresh words, but also be shocked by sharp problems and inner awareness of unexpected development herein. Bluntly speaking, Feng Yuan's words thereof which are from practices and based on philosophy can touch the problem more than some theorists' hollow and conceptive works. It may be lucky that there is still the artist as Feng Yuan to consider everything on the basis of scholar's conscience and wisdom in such era when Chinese painting gets more and more technical. Such consideration is not only thought resource for contemporary creation of Chinese painting, but also pivotal historical text to understand and judge the arts in such era.

In terms of Feng Yuan, the distance between the artist and the scholar is too tiny to distinguish them. With the artist's sensitivity and the scholar's thinking nature, he has kept his thirst toward exploration over several decades. Day after day, the world under Feng Yuan's paintbrush gets abundant and large. In terms of the theme, there is creation of significant historical themes, experimental works of contemporary urban ciphers as well as the demonstration of ancient poem meaning; in view

of the language, Feng Yuan implements vigorous image and powerful ink pattern in realism, has a try in abstract wash painting and also seeks for individualized manifestation mode continually in ink painting; in respect of the form, except for Chinese painting, Feng Yuan also strives to make a difference in the beauty of calligraphy structure. For such exploration like an encyclopedia, Feng Yuan wrote that: "I conduct teaching, creation and trial in different painting form, select, abandon, reselect...I worship magnificent style of Han Dynasty and Tang Dynasty and attempt to play glorious music of iron plate and copper lute in red hardwood clappers world. Due to personal nature or setbacks, perpetual riddle of Sphinx traps me into the art sea full of thorns, while I never regret my choice faced with lots of difficulties. I paint the history to set up a monument for our peoples; I create Ups and Downs in Vicious Sea to extend a plaint to desolate life; I paint heaven since I understand that what is the greatest and what is the tiniest; I write words since I realize that the beauty of calligraphy structure and the painting are originated from the same base; I write Arhat and create Soul of Han Nationality to master and reinforce traditional painting techniques and discuss the possibility that ink painting is transited to abstract stage." (Recall of East-window Night by Feng Yuan) Such resounding words can be viewed as Feng Yuan's manifesto of art.

If these words are tasted intensively, it is easy to observe Feng Yuan's spiritual journeys under his powerful words. Therein, two implications are worthy for concern. One is his cultivation and aspiration. As for an artist, the cultivation determines both level and aspiration. The reason why Feng Yuan continually moves and transfers between the artist and the scholar, or mixes and overlaps them is that he understands such principle early. Based upon such point, exploration attitude and aspiration everywhere in his words can find their footnote; the other is the sense of mission which brings heavy feeling for his words. In such an era in which the art is shrunk into psychological autobiography, Feng Yuan strives for upstream and resolve the aspiration to write spiritual history of people, therefore, the heaviness of his words can be imagined.

In terms of cultivation, knowledge and consciousness of mission, for Feng Yuan, one point which can not be neglected is that he is a public official. It is interesting that all reviewers almost avoid it synchronously. It is actually not necessary. This is just like that we have to mention that Cai Yuanpei is the President of PEKING UNIVERSITY when we talk about him. In my viewpoint, Feng Yuan's cultivation and knowledge, for one thing, comes from books and creation practices; for another, from his life experience as a national public official. This is an angle and also a kind of height. The life inspiration and life experience herein is the reason why certain knowledge and a little consciousness of unexpected development are displayed in Feng Yuan's paintings and words. As the aforesaid, since similar examples are too many in art history, special



topic discussion is required.

The multidimensional perspectives are required in reading Feng Yuan's works and Feng Yuan—This is the interest of reading and also the difficulty which are the best reasons for reading Feng Yuan's works.

#### Reconstruction of history: Set up a monument for peoples

Feng Yuan's historical theme creation is the most notable in academic field. For 30 years, his creation has never been beyond the concern of academic field, which is very lucky. However, academic field only values Feng Yuan's creation upon historical them, but neglects Feng Yuan's richness—such as, expression of his temperament, philosophical thought beyond reality and history, densely classical feelings, exploration for abstract ink world, etc. All in all, from last 80s till now, Feng Yuan's works can be generally classified into four kinds: firstly, historical theme creation; secondly, abstract ink painting experiment; thirdly, urban figure series; fourthly, meaning of ancient poem.

Among four kinds of works, the historical theme creation which strives to set up a monument for peoples is the best to represent Feng Yuan's artistic achievements. How to evaluate these works? It seems that we shall focus on two points: the history of the Chinese figure paintings in 20th century and contemporary context.

For contemporary art, personal discourses and personal experience are supreme and critics' excessive encouragement leads to its overrun. The fragmentation, segmentation and instantaneous sense are everywhere and any effort to structure public discourse for peoples and era as well as cultural memory is doubted. With the cultural tendency of consumption and vulgarization, Feng Yuan's perseverance in realism and thereof theme creation are provided with the quality of heroism naturally. Rise from variant and vulgar cultural tendency becomes unique selection for Feng Yuan. It is lucky that such selection is not along since realism art is returned gradually in new century—a transitional and vital society full of problems provides fertile soil and foundation for reconstruction of realism. It is no doubt that Feng Yuan, with his perseverance and times spirit, has been a leading figure in the reconstruction of realism.

In 2004, Feng Yuan's masterpiece Saint Mountain Overlook in which he had spent a few years was published. Such work is extremely untimely among contemporary thoughts of "avoidance of loftiness", "deconstructing history" and "decomposing heroes". Nevertheless, this is just Feng Yuan's purpose: to save those noble qualities we once have, to recover national dignity via the reconstruction of history, subject and hero and to resist endless "decomposition" and "overthrow" thinking. For such purpose, Feng Yuan portrays Tibetan images in daily life in monument type and intensifies the loftiness of image in angle of looking up to the leader. The solemn and overlooking groups are abstracted to be a kind of spiritual symbol. Feng Yuan completely realizes painting aesthetic thinking of "setting up a monument for peoples" in such works.

Upon the backtracking of Saint Mountain Overlook, we can discover that, since the 1980s, Feng Yuan's theme works can be the chronicles of realism creation completely and independently, and also the spirit history and soul history of Chinese people seeking for truth completely and independently.

*Construction of Great Wall by Slaves of Qin Dynasty* finished in 1980 is Feng Yuan's early masterpiece. Although such work is not as mature as Saint Mountain Overlook, yet it contains qualities of later theme creation: historicism feelings, heroism spirits, capacity to dispatch large picture as well as the summary and development of realism forerunners' ink modeling. This picture is in large size and in horizontal scroll bearing and the construction of Chinese people's spiritual symbol—the Great Wall is viewed as the origin of picture so as to demonstrate Chinese national spirit of constantly striving for self-

improvement. The figures in painting are composed of four parts in front view and back view to describe four scenes. There are over 70 persons in front view and back view to form a big triangle around construction theme and the crowd in stability forms the rhythm of the painting so that such scene is magnificent and without loss of rhythm, figure's spirit state in such specific history event is presented in concise method, meanwhile, the bravery and perseverance of a nation with tragic color are displayed further. We shall say that Feng Yuan's *Construction of Great Wall by Slaves of Qin Dynasty* is benefited from diverse achievements accumulated of Chinese paintings in realism of the 20<sup>th</sup> century, also extends and develops them. If *Construction of Great Wall by Slaves of Qin Dynasty* is compared with *Old Man Moves the Mountain*, we can realize that Feng Yuan particularly emphasizes ink charm of Chinese painting on the basis of realism. The ink line in painting, which forms the basic structure, combines with dry or wet, sparse or dense ink to create rhythm and melody of ink self, strengthen lyricism and expression of the painting and corresponds to the theme to express historical views. The success of such works not only lays solid foundation for the status of Feng Yuan's theme creation, but also indicates his breakthrough in realism creation method of the 20th century.

Starting from *Construction of Great Wall by Slaves of Qin Dynasty*, Feng Yuan's grand creation of historical narrative provides numerous masterpieces. We can have a simple list of them: *Hero Symphony* (in 1982), *Defending Yellow River* (in 1984), *Century History* (in 1987), *The Spark* (1991), *I Want to Read Book* (1994), *Sun Yat-Sen and China* (1996), *A Century Dream* (1997), *Century Sages* (1999), etc. Feng Yuan's saturated creation state extremely expands his historical traversing ability and fully liberates his imagination. A series of breakthrough and reforms arise thereof: Feng Yuan's sensitivity for historical theme and understanding of subject matters has surpassed his forerunners. The theme he selects is not merely limited to specific event or scene, but he pays more attention to symbolism and theme of subject matters. In view of this aspect, Feng Yuan's exploration on the connotation of subject matters has been up to unprecedented depth; in terms of expression method, Feng Yuan diversifies single representation method in traditional realism by means of surrealism, abstract expression and other methods so as to enlarge temporal and spatial sense and historical consciousness of the painting; as regards the dispatching of grand scene and the creation of scene sense, Feng Yuan has more distinctive opinions. In such historical atmosphere as rebirth, the theme narrative is more fluent and it seems that the historical scene is in front of us. It is worth notable that Feng Yuan's ink characteristic—powerful quality is explored by his in long-term theme creation practices and is stylized gradually. The images from such ink are as solid as the statue and also express emotion via ink. Maybe it can be affirmed that Feng Yuan has successfully structured distinctively epic poetry language and created contemporary realism spirit for positive striving as well as aesthetic pattern centering on loftiness, accordingly, new field and new style of contemporary figure paintings are improved—This is just the value of Feng Yuan in realism art history and figure painting history.

#### Question the Contemporary: Doubt on Urban Personality

The responsibility consciousness makes the artist have special sensitivity, which is displayed obviously in terms of Feng Yuan. When many painters evade contemporary issues prudently and turn a deaf ear to contemporary experience, Feng Yuan, without any hesitation, stretches his art antenna into social experience. The concern on reality and spirit state of contemporary people which are presented and conveyed on concept level is Feng Yuan's morality selection and also his art selection. Feng Yuan's superiority is that the historical and cultural coordinate which he obtains from historical theme creation becomes both foundation and basis for him to observe, judge and express



contemporary experience. That is, for the works of urban ciphers, Feng Yuan deliberately displays spirit state of contemporary people and endows the painting with a kind of doubtable thinking, thus, the banter, humor, ridicule and easiness on surface implicate a kind of nameless heaviness and oppression.

Since the middle of 1980s, Feng Yuan has created a series of works on urban ciphers. Therein, *Urban Things Series* in 1998 and *Virtual Urban Morbidity Series* in 2002 are representatives. Hence, Feng Yuan has to face two unavoidable subjects: one is that how to express and judge the spirit state of contemporary people? If a kind of doubt attitude is formed, where is the boundary of doubt? The other is that how to structure ink language of modern state and to expand ink expression under the drive and oppression of modern themes?

Which change may occur in human nature in such a rapid and uncontrollable urbanization and marketing rhythm? How about people's life status in urban existence? All of these are starts for thinking in *Urban Things Series*. Although Feng Yuan observes the variation of urban personality and urban human nature with the doubt, yet he neglects judgment intention on purpose. In painting, he almost adopts documentary standpoint—a kind of simple, true and purely objective narrative method to structure the image. Hence, our familiar and experience images and dispositions ran across us again, including modern girl's frivolous and aloof disposition, guitarist's oppressed disposition and vitality... In order to intensify the characteristics of urban personality, Feng Yuan conducts some obvious reforms in painting form: the dynamic modeling of figure and well-arranged composition enhances restless state of the painting, the powerful and heavy sense in modeling line are changed into fluent writing and the ink change is also converted into a restless era mood in the emphasis on the quality of urban ciphers. Generally speaking, the demonstration way of such works is till traditional, but its variations indicate Feng Yuan's ink reforms by virtue of modern themes.

Feng Yuan's ink experiment has been with drastic reformation as early as his *Virtual Urban Morbidity Series* in 2002: It appears that various morbid images like viruses moved on the base plate of which most area is painted into black color, and the weird expression is intensified by the ink with strong modeling sense. With strong resistance between black and white as well as use of complex overlapping of people's heads, the whole painting brings artistic effect like video: variable, unfathomable and hard picture and mysterious expression bring strong vision shock. As for such works, Feng Yuan preliminarily finishes the conversion of ink from classical state to modern state and verifies modern stress of ink language in personal perspective.

However, such kinds of works of Feng Yuan never arouse too much concern from academic field, people focus more on his theme creation, but neglect his art experiment and unique modern sense accordingly. Actually, that the modern theme is used to drive experiment and reform of ink art, expand modern expression of the ink and convert the ink into contemporary art attitude and mode is one of Feng Yuan's work contents and art ideals. He is always a pioneer in this aspect.

#### Traveling millenaries with mind: Romantic sentiment and classical spirit

There is not a painting type more ancient or with more exquisite, profound and everlasting traditions than Chinese painting in world painting history, thus, the "history" in Chinese painting field is not only image inheritance and style substitute, but also a kind of spiritual symbol. In terms of contemporary painters, rebellious ambition, surpassing desire, ideal promoted or prudent serving will be converged in a kind of psychological activity: travel classical world upon romantic imagination in dream and mind. During dream and mind traveling, different persons will have different feelings and rewards for their

difference in cultivation, quality, knowledge and aptitude.

The dream and mind traveling in classical world is also a major spiritual life mode for Feng Yuan. As the inferior who copies and reads the tradition, he has to trace to the origin and explore the secret behind classical images. As a painter who sets up the monument for peoples, he is more sensitive than others to listen to spirit call from ancient times; as an artist who concerns and worries about realistic problems, he more attempts to find soul habitat in classical world and acquire inspiration from forerunners' wisdom. It may be the root cause why Feng Yuan persists in classical theme creation beyond the theme creation and modern ink creation. Therein, there is consideration of academic principles and also requirements of aesthetics, morality and spirit. Hence, Feng Yuan's classical theme creation is far beyond nostalgia and copying as model and that what he does is the "recovery" of classical world scenes and world spiritual life in his romantic imagination, based upon literature reading and archaeology.

If reading Feng Yuan's works intensively, we can realize that his classical scope covers three aspects: 1. Grand narrative; 2. Personality spirit; 3. Poetic life.

The *Grand Enthronization Ceremony of the First Emperor of Qin Dynasty* finished in 1994 completely interprets Feng Yuan's understanding of grand narrative. The entire painting compounded by floating lines is presented in lyric form, with grand and smooth narration, like the sound of bellow, powerful and majestic. The First Qin Emperor's magnificence and greatness, officials' worship, honor guard's dignity and crane's singing in auspicious clouds narrate the calm and confidence of ancient oriental empire in poetic rhythm. In my opinion, Feng Yuan never displays the enthronization ceremony of the First Emperor of Qin Dynasty deliberately, but utilizes such huge history sign to hint and activate the great, lofty and powerful inner voice contained in China classical spirit. Such inner voice has been away from us in contemporary society. Faced with such severe situation, shall not the grandness and loftiness of traveling classical world with mind be a kind of spiritual life of contemporary people?—Feng Yuan not only completes classical and grand narrative, but also prove their contemporary value.

The doubt on urban personality in contemporary times boosts Feng Yuan to be fully yearning for classical personality spirit. Based upon lingering and meditation for many years, he completes his romantic conception of classical personality by creating *Meaning of Qu Yuan's Poetry*. His understanding of Qu Yuan who is the spiritual idol for Chinese intellectuals reflects Feng Yuan's remarkable rationality and alertness: taking "excellence" as Qu Yuan's spiritual core and displaying Qu Yuan's complex and contradictory qualities of philosopher, poet and scholar official. Only in this way can the independent image of Qu Yuan who is concerned about his country and people but aloof from the world be portrayed fully. In terms of painting processing, Feng Yuan is more like a poet who gets rid of rational thinking, but not a painter, to elaborate his painting: with respect to *Grand Enthronization Ceremony of the First Emperor of Qin Dynasty*, the intentional position management consciousness disappears, but the substitute is fairy like mysterious and magnificent state; Qu Yuan's image and trace become bohemian thereof, ride the winds and fly with jade dragon, or ask the God why ferocious birds never fly in group.... After finishing such works, it appears that there were a deep sign from remote history: Qu Yuan and his perfect aloofness disappear together, such personality miracle can not reappear and what they leave for us is only endless torture of personality.

The heaviness is not the entire in Feng Yuan's works to explore classical world. Under his paintbrush, there is a poetic classical China behind bravery classical China. As far as I am concerned,



that China is a poetic country which depends upon poetic life in classical China. To be moved by context of classical poems and to live in the state of classical poems become one of creation sources for Feng Yuan and also facilitate him to finish his final understanding of classical spirit. In these works, his imagination of classical poetic life is so gracious and vivid: touching chords, walking in the snow, sleeping in flowers, traveling, playing butterfly, chess, fishing alone, makeup, longing for love, plum blossom, tea time, warming wine, A Returning Fisherman...For our contemporaries, there is no doubt that this is only extremely luxurious scenery. Its dreamy elegance & comfort and quietness & harmony can merely be recalled with heart, but not experienced personally. This may be the irony that Feng Yuan leaves to contemporary people unintentionally.

#### Image: Exploration on personality style

Started from late Qing Dynasty, for more than a century, the modern transition of Chinese painting has been faced with numerous difficulties which become barriers for many masters. In respect of art history, the settlement level of modern difficulties for Chinese painting usually decides an artist's status in history. Xu Beihong introduced realism, recovered social functions of Chinese painting via his unique experiment, expand expression ability of Chinese painting largely and settle one modern difficulty for Chinese painting smoothly. However, Xu Beihong not only established his historical contribution, but also laid the foundation for later generations' criticism — due to the emphasis of realism on scientific modeling, the freehand brushwork and lyricism of the ink are neglected and limited. Such difficulty had perplexed painters for many years. There were also lots of sages who offered the settlement, for instance, Huang Zhou, who starts painting via sketch, confirm main modeling lines in repetition and the residual strokes become accumulated ink to guarantee freehand brushwork and that the painting is grand and vivid. Since the 1990s, that traditional scholar painting and various modern techniques are used to emphasize independent value of ink and decompose realism idea and method has been a kind of new trend. Under such pressure, the modern transition of China realism painting is unavoidable and how to infuse contemporary understanding and creation in the relationship between realism method and traditional ink becomes sharp topic of the times.

In this context, we can clearly realize Feng Yuan's double attitudes as both the catcher and the innovator. As the catcher, he strives for upstream and travels all Chinese painting traditions from Han Dynasty and Tang Dynasty when he sorts out the thought resources and creation experience of realism in the 20th century; as the innovator, he finds his mission at the intersection of history and reality: infusing era vitality for China figure paintings of realism via individualized ink creation; recovering the value and honor of realism and boosting the evolution of modern state of Chinese paintings via contemporary ink force.

Therefore, the exploration on individualized style is the logic necessity for Feng Yuan on his art road. In current context, he also has slightly tragic consciousness of mission. It is difficult to describe Feng Yuan's style at present since it is always in variable state, thus, only the summary can be provided. It includes four aspects in details: imagery modeling, ink richness, color expressiveness and form construction. It is the fatal injury for Chinese realism painting to degrade ink painting to sketch level, only pursue depiction of objective images and efface philosophical meaning of painting images. Feng Yuan's solution to such problem is restructuring aesthetics idea of imagery modeling via traditional "dissimilar similarity", but his "dissimilar similarity" is richer than traditional one. First of all, imagery modeling is the "dissimilar similarity" upon high realism training and cultivation; furthermore, "image", as the core of imagery modeling, is imagery spirit quality and aesthetic taste;

besides, imagery modeling theory is extremely expanded in large expression field from realism to abstraction so as to provide legal basis for richness and diversity of image and ink expression. Based upon Feng Yuan's creation practices for nearly 30 years, we can understand the richness and diversity of image world: solid and abstruse image in *A Century Dream*; simple and lovable people images in *Common People*; ink and image mixing world in *The Bewilderment*; mysterious rhythm presented by calligraphy in *The Opposite Shore*...The imagery modeling stimulates free expressiveness and lyricism of the ink and also makes images contain philosophical meaning naturally. We can say that such cognition of Feng Yuan not only brings great change in his art creation, but also provides new thought for the whole Chinese realism painting. As for such point, Feng Yuan makes unique contribution.

The richness of his painting is mainly from two aspects: One is his backtracking to tradition and copying tradition as models. Due to his deep backtracking, Feng Yuan's painting is full of simplicity and frankness in beginning period of painting and also grace and lyricism in mature period of painting; the other is the understanding on actual life and experience on surrounding things. In terms of such aspect, Feng Yuan is in line with forerunners. Both brushwork and ink style are psychological language to structure "mind image" when forerunners experience various things over the world. Feng Yuan has inherited experience and understanding tradition from forerunners and his richness in brushwork is just from richness in reality and according richness in experience. If we have to draw a conclusion, his brushwork can be classified into three kinds: powerful style, graceful style and lyrical style in abstraction, for which there are masterpieces respectively. What we shall notice is that Feng Yuan persists in the exploration on theme meaning, but his painting is always involved in many aspects and he will fully exert his diligence and imagination so that the taste and lyricism of his brushwork always far surpass the theme and image.

In terms of Feng Yuan's painting concept and practice, to recover color expression and to place it in brushwork position is critical link to boost modern transition of Chinese painting. For Feng Yuan, it is no doubt that traditional mandarin painting standard which refuses the color will be substituted by modern and contemporary aesthetic standard which is in line with humanist spirit. In addition, highly and morally symbolic color is social attribute in contemporary era and also the attribute of contemporaries further. Hence, the emphasis on the symbolic expression and poetic manifestation of the color is always a core subject for Feng Yuan's painting practice. In his painting, the color has lost their natural attribute, corresponded to the demand of imagination and concept and been provided with spiritual symbol. The passion of life lighted by several red points in black and white world in *Saint Mountain Overlook*, the wisdom symbolized by transparent and rational blue in *Century Sages* as and the mystery of remote antiquity displayed from the red and black in *Creation Century* interpret Feng Yuan's viewpoint on color in the best perspective.

Finally, we shall mention the form construction in Feng Yuan's paintings which the reviewers hardly notice since it has been a part of painting content, theme, language and brushwork, so little and difficult to be found. If his works is read intensively, the reader can find certain trace from his changeable language. In fact, his form construction is embodied in composition design of the whole works, space design of sceneries, design of the relationship between black and white as well as color design and also in the design of specific modeling elements so that that waves and surf in poetic world are so glorious, gracious and believable.

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