

*Selected Works of  
Feng Dazhong*



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CHINA ESPERANTO PRESS

馮大中精品集

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馮大中公品集

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冯大中精品集

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# 序

刘曦林

冯大中，虎画得好，山水也画得好。画史上确确实实的山水画大师可以说满多，但尚无一人称得上画虎大师。时下画虎的人仍复不少，可叹者照抄前人虎皮的居多，均未臻艺术的上乘。自大中出，这画虎的事就发生了变化，仿佛这老而又老的老虎在他的笔下焕发了新的生命。其实，老虎并没有变，变的是人，是主体，是画家的情调、技法、艺术样式。许多画虎的人没有他这番情思，也没有人像他画到这样精，他超越了前人。

中国人爱虎，把老虎当作审美对象，特别在中国民间，至今仍有许多乡村母亲保留着缝制虎头鞋、虎头帽的风俗，期冀自己的孩子像虎那样雄健。大中喜欢画虎，人们喜欢他画的虎，就是这种审美传统的延续。我想，这种审美传统是要世代传下去的，哪怕有一天虎从地球上消失了，人们对虎的审美情感也不会淡化。

大中的虎，从整体上来说，有两个特点。其一，他对虎有独特的认识。他的虎“不吃人”，也不落猛虎下山那类俗套，虎之美亦不限于“帝王之气”。他把虎当人来画，当作有七情六欲的人来画，在他笔下，虎有爱子亲情，虎有恋母情结，虎有思乡之梦，虎有醉酒长眠，虎有天伦之乐，虎有清寂哀伤……也许，他的虎最具虎的品性，孤独自傲，威而不露，就像大中其人，有傲骨而无狂态，把尊严和抱负含蓄起来，深藏起来，悄悄地落实到他那一丝不苟的艺术劳作中。是否可以说，他不仅知虎、爱虎，赋予虎人性的品格，人文的精神，甚至把它当作自己的化身了。他自号“伏虎草堂主人”，非以力搏，而是以他的心实现了与虎心的合一。其二，他的虎有独特的艺术语言。他极尽绘画之精微，这恰如他把虎威含蓄化那样，并不以剑拔弩张的大线和纵肆泼放的墨色取胜，而以尽精刻微的笔法与月夜朦胧般的谐和性表现见长，以至于从不妄下每道笔痕，他把工笔画之工推向了极致，但感觉上却很超逸轻松。他并不像民间艺人那样把虎的色彩强化，而是把色彩淡化、雅化。他很少画激烈运动中的虎，而是把虎静化、柔化，在静态的造型和形体的转折中内涵着力。他不一定从对立统一的哲学出发，但又确实在威猛与柔静之间，在整体气势与精谨表现之间体现着对立统一的辩证关系。

虎毕竟属于大自然，只有在大自然中才坦然地显示出虎的真性。大中的虎，无论是有背景的，还是没有背景的，都是自然中的虎。大中的山水、花鸟画功底，尤其



是山水画技巧,为他表现虎与自然的谐和关系奠定了基础,而且他曾经在相当一段时间里与宋雨桂合作山水,或独立从事山水画创作,在山水画这个领域震动过中外画坛。他的山水和虎作同趣,追求着整体气势与精心创作的统一,达到了远看有势、近看有质的视觉效果。这位认为山水最便于抒情而同时又喜爱描绘大动物的画家,亦时常将山水与走兽、花鸟构成一个和谐的世界,创作出《风月无边》、《高士听雪》这类既可以称为山水画又可以叫作动物画的作品。那寒林雪原月夜中踟蹰的孤熊,那冬雪初溶春溪乍开悄语的一双白鹤,融入了大自然之中,有着特写式的构图所不能替代的意趣。这一类艺术思维,或许是既眷恋山林又亲近动物的冯大中的情感中“放虎归山”似的生态平衡意识的流露,但无论如何,这折中选择预示了一条独特的艺术蹊径。正像大中将中国画与西洋画、日本画、版画的技法进行融合那样,任何一种艺术形式,既有它微妙的界域,也有着相互沟通、相互开放的可能。当画家既专一又广采博取,当诗人把功夫放在“诗外”,正像放虎归山那样,获得的是无尽自由。

走笔至此,实际上又回到开篇谈到的主体意识或主体塑造问题上,大中,其后蒙老师在几十年前曾经预言的“可琢之材”,在没有机会圆大学梦的困境中,同师友交游,在艺海中挣扎,终琢成今日之画虎英才。近年来,他与宋雨桂各自走向独立创作,更加强化了自塑意识。他在自塑中有“五无”之人生格言:一曰“无职无权”(注者说,不是牢骚,是纯艺术家的心态);二曰“无忧无虑”(不为杂念所累,只潜心于艺术修行);三曰“无拘无束”(天生一个散漫人,任想象自由驰骋);四曰“无影无踪”(漂萍无定,浪迹四方,信息自广);五曰“无法无天”(不拘成法,不迷信权威,自信有胆有识)。不知道我的注脚是否正确,但我清楚,这“五无”是他的肺腑之言,甚而与那虎性有关,他只是想无为而无不为之塑造一个真实的自我。我不希望他变“五无”为“五有”,但我确希望他不已地强化他的笔墨与构成,不已地强化文思的修养,在更高的层次上和格调上去实现他的真、善、美的理想。如果说体育竞赛是向人类极限的挑战,艺术则是永无极限的挑战,别看他的“五无”说得那么潇洒,在艺术储备和艺术操作的实践中,艺术家实际上是永远跑不到终点的苦行僧。是为序。

1994年10月于北京

# Foreword

*By Liu Xilin*

Feng Dazhong excels not only in painting tigers but also in painting landscapes. In the past there were many great masters of landscape painting, but there was no one who was expert in portraying tigers. In modern times many artists have painted tigers, but most of them have simply indiscriminately copied the works of past artists. They did not form a distinct style of their own. However, when Feng Dazhong appeared on the scene, changes began to take place in the painting of tigers. It was as if under his brush an old tiger gained new life. In fact, the tiger is the same. What has changed is the artist, the subject and the artist's emotion, technique and style. Feng Dazhong possesses a feeling that none of his predecessors had, and has acquired a consummate skill never used before. He has surpassed all his predecessors.

Chinese people love tigers, regarding them as a target of aesthetic appreciation. This is particularly true among country folk. Today, in the countryside many women still make tiger-head shoes and caps for their children to wear, in the hope that their children will grow as strong and powerful as the tiger. The fact that Feng Dazhong loves to paint tigers and common people love his tiger paintings is simply a continuation of the aesthetic tradition of the Chinese people. In my view, this aesthetic tradition should be carried on from generation to generation, and mankind's deep aesthetic feelings for the tiger will never weaken even if the tiger disappears from the face of the earth.

Taken as a whole, Feng Dazhong's tiger paintings have two distinct features: First, based on his unique understanding of the tiger's nature, the tigers in his paintings "don't eat people". Neither do his paintings conform to the conventional pattern that tigers are depicted as being fierce or as descending from a hill, nor does he restrict the tiger's aesthetic value to the representation of "the spirit of the king". He paints tigers as human beings who possess the seven emotions of joy, anger, sorrow, fear, love, hate and desire and the six external factors of wind, cold, summer heat, humidity, dryness and fire. Under his brush, the tiger has human feelings just like a mother who loves her son, or a son who has feelings for his mother; the tigers are prey to homesickness, sleep heavily after getting drunk, share in family happiness, experience loneliness and sorrow.... Perhaps, Feng Dazhong's tigers most represent the tiger's real nature: proud, aloof, awe-inspiring, and self-contained. It is just like the painter himself who, lofty and unyielding, but not arrogant, combines dignity with high aspirations which materialize through painstaking artistic creation. It may be said, therefore, that Feng Dazhong not only understands the tiger, loves it and gives it a human nature and spirit, but also regards it as his own personification. He even refers to himself as "The Host of the Tiger-Crouching Cottage". Secondly, Feng Dazhong has evolved his own artistic language in painting tigers. He portrays the tiger's awesome nature in an implicit way, without employing thick line and heavy colour, but preferring, instead, to use a less definite method to meticulously execute the tiger. He never paints a rash stroke. While applying the techniques of Chinese meticulous painting to his work, he maintains an impressionist style in his paintings. Unlike folk artists who portray the tiger in heavy colour, he paints in colour that is light and refined. He seldom portrays the tiger in intense movement but tries to bring out tiger's nature through a static pose. He doesn't approach his subject from the philosophical point of view of the unity of opposites, but tries to achieve an harmonious relationship between ferocity and stillness, between the whole and the part.

The tiger belongs to nature, and only in the nature can the tiger reveal its true nature.



The tigers in Feng Dazhong's paintings are the tigers of nature, whether they have a natural background or not. Feng Dazhong's successful brushwork in executing landscapes and flower-and-bird paintings, especially his landscape technique, greatly helps him to present the harmonious relation between the tiger and the nature. In fact, Feng Dazhong is also expert in landscape and flower-and-bird painting. He has painted landscapes in cooperation with Song Yugui or independently for a long time, and the landscapes he painted in the past were extremely well received both in China and abroad. Like his tiger paintings, his landscapes embody a unity of general outline and detailed depiction. They are magnificent when viewed from a distance and give a textured effect on close examination. As an artist who regards landscape as the best means of showing his feelings and who loves to paint big animals, Feng Dazhong often integrates mountains and rivers, beasts and flowers and birds into one harmonious picture. *The Endless Moonlit Land in the Wind* and *Listening to Falling Snow* are landscapes as well as animal paintings. The lonely bear walking in the snowy forest under the moonlight, and the two white cranes standing by the spring stream after the melting of winter snow are integrated with nature through the unique composition of each work. Paintings of this type fully show the painter's love for nature. Feng Dazhong also combines Chinese painting with Western painting, Japanese painting and woodcut art. But each art form, though independent from another, is mutually linked and open to another. When an artist concentrates on one art form while learning the techniques from other art forms, he will feel as liberated in painting as a caged tiger that has been returned to the mountains.

Several decades ago, Feng Dazhong's first teacher predicted that he was "a piece of wood that can be carved into an art work". At that time, although he had no opportunity to enter the university, he spared no pains to learn from his teachers and friends. After many years of hard work, he finally became an outstanding painter of tigers. In recent years, together with Song Yugui, he has turned his brush to independent artistic creation so as to intensify the remoulding of his character. And in the process, he has created a motto for himself known as the "Five Nos": one, "no position, no power" (This is no complaint; it's a true artist's attitude); two, "no cares, no regrets" (He is not disturbed by distracting thoughts but concentrates on his artistic self-remoulding); three, "no restraints, no restrictions" (He is a naturally undisciplined person who lets his imagination run wild); four, "no traces, no destination" (He has no fixed place to go but roams about everywhere so as to become well informed about everything); five, "no rules, no conventions" (He breaks down old conventions, does not have blind faith in authority but believes that he himself possesses courage and insight). I don't know whether my notes of explanation are correct or not, but I do believe that the "Five Nos" come from the bottom of his heart and are concerned with the nature of the tiger he paints. I don't want him to change his "Five Nos" motto but do hope that he will constantly improve his brushwork, continue to work on the remoulding of his character and realize his ideal of being true, good and beautiful. If we say that sports competition is a finite challenge to the mankind, then the arts are an infinite challenge. Feng Dazhong's "Five Nos" motto sounds very natural and carefree, but in the practice of art, the artist is, in fact, an ascetic, who will never reach his destination. This is all I want to say in the foreword.

October, 1994, Beijing

## 艺术简历



冯大中，号伏虎草堂主人，1949 年生于辽宁省盖县。

六十年代拜东北画虎名士李笑如为师，研习画虎，旁及金石，书法。1965 年到农村务农，仍自学不辍，同时揣摩中国山水画，攻读古今画论。1970 年调至本溪市冶金企业工会工作。他经常到公园观察虎的形态、动作、神情和生活习性，意在画其形、画其骨、画其神，以达到“以神造形，以情动人，虎我合一”的境界，充分表现虎之威、虎之仁、虎之爱，显示出画家的感情和心绪。之后他又远涉白山黑水，大江南北，大量写生，取法自然，创作大量画风独特的山水画。

冯大中擅画虎，亦擅山水。画虎突破了古代画家的程式化表现，被誉为“天下第一虎”。

他的山水画，有北国山水气势，雄浑野逸，苍润博大。

1984 年大中与宋雨桂合作的《苏醒》，获第六届全国美展银奖。

1985 年作品《初雪》，获全国青年美展二等奖。

1986 年作品《爱》，在联合国举办的国际和平年美展展出。

1987 年他与宋雨桂合作在中国美术馆联合举办画展。

1988 年作品《早春》，获中国工笔画首届大展金奖。

1989 年于日本千叶、福岛举办个人画展。

1990 年他与范曾、宋雨桂联袂在香港举办“莽神州”画展。

1991 年两次赴日本东京举办个人画展。

1991 年作品《晚霞》获中国当代工笔画第 2 届大展银奖。

1992 年参加“现代中国画精英作品大展”。并在香港、台湾、加拿大巡回展出，同年第 3 次在日本东京举办个人画展。

1993 年参加台湾水墨艺术学会举办的“当代中国书画名家展”及在香港举办的“中国当代十杰画展”。



1994 年作品《霜晖》获中国当代工笔画第 3 届大展一等奖。

《苏醒》、《爱》等代表性作品为中国美术馆收藏。

两次获辽宁省政府文艺年奖。

1994 年 5 月获本溪市政府文艺年奖“天女木兰”奖。

出版有《荣宝斋画谱》第 27 册(与宋雨桂合作)

日本出版《冯大中写真集》

香港出版《范曾、宋雨桂、冯大中画集》

日本出版《冯大中画集》

香港出版《冯大中画集》

冯大中画品精湛,人品高洁,尊师重道,重情义而不攀附,颇受画界称道。他现为中国美术家协会会员,中国工笔画学会理事,本溪市美术家协会副主席。





## Autobiographic Note

Feng Dazhong, styled the Host of the Tiger-Crouching Cottage, was born in 1949 in Gaixian County, Liaoning Province. In the 1960s he learned how to paint tiger from Li Xiaoru, a famous tiger painter in the Northeast, and studied epigraphy and calligraphy. In 1965 he went to do farm work in the countryside where he continued his studies and began to study Chinese landscape and art theories both ancient and modern. When he was transferred to work for the trade union of the metallurgical enterprises in Benxi in 1970, he would often go to the zoo to observe the tiger's shape, movements, behaviour, habits and characteristics. Later he began to travel extensively in the Northeast and other parts of the country and did a large number of sketches, and based on these, created many unusual landscape paintings.

Feng Dazhong excels in painting tigers and landscapes. In painting tigers, he has broken down the old conventions and become known as "The No.1 Tiger Under Heaven". His landscapes show the magnificence of the mountains and rivers in North China.

In 1984, in cooperation with Song Yugui, Feng Dazhong painted *Awakening*, which won a silver medal at the Sixth National Art Exhibition.

In 1985 his painting *First Snow* won a second prize at the National Exhibition of Paintings by Young Artists.

In 1986 his painting *Love* was displayed at the art exhibition for the International Peace Year sponsored by the United Nations.

In 1987, in cooperation with Song Yugui, Feng Dazhong held an art exhibition at the China National Art Gallery in Beijing.

In 1988 his work *Early Spring* won a gold medal at the First National Exhibition of Meticulous Paintings.

In 1989 Feng Dazhong held a one-man art exhibition in Chi-ba and Fuku Shima, Japan.

In 1990 Feng Dazhong, Fan Zeng and Song Yugui cooperated to hold an art exhibition in Hong Kong.

In 1991 Feng Dazhong went to Japan twice to hold a one-man art exhibition in Tokyo. In the same year, his

painting *Sunset Clouds* won a silver medal at the Second National Exhibition of Modern Chinese Meticulous Paintings.

In 1992 Feng Dazhong joined the Exhibition of Fine Modern Chinese Paintings, which toured Hong Kong, Taiwan and Canada. In the same year he went to Japan for the third time to hold a one-man exhibition in Tokyo.

In 1993 Feng Dazhong joined the Exhibition of Works by Famous Modern Chinese Painters and Calligraphers sponsored by the Taiwan Ink and Wash Art Association, and the Exhibition of Art Works by Ten Outstanding Modern Chinese Painters held in Hong Kong.

In 1994 his work *Frost in the Sunlight* won the first prize at the Third National Exhibition of Modern Chinese Meticulous Paintings.

His representative paintings such as *Awakening* and *Love* are among the collections in the China National Art Gallery in Beijing.

Feng Dazhong won twice the annual awards for literary and art workers from the Liaoning Provincial Government. In May, 1994, he won the "Angel Mulan", the annual award for literary and art workers, from the Benxi City Government.

Feng Dazhong's published works include: *The Book of Rongbaozhai on Paintings* (the 27th volume) (co-authored with Song Yugui); *Collection of Feng Dazhong's Sketches* published in Japan; *Collection of Paintings by Fan Zeng, Song Yugui and Feng Dazhong* published in Hong Kong; *Collection of Paintings by Feng Dazhong* published in Japan; *Collection of Feng Dazhong's Paintings* published in Hong Kong.

Feng Dazhong is an outstanding painter of excellent character, who shows great respects for his teachers and the Chinese cultural tradition. He values friendship, never courts people of power and influence, so that he is widely acclaimed in the art field. He is a member of the Chinese Artists' Association, a council member of the Society of the Chinese Meticulous Painting, and vice-chairman of the Benxi Artists' Association.



风月无边  
1980 年  
180×96cm

The Endless  
Moonlit Land  
in the Wind











苏 醒 1984 年 97×96cm

Awakening