

馮霖章畫集



PAINTINGS BY FENG LINZHANG

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贈唐山圖書館

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In Feng's art, the delicacy of elaborate style painting (Gongbi) and free style painting (Xieyi) are so united that it presents the casualness of the "illusory splash-ink method" with the protean texture. That is the characteristic of the free style painting which is expressive of one's imagination and encourages inspired flows of ink upon the paper with less concern about similitude. There are in Feng's pictures elements of abstract art and the exactness of realist particularities in painting the objects like branches, leaves and flowers which is exclusively the style of classical elaborate style (Gongbi). It remains free but not wild. The intermingling of the two styles from opposite extremities enriches the picture with rhythm and melody that enhance the art effect of the picture.

In his peculiar fashion, Feng Linzhang's arrangement of black and white differs from the usual way that white is used as the background colour. That a large area on picture remains white will probably lessen the force of colours. Feng seldom adopts the traditional way of handling white area. His pictures express a moderate colour tone that shows deep sentiment only with a large portion of greyness over the background. The cool grey tone over the scene makes the objects no less soft than those after raining. A sense of freshness touches upon one's heart. The warm grey tone is sunshine upon the branches and flowers, breathing out a smell of tenderness which is everlastingly moving.

As the fully splashed background has a defect that the picture is dominated by gloomy greyness and the brilliancy of the colours is undermined. Feng Linzhang uses the method "white shot upon greyness" that both colours complement each other. Not only does he make the contrast clear among white, black and grey, the white colour also becomes the focal point of the picture. The white crane in the "Crane's Shadow Over Chilly Pond", the white swan in "The Companion", the reed catkins in "After Snowing" are all examples of that peculiar style "white shot upon grayness".

Feng loves to emphasize the detail in the pictures. He even pushes this realist technique to its extremity. The yellow flowers in the "Autumn Delight" create an visual effect that thousand flowers blooming and each flower is no less delicate. The leaves of the climber in "The Companion" are extremely rich in detail with leaves in chain, in layers with different sizes or in various positions that the audience need much time to appreciate it. Even one single butterfly, a snail or a piece of cicade slough, Feng paints it vividly.

Extreme "delicacy" and "complexity" is the artist style that is similar to well made wine that tastes mellow and impresses the wine lovers.

Being young and diligent, Feng Linzhang makes the best of his inborn quality that opens up his own way for the palace of art. He knows the secret to express himself through his intimate feeling and love of nature. We look forward to his success.



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序

中國幅員遼闊，人口衆多。在有數千年積累的中華文化滋潤下，藝術領域正孕育出一批當代傑出的人材。其中馮霖章先生便是位處中國北方河北省其代表性的一位。認識他是從認識他的作品開始，當時我從他的作品中看到他除了擁有良好的傳統繪畫基本功，尚帶有一股強烈的現代探索意識，尤其在作品中運用潑墨幻化所造成的自然效果，其技巧之純熟，實令人欽佩。數年後的今天，我們終於有機會爲他主辦個人畫展，並把他的數十幅作品出版成集，向廣大藝術愛好者作正式的推介。令人高興的是，近年來，馮霖章在藝術道路上是一直向前推進，他的作品正好反映出他的努力成果和進取精神。

分析馮霖章的作品，首先是他極擅於把工筆繪畫技巧與潑墨潑彩所造成的幻化效果巧妙地結合起來。這種自然幻化的肌理效果與精工細琢的繪畫互相滲透，渾成一體，產生了極鮮明的藝術特色，兼具有頗高的難度。要掌握這種有機的結合，作者必須有扎實的傳統繪畫基本功以及對潑墨潑彩所產生之幻化特性有長期深入的研究，同時亦要對生活有深刻的體驗和具有想像力；其二，在色彩的運用上，馮霖章明顯地吸收了西方繪畫對光與色之關係的理解和處理手法，使畫面出現了豐富的變化和層次感；其三，他嘗試創造以微觀的花鳥和宏觀的山水相結合的畫法，使畫面產生以小襯大，大中見小的嶄新藝術效果，可以說他已爲中國花鳥畫的發展作出新的探索；其四，他往往喜以山花野草、飛瀑流泉、雲海蒼山等充滿大自然氣息的内容爲主題。他的作品，無論是花鳥或山水，都充滿著一股濃郁的原野味，並能帶領人們進入一種既恬靜又扣人心弦的清新境界。這足以反映出他對大自然和生活的熱愛，亦是他那不逐名利之淡泊心境的寫照。

馮霖章先生用其作品證實他已走出一條屬於自己的路，他所創的潑彩工筆畫已成為獨特的一派。事實上他已爲中國繪畫藝術大寶庫作出了一份新的貢獻，在此我謹對馮先生表示衷心的祝賀及敬意。

展望未来，我期望更多有志氣有才華的中國藝術家，抱着一種共同的使命感，努力耕耘，爲中國藝術作出新貢獻，並隨著世界的繁榮進步、中國的日益強盛，讓自己的藝術成果在國際藝術舞台上發出更大的光芒。

香港雲峯書苑

鄭鴻福

1992年2月

PREFACE

China is such a country with vast territory and large population. After several thousand years of nourishment of the Chinese culture, a group of talented artists becomes active in the art circle. Feng Linzhang who is from Hebei province in the Northern China is probably one among the distinctive artists.

My very first impression of Feng Linzhang began with his art. He is, of my knowledge, an artist having a passion for modern sentiment as well as a training in traditional painting skill. The illusory splash-ink technique which requires one familiar with the skill to create a natural effect is an impressive achievement of the artist. I am happy to have the chance to hold an exhibition for Feng Linzhang and publish a collection of his paintings as a formal attempt to introduce him to the public. And the most gracious of all, the paintings of Feng Linzhang show the artist's progress within those years and they are all evidences of his effort.

Feng Linzhang has particular talent to unite the skill of elaborate style painting (Gongbi) and that of splashed-ink-and-colour. The natural and illusory texture in his painting is united with the delicacy of the gongbi skill. This peculiar unity is the result of good training in traditional technique and thorough study of the effect of splashed-ink-and-colour. And his experience in life and imagination are also useful to his creation. Moreover, Feng Linzhang has learnt from Western art the way to handle the relationship between the colour and light which enriches perspective and variety. And the artist also attempts to unite the flowers and birds in the microscopic world with the landscape in the macroscopic world. This style constitutes the artistic effect which contrasts the small with the big or the small within the big that is a new development in Chinese flower-and-bird paintings. Wild flowers and grass, cataract and brook, cloud and mountain are all favourable subjects in Feng's paintings which express the spirit of natural world. In his paintings, the creatures and landscape always carry the pastoral feeling and transmit a kind of freshness that is thrilling and tranquil. Moreover, his art expresses his love of nature and his indifference toward fame and fortune.

Feng Linzhang has proved to us with his paintings that he finds a road of his own. He establishes the skill of elaborate splashed-ink-and-colour as a peculiar school of art. Indeed, he has already contributed to the Chinese art his best endeavour. I am glad to present my honor and congratulation to the artist.

As for the future, I look forward to having more talented artists who are willing to devote themselves to the mission of creating a flourishing future of Chinese paintings. And they will grow alongside with the better future of China and the world to achieve international reputation.

Wan Fung Art Gallery
Kwok Ho-mun
February, 1992

簡歷

馮霖章筆名雨林，一九四三年生於河北省唐山市，現為中國美術家協會河北分會會員，民盟唐山市委一多書畫苑理事長。早年從師侯桐澤先生，後得到李洛星、王雪濤等名家的細心栽培，多年從事中國畫創作，旁及水彩、陶藝等。曾數度遍遊名山大川，搜集創作靈感，開拓藝術新境界。通過潛心研究，求變圖新，開創潑墨潑彩於肌理之中的畫風，氣度雋永，神妙多變，達到力、韻與節奏為一體的藝術風格。一九八六年獲日本東京都現代水墨畫協會頒發“優秀獎”。作品曾先後於美國、日本、意大利、加拿大、墨西哥、德國等地展出。一九九一年由新加坡文化藝術協會出版《馮霖章、孟欲曉畫集》，並赴深圳舉辦馮霖章、馮一鳴父子畫展。一九九二年應邀赴香港舉辦個人畫展，同時出版《馮霖章畫集》。

BIOGRAPHY

Feng Linzhang was born in Tangshan City, Hebei Province in 1943. His pseudonym is "Yu Lin" (literally means "rain and forest"). He is now a member of the Chinese Artists Association in Hebei and he chairs the "Yi Duo Calligraphy and Painting Society" subsidiary to the Tangshan municipal party committee of the Chinese Democratic Union.

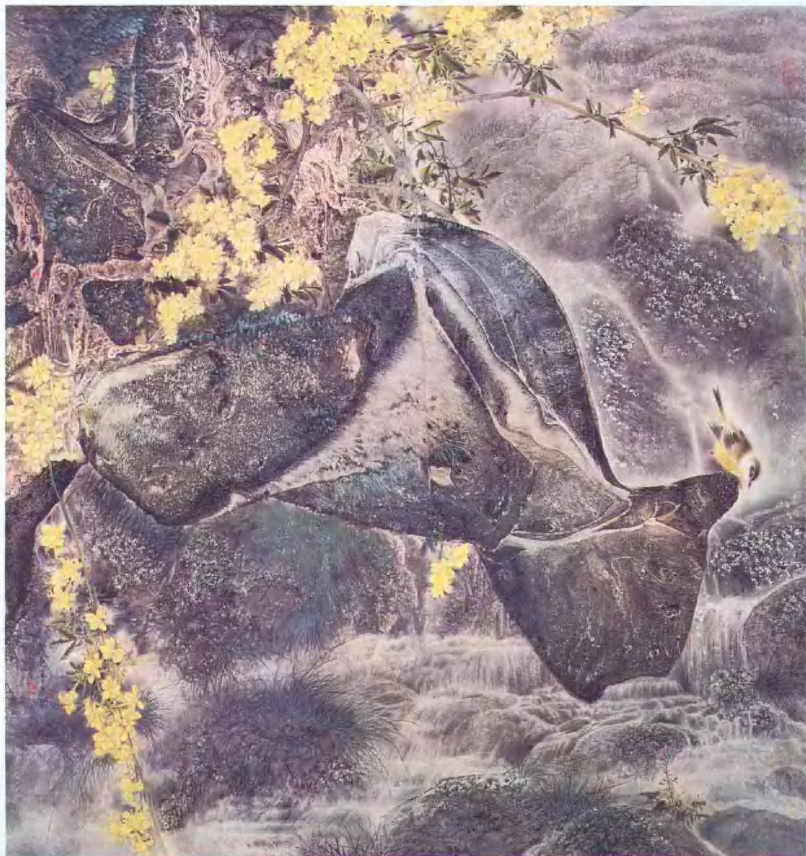
Under the apprenticeship of Hou Jutan in his early years and advanced his studies under close supervision of accomplished Chinese painting masters Li Yuxing and Wang Xuetao, Feng has involved himself into the Chinese painting, water-colour and pottery for years. In order to gather inspiration and open up for himself a completely new realm of creation, he likes to take provoking trips for famous mountains and rivers. With his attentive study in painting techniques and the urge for innovation in style, he succeeds in bringing the splash-ink technique into the very texture of Chinese paintings, meaningful and unpredictable. Force, rhyme and rhythm are united.

In 1986, he was awarded the "Distinctive Prize" from the Tokyo Modern Ink-and-wash Painting Association. His works have been exhibited in America, Japan, Italy, Canada, Mexico and Germany. In 1991, the "Collection of Feng Linzhang and Meng Yuxiao" was published by the Singapore Association for Culture and Academic. And the exhibition for Feng Linzhang and his son, Feng Yiming was held in Shenzhen. In 1992, he was invited to stage his solo exhibition and to publish the "Paintings By Feng Linzhang" in Hong Kong.

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梦的世界 Fantasy 95×89cm 1



聽雨 Raining 66×67cm



梁士 Fairyland 88×94cm



水鳥嬉春 Playing Birds 65×65cm



朝露 Morning Dew 66×66cm



江風蘭氣圖 Orchid Beside The Stream 64×66cm



百合花 Lily 65×65cm



嶺上春早 Spring Morning Upon Summit 95×175cm