

Hundred of Eagles-Collection for Paintings of Hu Zhong

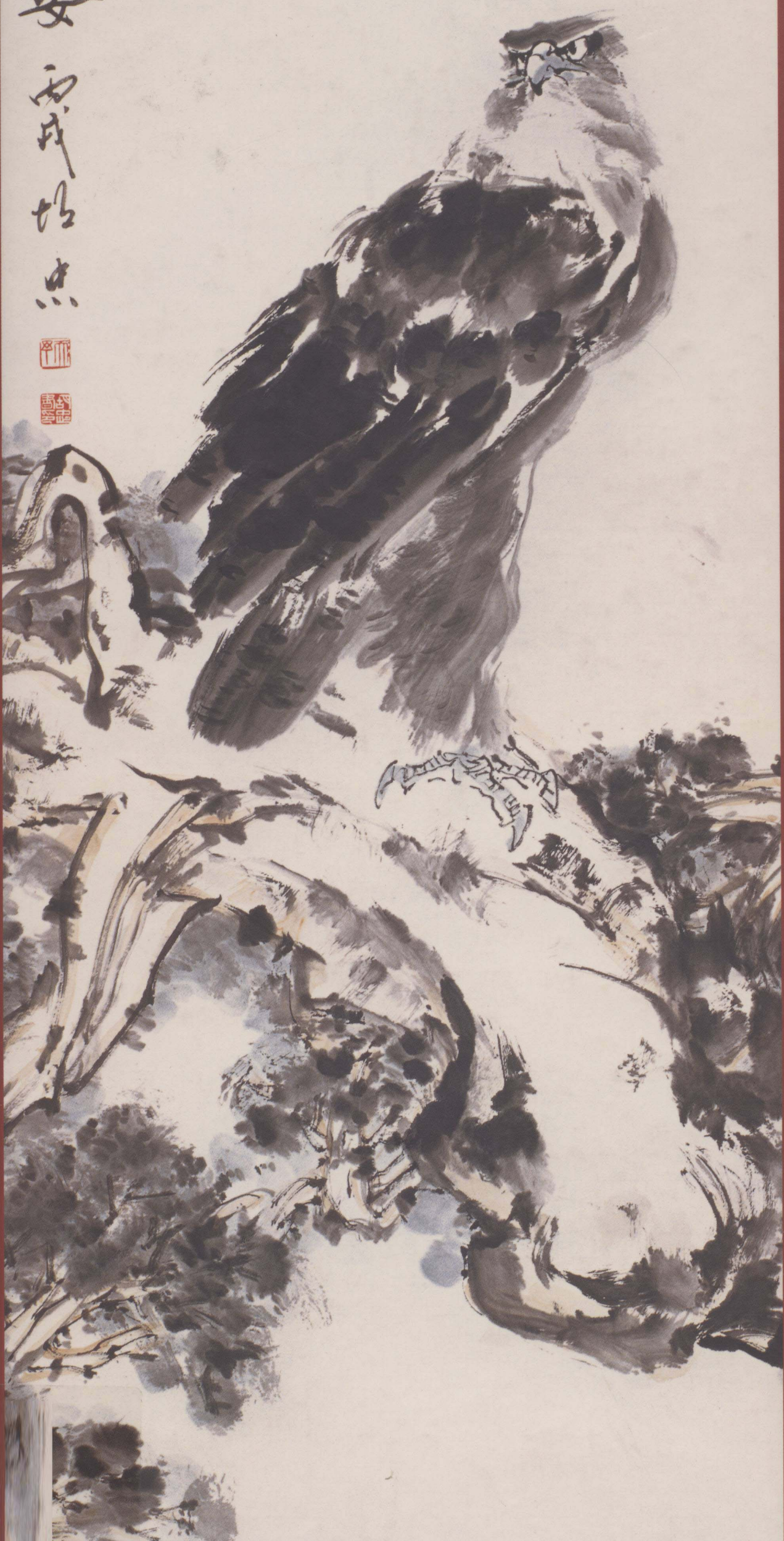
百雀圖

胡忠画集

胡忠

人民美術出版社

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胡忠近影

胡忠 1944年生，山西应县人。1967年毕业于内蒙古大学化学系。下过部队，做过工人，从事过技术管理工作。20世纪80年代步入政界。先后任包头市标准计量局副局长，包头市委副书记、市长，市委书记，自治区党委常委兼包头市市委书记、市人大主任，自治区党委常委、政法委书记。现任内蒙古自治区人大常委会副主任，中国法学会常务理事，亚太法协中国分会副主席，内蒙古法学会会长。中国美术家协会会员，内蒙古中国画院院长。天津大学艺术教育中心客座教授，内蒙古大学、内蒙古科技大学客座教授、硕士研究生导师。著有《城市国有资本营运探索》，诗集《不尽情思》，文集《实践与思考》等。

Hu Zhong was born in Ying town of Shanxi Province in 1944, and graduated from Inner Mogolian University in 1967. He has been soldier and work and used to engage in technology. Since 1980s he has been working as director-general of Baotou measuring bureau, vice secretary-general of Baotou municipality CPC, member and secretary-general of Baotou municipality CPC, vice standing mayor of Baotou, mayor of Baotou, general secretary of Baotou municipality CPC, member of Inner Mogolian CPC, general secretary of Baotou municipality CPC, etc. Now he is deputy director of Inner Mogolian NPC, standing trustee of Chinese Law Institute, vice chairman of Asia and Pacific area Law Association, Chinese branch, director of Inner Mogolian Law Institute, member of Chinese Artists Association, director of Inner Mogolian Chinese Painting Academy, visiting professor of Tianjin University, Inner Mogolian University and Inner Mogolian University of Science and Technology, tutor of graduate student. His works include "Research of State-Owned Capital", "Endless Emotion", "Practice and Thinking", etc.



作者与刘大为先生

刘大为——山东诸城人，1945年出生。中国文联副主席，中国美术家协会党组书记、常务副主席，主持中国美术家协会工作。联合国国际造型艺术委员会主席。

Liu Dawei-Born in Zhucheng, Shandong Province in 1945. Vice Chairman of China Federation of Literary and Art Circles, Secretary of Party Leadership Group and Executive Vice Chairman of Chinese Artists Association, and Chairman of UN International Modeling Art Committee.

序

刘大为

胡忠的《百鹰图》即将问世。可喜，可贺！一年前，他编印《南海雅集》时，把他的作品拿给我看，为此我写了关于对他书画作品的简评及多年相识的感受。又是一年过去，我到内蒙古参加捐赠希望小学的落成仪式，并借机到草原采风，胡忠一直同行。期间，他又把一年中新画的百十多幅“鹰”给我看，竟使我眼前一亮，不由的发出惊叹。我钦佩他的勤奋、执著，也为他的成就感到高兴。

胡忠早年随国画名家白铭先生学画，习工笔花鸟，而后转为水墨写意，近两年专攻画鹰。他的成就不仅仅是勤奋努力的结果，也是各方面的基础、功力，加之他的禀赋、修养和品行而成的。

中国绘画，应当“取法乎上”，首先是画作的意境和格调要高。观胡忠的画，第一感受就是有一种清新、洒脱与高远恬静的意境。他的画既没有刻意的张扬，也没有故作怪异，却有浓厚的书卷气，不愠、不火、不燥，在淡雅中透出一份灵秀和禅意。他笔下的鹰，虽形态各异，却皆给人以奋进和俊美之感，神威中尽显刚直义正之神。他把鹰登高瞩目、志存千里的胸怀和搏击长空的大无畏精神，既寄寓在他的“鹰”诗中，也刻画在他对鹰“形”、“神”的塑造上。是雕？是隼？是鸢？是鹞？都是，也都不是。他画的鹰，应是作者意化了的心中之鹰，是托兴寄情于形并凝练出的人格之“鹰”。也就是说，他笔下的鹰并非真实的客体再现，而是浸注了他全部的审美感受、价值取向和精神的人格化身。与此同时，在他“鹰”作的配景中，也多为青松翠柏、巨石远山，反映了作者对志向高远、为人清正的崇尚和追求，给人以积极向上的浩然之气。

画作的意境和画的笔墨气韵是分不开的。观其作画，落笔稳健、果断，笔迹中透露出内在的自信。他从中华千百年的经验和传统文化中汲取丰富营养，提高自身的笔墨功夫；从现实生活的观察取舍中丰富自己，应物象形，发抒胸臆。他以饱含水墨的斗笔画鹰的形体，并以疾风迅雷般的行笔营造鹰的动感与气势，酣畅淋漓。在刻画鹰的眼、喙、爪等关键部位时，行笔舒缓、凝重。可以说，他的画形象生动、用笔轻松、着色淡雅，在简赅中不失磅礴气势，凝重中富有变化，豪放中亦有精微之妙。

“外师造化，中得心源”是中国画传统的精髓。他尊重“师法自然”的原则，靠目识心记，掌握了鹰的形体特征及运动规律，但又非拘泥皮相，谨毛失貌，而是抓住最能体现鹰之品格的部位，进行夸张变形，为笔意墨韵的扩张让出空间。他笔下的鹰，或腾奋苍穹，或俯冲大地，或振翅欲飞，或回首凝望，皆矫健生动，姿态万千。如此境界，若没有扎实的造型基本功是很难作到的。

胡忠有深厚的书法功底和诗人修养。书法入画，极大地提升了他画作的品位；诗文比兴手法的拓展应用，提高了他画作的意境。对此，他有深刻的体悟。观他的画，情趣盎然，用笔敏捷流动，蓬勃苍润，这和他的书法、诗词都是相近一致的，也是和作者本身的心境修养相交互融的。

古往今来，画鹰名家林立，高手如云，然而能另辟蹊径、自成一格者寥寥。可见这是一条知难而进的艰难之路。胡忠不畏艰辛，不计得失，义无反顾地踏上征程，支撑他的是对艺术的执著、虔诚和激情。这正是他走向成功的重要因素。我坚信，他会有更多更好的作品问世，这将是不言而喻的事情。

2007年6月

Preface

Congratulations on Hu Zhong's "Eagles"! One year ago he showed his "Nan Hai Album" to me, for which I wrote an article expressing my feeling. Not long before I attended an opening ceremony of a Hope-Project school in inner Mongolia, where Hu Zhong accompanied me for the whole journey. Then he showed me hundreds of "Eagles", which made me exciting and surprising. I sent high appraisal to his effort and felt happy to his achievement.

Studied from Mr. Bai Ming, an famous artist in traditional Chinese painting, Hu Zhong first engages in detailed flowers and birds, and then turns to liberal style landscape. In recent years he specializes in eagles. His accomplishment results from not only hard work, but also his capability, talent and spirit.

Chinese painting has the principle of "elegance", referring mainly to the artistic conception and pattern. Hu Zhong's work expressed audience the feeling of fresh, stylish, dignity and silence. Without pride and artificial feeling, his works put up the conception of intellect and Buddhist allegory. His eagles are handsome and passive, looking bravely into the sky. We can't tell what kind of eagle he depicts. He shows the conception of "eagle", which materialize his value standard, spirit and taste. What around the eagles are pines, rock and distant mountains, embody the pursuit of dignity.

Of course the artistic conception couldn't be separate from the handle of brush and ink. His steady and manful brushwork represents the self-confidence. The traditional culture and experience cultivate his skill, while everyday life enriches his spirit. His quick brushwork creates the movement and vigour of eagles, and eagle's eyes, beak and paws are slowly depicted. Vivid in images, leisure in brushwork and light in color, his works combine details and briefness together.

The essence of traditional Chinese painting is considered as "learning from the nature and cultivating one's spirit". Hu handles the figure of eagles by observing the real birds. Then he makes reasonable exaggeration to show a characteristic eagle. That's why his eagles are so vivid.

Hu Zhong are good at not only painting, but also calligraphy and poem. The calligraphy enriches his painting, and poems improve the artistic conception. In some degree, his fluent brushwork reminds people of his calligraphy and poems, as well as his own spirit.

There so many artists famous for eagle painting so it's difficult to be distinctive. Hu advances despite difficulties. He devotes himself to art, for which he is successful. We look forward to see his new works.

Liu Dawei
June, 2007

神话的翅膀与人化的精神

——散论“鹰”画兼序胡忠 《百鹰图》画集

刘传铭

先秦庄子“南华经”中说的“扶摇抟风，直上九万里”，“其翼若垂天之云”的鲲鹏大概是我国文学艺术中最早呈现的关于苍鹰的艺术形象。滥觞一发，后世便有无数的关于鹰的诗文书画，其中流传最广的要数陆放翁的“左牵黄，右擎苍”的描写和后世关于成吉思汗挽弓射雕的种种刻画。直至眼下金庸小说《射雕英雄传》的敷衍编排，更使苍鹰成了人们熟悉的艺术符号。正因为如此，我们往往会以为鹰之画也是弥远、弥深、弥众、弥广。其实认知上的错觉往往就出现在最熟悉的地方。当我们真正翻阅中国绘画史的典籍范本时，直至公元11世纪，宋徽宗笔下的《白鹰图》和南宋庆元二年（公元1196年）李迪所绘的《枫鹰雉鸡图轴》，才让我们看到了完整的，具有精准写实意义的苍鹰。明季宫廷高手林良、吕纪的鹰画虽然突出了鹰的主体，但基本承袭的仍是宋院体绘画的路数。工整细密，谨严结实。这些鹰或兀立岩石，或临枝俯视，目光锐利凶猛，爪喙劲节刚挺，但可惜多是皇家禁苑中的豢养之物，美则美矣，但因失去了海空天阔的背景，早已与庄周笔下那些击风搏浪的英雄形象，与那盘旋于九天之上的王者尊严大相径庭。

说到现当代画鹰，大概就不能不说到素有“南潘北李”之称的潘天寿、李苦禅两位。潘、李二人虽然各有其造型意趣和笔墨风格，但两人同属大写意一派。作为职业艺术家，尤其是作为中国画家，他们虽钟爱自己笔下的题材，或寄情于“雄视”，或托意于“远眺”，一生无数次重复着对鹰的塑造与描绘，但他们更深知艺术优劣的判定标准，不是你画什么，而是你怎么画。所以他们用变形、夸张等手段来刻画鹰的利爪、锐目、锋喙，以强化鹰的形象特征，尽管我们当代人可以从影像资料中看到许许多多鹰的形象，但潘、李二人不拘泥于细屑的描述，不拘泥于形的再现，而是在追求快意笔墨的文章中，呈现着符号化具有象征



作者与刘传铭先生

刘传铭——1949年生，合肥市人。著名美术理论家，中国美术史教授，南京博物院特约研究员，德国奥勃斯维特艺术中心访问学者，德国布伦瑞克高等艺术学院客座教授。

主要美术著作有：《中国当代绘画美学思想概观》、《绘世观止》等。

Liu Chuanming was born in Hefei City in 1949. He is famous artistic theorist, professor of art history, researcher in Nanjing museum, visiting scholar of Germany Obseiter World Artistry centre and visiting professor of Germany Braunschweig Institnte of Artistry. He has been curator of Shanghai Art Fair and other important art exhibition, both domestic and abroad. He has written preface for famous artists' album, such as Huang Zhou, Fan Zeng and Fang Zengxian. He is also art consultant of many auction companies.

Main literature are “General View of Chinese Contemporary Art Theory”, “Painting World” and so on.

意义的苍鹰。“南潘北李”影响了无数的中国画家，同时也为濒临灭绝的苍鹰在人类视觉盛宴的天幕上留下了永久的风景。

被人们称为“草原雄鹰”的胡忠也是一位爱鹰画鹰的高手。作为长期在内蒙古自治区生活和工作的胡忠虽然不是一位职业画家，但这并不影响我们对其艺术的诠释和解读。眼前这本《百鹰图》画册正是凝聚了胡忠浸淫于书画之道的心智果实，也是我认识其人其艺的根据。刘大为先生曾这样评价胡忠的绘画：“胡忠的画追求气势和神采。读他的画，奔放、洒脱的画风扑面而来，即放笔直取，一气呵成。行笔果断，全无滞碍，笔迹中透露出一股自信。胡忠之所以能下笔果断，笔无妄下，乃非一朝一夕之功。早年师从白铭先生，打下了扎实的造型基本功。他对所描绘的对象，长期观察积累，成竹在胸，故能一挥而就。这也和他的气质有关，胡忠多年任地方党政主要领导，长期的工作磨砺，造就了他超乎常人的胆识和气魄。个人传统文化的深厚根基和素养以及认知的深邃，是形成他气势宏大之画风的重要因素。”

胡忠笔下的鹰常表现出一种单纯、静穆和不落俗套。从而化深厚为潇洒，变遒劲为柔和，转冗繁为简约，一洗火气、躁气和狂锐之气，从而进入一个更为深妙、更为基本的层次。即用闲淡的境界将自己的情感、意绪、心境引发出来，并触及或领悟其内心崇善的清静本性和深微的处世哲理，蕴涵和表现出无限的生机和本原之美。在读者面前展现的不仅仅是一个‘钩嘴铁爪双目眦’的形象，而是让你感受到一种所向披靡的气势和高瞻远瞩的气魄。”

与前辈画家的画迹相比，胡忠笔下的鹰虽然也有立于石崖，伏于松枝的静穆姿态，但一批“凌海搏巨浪，腾空御长风”的翱翔展翅的雄鹰既是胡忠画鹰的特色，也更能吸引人们的眼球。胡忠理解的“天地英雄”一定是腾起云动，飞掠风生。抓住雄鹰那

神话般的翅膀，用浓淡相宜、枯湿并济的笔墨，疾风快雨般寥寥数笔，勾勒出苍鹰飞翔的律动，这不仅是胡忠的胸中之鹰，纸上之鹰，同时也是精神层面上对鹰达古通今的生动诠释。前文已经说过，中国画虽然是重理法、重技术、重表现，但对题材的选择和处理，无疑也会折射出艺术家的境界和心胸。翡翠兰苔兮，碧海鲸鱼兮；精谨灵秀兮，雄强博大兮……

胡忠能诗善书，修养全面，为人谦恭有礼，清正自律。毫无当下浮泛轻薄的火气，所以胡忠笔下的苍鹰雄而不霸，放而不野。从这个意义上讲，这些苍鹰的人化精神正是画家心灵的生动写照。丁亥初春我赴内蒙古呼和浩特游历，于一友人聚会时初识胡忠，次日上午画家便携数十幅作品来访，大家共同展读研究，因胡忠诚笃好学，我也不揣粗陋，直陈管见，其间谈吐契合，使我深深感受到胡忠对于画艺追求的一片热忱。说实话，第一次读到胡忠的画，觉得其对水墨的把握尚在生熟之间，能则能也，未敢言妙。数月后我又重访内蒙，再见胡忠时，看到的便是这批以意驱象、象外求意、遗形求笔、墨中取神的好作品。惊叹之余对胡忠的画艺又有了更深的印象。千百年来，无数艺术家在宣纸徽墨的世界里，劳心费力以图精进。然而如何能做到放无可放、收无可收，在收放的极致间找到平衡和生路，这大概又是九天之上的另一番胜景。这是否也是画家今后画鹰更上层楼时要琢磨思考的命题呢？我愿意在结束这篇短文时提出来与胡忠学兄共同探讨。

我相信，世界上没有巨人，只有以巨人步伐前进的人。

丁亥仲夏记于北京阳光100工作室

Mythic Wings and Humanistic Spirit

——Preface for Hu Zhong's "Eagles"

Liu Chuan Ming

In Zhuangzi, the famous Chinese philosopher's literature, eagles appeared first with the presense of "fly so high into sky with its huge wings", which evolved into plenty of poem, literature, calligraphy and painting. Among them the most renowned are Lu You's (famous poet in Song Dynasty) lyric and Jenghis Khan's (Mongolian King) epic. Till nowadays, there is still Mr. Jin Yong's Kongfu novels that most Chinese people are familiar with. So people may believe there are so many eagle paintings. While that's not true. In Chinese painting history, the first eagle was created by a king in Song Dynasty in BC 1000s and 1196s by a painter named Li Di. Painters in Ming Dynasty, like Lin Liang and Lv Ji, inherited the style of Song. The detailed eagles they created seemed to be bred by humans and are quite different from images depicted by Zhuangzi.

There are also two renowned contemporary artists engage in eagle painting, namely Pan Tianshou and Li Kuchan. Though being different in style, they all belong to freehand brushwork. So many times they depict eagles in their life. They exaggerate paws, eyes and beaks of eagles to create an impressive image. They have great influence on countless Chinese painters.

Known as "eagle on grassland", Hu Zhong is also at eagle painting, although he isn't professional artist. Mr. Liu Dawei has such remark on his painting, "he is in pursuit of vigor. The fluent brushwork shows his self-confidence." He studies from Mr. Bai Ming and had perfect skill. He observed the nature, learned from traditional Chinese culture. That's why he has the vigorous style.

Hu Zhong likes to express his feeling and emotion with the philosophy of leisure. Audience could touch the purity and nature in his heart. The vigorous eagles in his painting show great foresight.

Compared with precedent artists, Hu's eagles like to fly high in the sky. The mythic wings in freehand style show us the vigorous eagles. It's not only eagle painting, but also eagle spirit, which embodies the artist's artistic conception.

Hu is humble and indifferent to fame or benefit and his eagles are the mirror of his spirit. This spring I met him for the first time in Inner Mongolia and have heated but discussion about painting. To be honest, at the first sight, I think Hu is not so good as water and ink. A few months later when I met him again, I surprisingly saw wonderful works. Thousands of years artists worked with ink and paper to search for the artistic balance, which may be also Hu should think about. I would like to discuss with him.

I believe that there is no Titan in the world, but human proceed with Titan's steps.

July, 2007, Beijing

图 版



远 瞩 136cm × 68cm



奋飞宇生风 68cm × 136cm



浩然雄风
136cm × 68cm