

Sounds of Heaven in Earthly Tone

尘音天语

马寅中油画作品集
Oil Paintings of Ma Yinzong



天津人民美术出版社
Tianjin People's Fine Arts Publishing House

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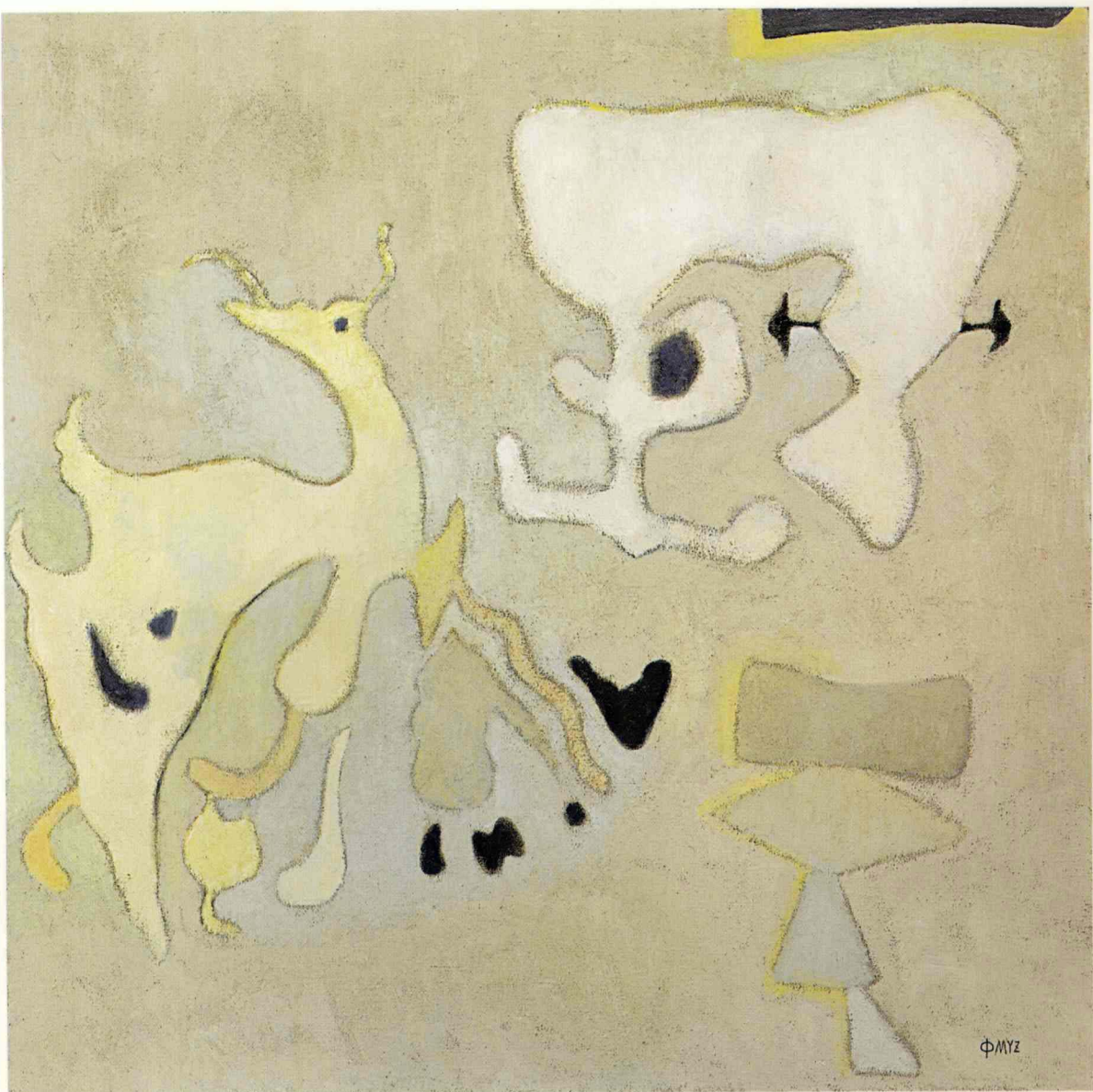
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抒情的超现实幻想

徐虹

马寅中的油画给我们显示了中国艺术家学习西方艺术的一种过程，即从学院的写实油画入手，经过后印象主义在色彩、造型和结构方面的主观介入，逐渐脱离情节叙事而走向点、线、面的形式结构。这基本上是西方绘画的发展过程，只是中国艺术家在将近30年里，匆匆走过了西方艺术上百年的路程。

马寅中也是从写实绘画入手——进入中国专业美术院校的青年，必须学习基本的素描，然后开始学习19世纪的学院派油画——古典造型加外光色彩，然后以完成情节性和叙事为主的“创作”结束学业。这套方法虽然有一定程度的合理性——它符合中国社会的集体需求，但作为艺术自身变化和求异的特点，并不适合每一个想成为艺术家的学生。马寅中就是其中之一。他生长在江苏的中等城市，具有南方人的细腻和敏感，也有多思和勤奋的传统，他在学校接受的写实主义体系的美术教学使他感受到约束——这种表现方式需要聚精会神地关注眼睛所见事物，并且一丝不苟地描画出眼前所见，而且还要让观众来审判是否画得“真”。这对喜欢有更多个人发挥，不喜欢“刻板”和限定表达方式的马寅中来讲是一种“折磨”。

从马寅中现有的绘画中可以看到，他喜欢在超越现实的语境中，在想象自由驰骋的过程中，寻找形成画面的形式，不管是绘画的形体还是画面空间和结构。所以，他的作品基本是超现实绘画语系中的一种，属于那种在释放性灵和精神的过程中寻觅灵光一闪的瞬间，并以可见的形式展现浮出“潜意识”的那类绘画，如马格里特、克里、米罗等人的绘画。他的绘画有的像是似醒非醒的状态，即现实与超现实之间——人们清晨从梦中刚醒来的感觉。如《乡村月夜》组画，其中一幅是在朝霞满天的明亮中，背光的房屋内却透射出强烈的灯光，似乎黑夜和白天都在同一时间和空间段。另一件作品，却显示了黑暗对心理上的寓意——因为夜幕下的神秘带来焦虑和惶惑。画中楼房内柠檬黄色的灯光从窗中透射出，与夜的蓝黑色的浓重色造成一种情绪和分量对比，形成了一种不安和诡异的气氛——在楼梯和回廊交接处的黄色亮光，由于处于画面视线的焦点，而具有强烈的暗示意味。好像一种莫名预感，将要发生什么。就像我们经常在梦中预感到危险就要来临的恐惧——同为“灯光”，但在两种不同环境中的“出现”，象征梦中和醒来时，心境转换与渴念的意向，曲折地暗示了潜藏在意识深处的恐惧、不安、孤独到释然以及恢复安全感的过程。这组作品说明画家简洁和透彻地理解超现实主义经典作品的构思，并且在具体运用上得心应手。而《夜晚之乐》更像是一种以打破空间的理解限制从而使精神释放的表达，画中体现欢乐轻松的气氛就使得夜幕也具有了舞台般的辉煌和富有节律。《提升至高远》更像是一个彩色的梦，画家使用的是几何形图形，配上朦胧的、玫瑰色色彩，就像清晨半睁开眼睛，一股透入感觉和意识深处的玫瑰之光唤醒了神经感官，以迎接新生的开始。在这些作品里，画家是将看起来不同或完全对立的元素结合在一起，使之产

生出乎意料又在情理之中的效果，成为表达超现实幻觉的一种简洁手法。

这种出乎意料之外又在情理之中的特点，既可以看作马寅中绘画的特点，也可以看作中国文化背景下对超现实主义的解读。因为中国的超现实主义绘画不是从孳生超现实主义的西方历史和文化土壤中产生，仅被当作一种绘画样式移植和挪用，并且被注入了中国人的理解和想象。

马寅中从2003年到2005年的关于人物和自然关系的系列作品，就突出显示了中国文化背景下的对超现实主义表达。这系列作品可以看作当代都市人对自然，以及对远古世界的幻想和描摹。尤其在《天语》（2003年）、《月光之神》（2003年）、《衡与跃动》（2003年）等作品中，可以看到一种源自米罗的超现实主义的影响，比如《精灵的游戏》和《天语》组画，还有和克里的风格有关的《自然之音的深处》（2005年）和《远古乐园》（2005年）等。这些绘画能明显看到这样一种特点，在对于自然的想象方面显得更为现实，这可以和米罗的有关乡村和田园的描述比较，因为米罗的作品已经被看作他出生的乡村田园的诗意写照。在马寅中的作品中，我们看到是一种中国诗意的田园景象，一种江南情景的抒情幻想，如《精灵的游戏》，在看似米罗式的幻想中融入了对童年生活的想象和怀念。画中人物和昆虫、植物及种子，处在一种和谐嬉戏的情境中，让人感到这是充满童真天趣和欢欣的夏日草虫世界。

然而在《轻盈间飘移》、《月光之神》、《史前律动》和《岩间细曲》等画中，可以看到更具有马寅中个人风格特点的超现实幻觉形式的形成。画面中的形体是一种根据节律的自由变化而组成，离现实世界形象距离更远，几乎接近抽象表达，但由于这些形体的生物性感觉，可以看作有机超现实主义的表现。虽然如此，也还是充满中国文化因素的表现，尤其是那些卷曲、密集的细线条和大块黑白色块的对比组成的一些块面结构。而形象的组成大都是平面和线性的，较少用立体面来表示。最值得注意的是线条所起的作用，几乎线条在这些画面上是主角，而不是以形象作为主要载体。这些线条的组织 and 线条本身的意味，与中国水墨画的表达有紧密联系。如《轻盈间飘移》，可以看作是文人用笔描绘的各种小事物，但仔细看却是不可名状充满活力和生机的有机物。

《岩间细曲》中劲紧的线条造就一种锐利和挺拔风格，在立体主义背景处理下，这些线条呈现形体意义，这些形体和史前传说，和动物以及有关史前环境想象有关。但在这件作品中，画家将对线条本身变化和用笔考虑，放在重要位置，而不是形体。而在一些更具有抽象意味的如《月夜弦乐曲》、《暗夜笛音》、《池塘精灵》等作品中，能清楚地看到一种源于对生活诗意解释传统，这种传统认为自然是和谐的并充满了生机，人和自然的关系是你中有我和我中有你。人类农业文明时代对自然的想象被表现得天真而明朗，从而完成画家超越现实，达到一种新的精神幻觉境界。这也象征了一种当前中国社会具有的，在变化过程中的焦虑惶惑和怀旧渴念并存的“集体潜意识”。

2007年5月

Lyric Surrealistic Illusion

Xu Hong

Ma Yinzhong's painting demonstrate a kind of process of how Chinese artist studies western arts, which starts from academic realistic painting through subjectively intervention by post impressionism with color, model, and structure, and gradually breaks away from plot narration to the formal structure of point, line, and plane. It is basically the development course of western painting, which Chinese artists had rushed through within just less than 30 years, while it took over a century for western arts.

Ma had also started with realistic painting - the youth enrolling into China's art academy must learn basic line drawing before moving to academic painting of 19th century - classic model and external light and color, and then finish school with "creation" dominated by scenario and narration. While this procedure had its rationality to some extent - meeting with collective demands of China society, it didn't fit with every student aiming at being artist, due to art's inherent feature of variation and seeking of dissimilarity. Ma was one of those students. He grew up in a middle city of Jiangsu Province, with exquisiteness and sensitivity of South China people, as well as the tradition of thoughtfulness and diligence. The art teaching of realism he received in school made him feeling restricted - that kind of representing form requires strong concentration on the subject in sight, and depict the seeing with meticulousity, before letting the audience judge if it is painted "really". It was a "torture" for Ma, who liked personal exertion and disliked "stark" or restrictive representation.

From his existing work, it can be found that Ma Yinzhong likes to search new way of shaping the picture, whether the formation of the painting or the space and structure of the plane, during free imagination in a super realistic context. Therefore, his works are generally belong to surrealism, a kind of paintings which are in search of the flash of inspirations when releasing soul and spirit, and show "subconsciousness" in a visible form, as the works of Magritte, Klee, and Miro. Some of his paintings seem to be in obscuration, i.e. between real and super real - just awaking from dreams in the morning. Such as the suite paintings of "Moonlight in Countryside", one of which depicts in the brightness of full of morning sunglow, strong light transmits from the room against sunlight, which suggests that night and day seem to be in a same section of time and space. But another work shows the psychological implication of darkness - because the mystery in the night brings anxiety and panic and perplexity. In the picture, lemon yellow light shattering out of the windows of a building, makes contrast with the emotion and weight shaped by thick and dense richness of bluish dark color of the night, and forms an atmosphere of unease and strange - the yellow light at the conjunction of stairs and corridor supplies strong implication due to its location of focus of the picture. There seems to be a strange presage foretelling something to happen. Just like the fear we often feel when foreseeing the danger in our dream - they are both lights, but their presentations in two different circumstances respectively symbolize the mind change and eagerness in the dreaming and awaking, and zigzag imply the process of the fear, anxiety, and loneliness hiding deeply in subconsciousness transferring to releasing and recovering the feeling of safety. This suite of works indicates the painter simply and thoroughly understood classic surrealistic works' conception, and indulged in operation. While "Fun of Night" is more like an expression of releasing spirit breaking through the limit of the understanding of space, and the joyful and light atmosphere depicted in the painting gives the night resplendence as those of a theatric stage and rich rhythm. "Life High and Far" is more like a colorful dream, in which the artist used geometrical graphics accompanied by obscure rosy color, as if show a bundle of rose light permeates feelings and consciousness deeply, and awakes neural organ when eyes are half open in the morning, to embrace a new born. In these works, the artist combines elements which look different or totally opposite, and endow an effect outside of thought while inside of reason, forming a simple method of expressing super realistic illusion.

This feature of unexpectedness and reasonableness can be regarded both as characteristics of Ma Yinzhong's paintings and as an unscrambling of superrealism in the background of Chinese culture. For the superrealism painting in China had not developed from the western historical and cultural soil which had given birth to superrealism, and it either had no idea or thought accordingly as support, or became an influential art movement. It was just taken as a kind of painting pattern to transplant and borrow, and was injected with Chinese comprehension and imagination.

Ma's series works from 2003 through 2005 on relations between people and the nature sharply demonstrate the expression of superrealism against Chinese cultural background. This series can be thought of as contemporary metropolitan people's illusion and trace on prehistorically world. Especially in "Whisper of Nature" (2003), "Goddess of Moonlight" (2003), and "Balance and Jump" (2003), it is obvious to find the influence of superrealism inherited from Miro, such as "Game of Spirits" and group paintings "Whisper of Nature", as well as "Deep in Sounds of Nature" (2005) and "Immemorial Paradise" (2005) related to Klee's style. These works clearly show such a feature that is more realistic in aspect of the imagination on nature, which could be compared with Miro's description on countryside and pastoral life, as Miro's works had been regarded as poetic depiction of the countryside of his birthplace. In Ma's works, we see a kind of pastoral image of Chinese poetry, and a lyric illusion of Jiangnan scenery, for example, in "Game of Spirits" was combined imagination and memory about childhood into a near Miroish illusion. The people, insects, plants, and seeds in the painting are in a harmonious and playful situation, which gives out an impression of a grass and insects' summer world full of innocentness, natural beauty and joy. In "Light Floating", "Goddess of Moonlight", "Prehistorical Rhythm", and "Murmur among Rocks", it can be found the shaping of surrealistic illusion form in Ma Yinzhong's personal style. The forms and structures in the painting are composed of free rhythmic variation, further away from realistic image and almost near abstract expression, while with the biologic feelings of these forms and structures, it can be regarded as organic superrealism expression. Nevertheless, it is still a representation full of Chinese culture elements, especially some structures of blocks and planes composed of those curvy dense thin lines and contrastive massive black and white pieces. However, the images mostly consist of planes or lines, and are less represented by cubic faces. What is most remarkable is the function of lines, which are almost the leading roles in these paintings, while it doesn't take images as main carrier. The organization and meaning of these lines have close relations with the expression of Chinese ink-wash painting. For example, "Floating in Lightness" can be taken as various small stuffs drawn by scholar, but under careful watch it is found to be inexpressible organics with energy and vigor.

The powerful and tight lines in "Murmur among Rocks" bring up a kind of sharp and straight style, these lines represent shape and structure meaning in the background of Cubism, these shape and structure together with prehistorically legends have something with animals and the imagination about prehistorically environment. But in this work, the painter puts the variation of lines and the consideration of drawing techniques at the first place, but not the shape and structure. In contrast, in some works of more abstract meanings, such as "Moonlight String Melody", "Flute in Dark Night", and "Spirits in Pond" etc, it is clearly to found a kind of tradition originated from giving poetic explanation on life, which holds that the nature is harmonious and vigorous, and the relation between human and nature is including each others. In the agricultural civilization times, the imagination on nature was expressed innocently and brightly, so that to complete the artist's exceeding over reality to a new realm of spirit illusion. It symbols a collective subconsciousness of anxiety, panic, perplexity, and nostalgias eagerness during the transferring in present China society.

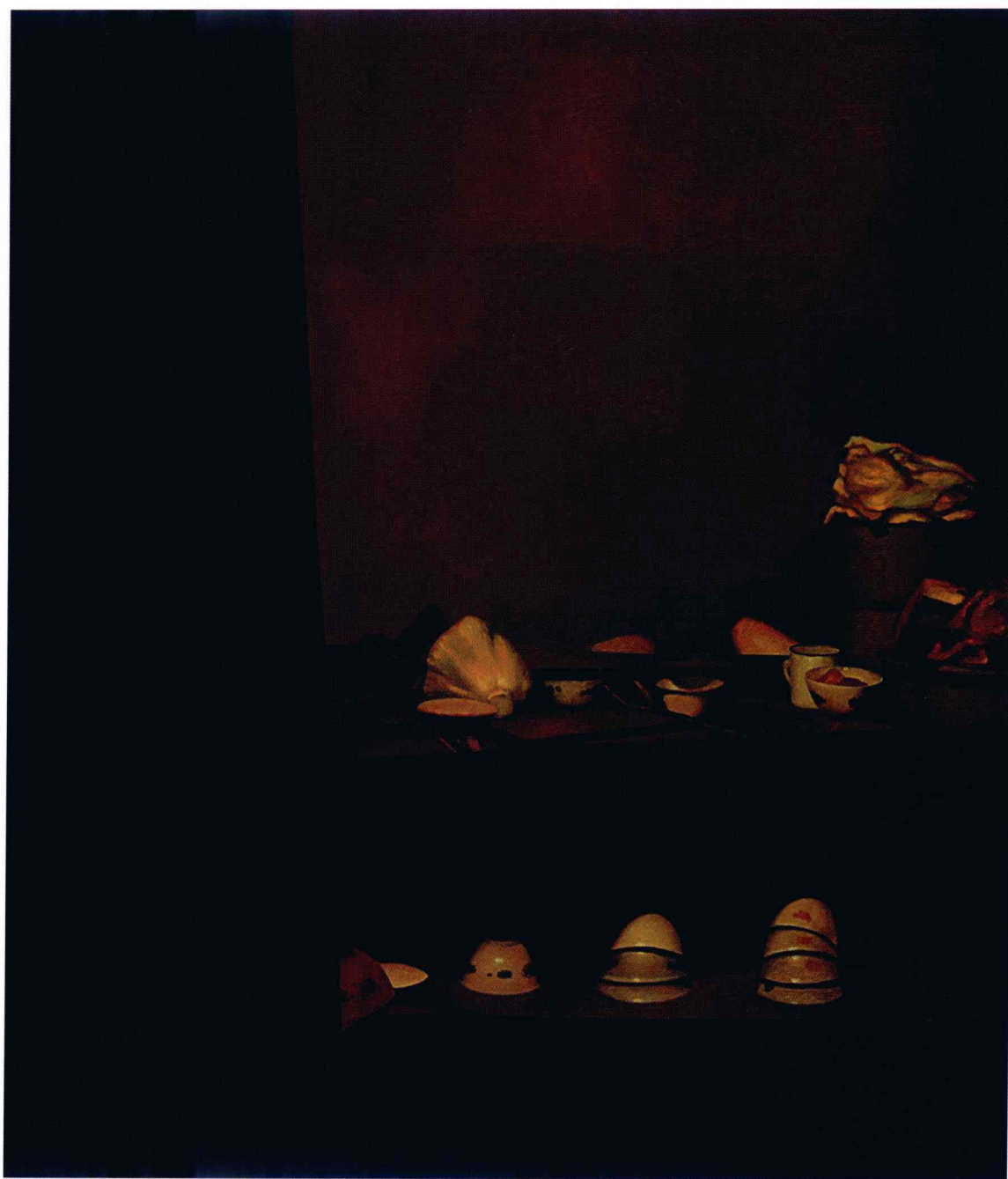


遥远

Far Away

2003 年

60cm × 60cm



静物（一）

Still I

2000 年

50cm × 60cm



静物 (二)

Still II

2000 年

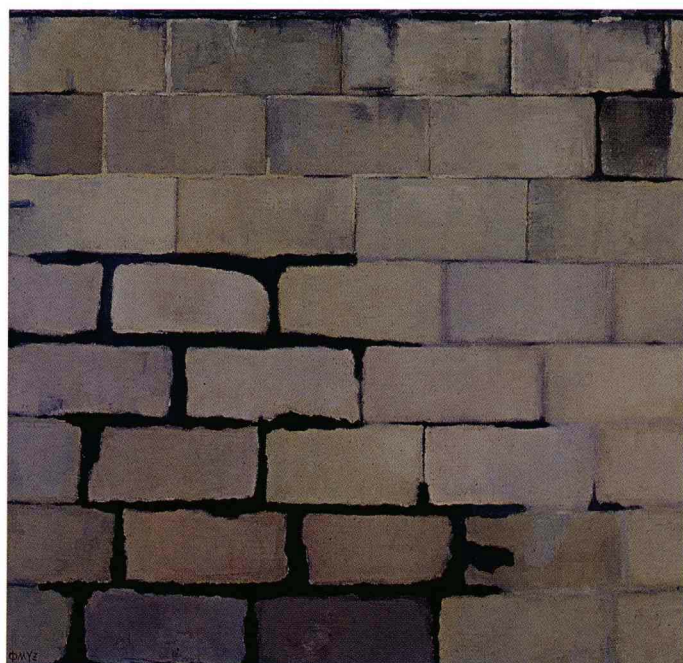
60cm × 50cm





静物组画
Still (group)
1998 年
30cm × 40cm × 4





墙 (组画)
Wall (group)

1998 年
45cm × 45cm × 4