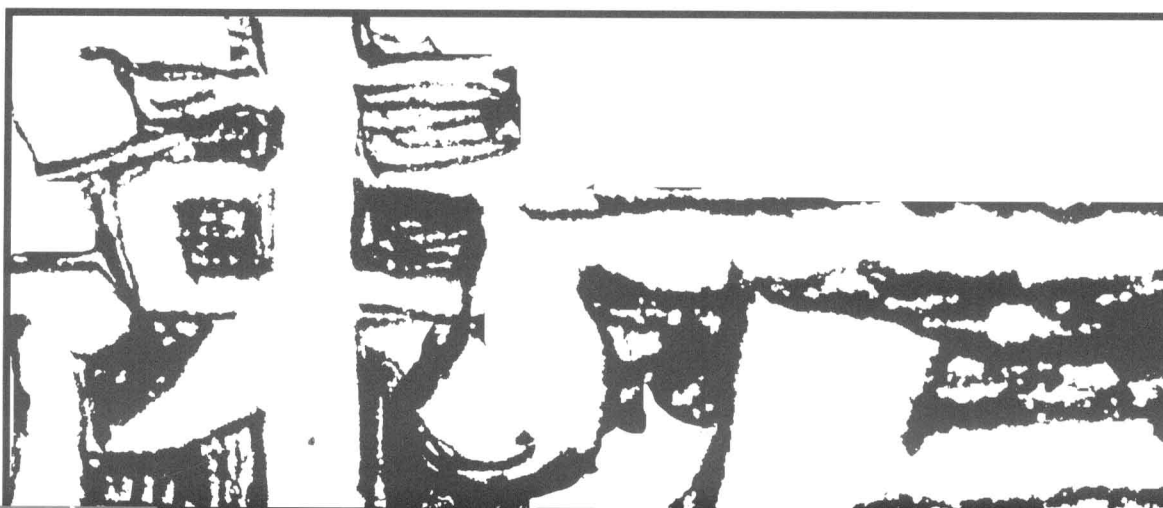


Exeperience
the happy
inspiration record,
Sketch works
of MA Ding



Sketch Experience 速写体验



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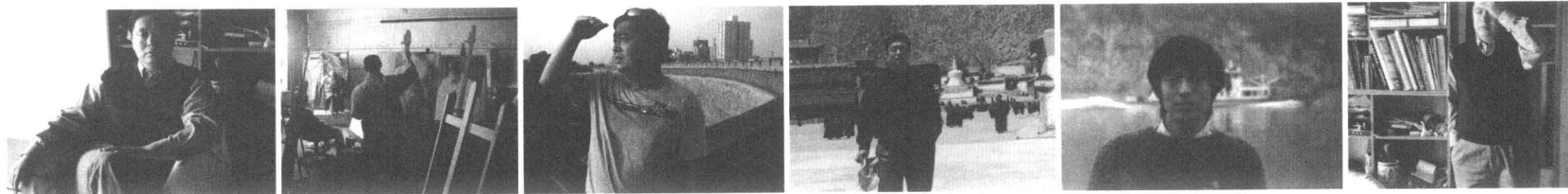
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Sketch Experience



马丁



Sketch Experience

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感受快乐的灵性记录，马丁速写作品

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CONTENT

闲话速写 马 丁

速写，从传统的探索到今天各种各样的方法运用，为我们提供了无尽的表现机会。

最初我也不太爱画速写，近几年，随著学习的深入，才发现自己越来越喜欢画速写，她让我更简单地贴近自己，品味到了绘画的醇美，生活变得简单起来。

速写是一种简单得再也不能简单的记录方式，特别是用线条来表现，东方对线条情有独钟，如果再加上风格、个性，速写就变得更有意思了。

要画好速写，花在观察上的功夫比花在画画上的时间要多，速写没有返工的时间。正如做大多数事情一样，只有反复练习才能成功。真正需要的是耐心，在画之前深思熟虑，胸有成竹。

我喜欢用钢笔来画速写，下笔无悔、易保存，随手拿张纸就可画，画自己想画的画时很开心，心里想怎么画就怎么画，没有什么规则，所以速写本里都是些不完整的画。

当然，用钢笔来画速写不是主要原因。它只是一种工具。

线条如果是速写美丽的外衣，那么个人感受就是速写的灵魂，塞尚说自己画画就是要“达到相像”，“相像”是他描绘形象的目的。

“相像”不是单纯模仿，而是与自己的意图相一致。虽然我们无法摆脱行为的陈规俗套，但应有意识地表露自己的感受，即使不很准确，也要体现纯粹而富有激情的艺术精神。

古人讲“形而上者谓之象”，“妙在似与不似之间”都是至理名言、经验宝贵。我总觉得画速写要注重心灵的感受，要把个人的感受注入到画面中，用眼睛看，经过感情过滤，用速写表达，画出时已不是原来的物象。

我也有画不好的时候，只能大量地看画册，德加的永恒经典，雷诺阿的轻灵漂亮，莫奈的沉稳温醇，莫兰迪优雅敏感，还有疯狂真实的凡高，思考哲理的高更……沉浸在大师的艺术气息中，感受着生命的美丽，一切都在恍惚间，周围弥漫着莫以名状的快乐气息，再画时，画面便注入了生命的灵性。

速写本里画了不少年青人，他们正身处时代的转型期，新旧价值观交错，中外文化观念冲突，新鲜事物层出不穷，而这代青年人正值青春期，他们爱梦想、生命力旺盛，对未来充满憧憬、追求与渴望。

刻画青年人的丰富性格，速写有着快速记录的特长，其语言可以细腻、感性，但再现并非目标，主观变形，在自觉中流露出来，真实是美丽的，但深刻的时代性就会更富艺术感染力。

速写不同于科学，表达真实的感受才会得到快乐。

2007年12月30日午夜

MY FEELING OF SKETCH

Sketch provides endless opportunities to express us with various methods, from traditional to contemporary. Initially I was not interested in sketch. In recent years, however, with more and more study, my interest of sketch kept growing. It made me reach myself more simply and taste the beauty of fine arts. My life also became more concise. There is never a simpler way than sketch to record our world with only lines. Oriental culture always has special taste of lines, and with styles and personalities of artists, sketch will be more interesting.

Observation takes more time than painting in sketch because there is no chance to do mending. As doing most other jobs, hard training, patience, and sophisticated conceiving guarantee the success of formal performance in sketch.

I love to sketch with a pen. I enjoy what and how I want to paint. Without regret and hesitation, my pen goes everywhere with my mind. In this world, there is no rule, which accounts for those unfinished works in my notebook.

Of course, pen is not the reason to sketch. It is only a tool.

If lines are the beautiful coat of sketch, personal feeling is the soul of sketch. Paul Cezanne said that his painting was to reach reproduction, which is the aim of his painting. Reproduction is not copy, but painting following personal intentions. Although we cannot discard the basic rules, we should express our own feelings. Maybe it is not accurate, but it is filled with pure and passionate spirit of art.

The traditional Chinese philosophers have much wisdom and precious experience, such as that image is the essence and summarization of visions and that beauty is between similarity and difference. I always think that sketch should rely on the feeling of our souls. Our emotions should come in paintings through our eyes. The objects in sketch are no longer themselves. Sometimes I was not satisfied with my sketch. Then I appreciate many albums of paintings: Edgar Degas' permanent classics, Auguste Renoir's vivacious beauty, Claude Monet's mellow calm, Giorgio Morandi's sensitivity and elegance, Vincent van Gogh's wild reality, Paul Gauguin's philosophic reflection, and etc. Immersed in these great artists' works, I could feel the beauty of life with inexpressibly happy atmosphere at this moment. When I picked up my pen again, my sketch got new life. In this album, many themes are about the youth, who are involving the age of great social transition of China and are exposed to the conflicts of old and new values, Chinese and foreign cultures, and all kinds of inventions. These adolescents love dreaming, aspiration, and vitality.

The youth are full of personalities, which represent this age of China. Sketch could capture objects quickly and express sensitively, but its purpose is not reproduction, but reflection. With self-conscious reflection, the personality of this age could be pictured artistically.

Sketch is different from science. Expression of real feelings gives you happiness.

Midnight, December 30, 2007

WHEN I WAS YOUNG

I often recalled those stories of learning painting when I was young, those friends, and those nights when we learned from one another with great passions. Poverty of living never reduced our zeal to learn painting. Our lives were filled with Jean-Auguste Dominique Ingres, Eugene Delacroix, Auguste Rodin, and Rembrandt Harmenszoon van Rijn, and our memories were filled with Amedeo Modigliani's purity and Henri Theodore Rousseau's sacred peace.

Actually the quality of painting does not matter. What matters for artists is thinking. You could call painting a hobby or avocation. Painting is just a way to record emotions. The essence of it is to find out the truth of life.

The spirit of Vincent van Gogh is a good example. You could feel his passion for the life of nature through his paintings. He wrote: "A row of pollarded willows look like a row of homeless people in asylum; the trampled grass look like the tired and dirty people in slums."

Vincent van Gogh devoted his full passion and effort to express his intense feelings to such a degree that he almost forgot living, mundane values, and rationality. It is this spirit that created best-known paintings, advanced the profound pain of human beings into great artistic paragon, enriched the artistic language of human beings, and made the spirit of happy life shine in the future.

As in my memory, Giorgio Morandi could not go to Paris to learn painting because of poverty. The only source that he could learn fine arts was magazines and newspapers of art. It is his perseverance and patience that brought us his unique understanding and presented us enlightening through his works, which led to a perfect painting world.

Whenever opening the albums of Morandi, you can see the themes of pots, flower vases, and coffee cups over and over again. This is the way to find out his own philosophy, a peaceful and steady world. I enjoy the comfortable sunshine of thinking life, the flow of minds, and the complicated variance of colors, which are generated by the famous Italian artist drawing a row of pots.

I believe that learning art requires patience.

Essentially fine arts is a laborious working, which is costly and slow. Even though we are experiencing a sophisticated age of Computer Graphic, traditional fine arts is still respected because computer art roots in traditional art. This new art keeps growing, aids traditional art to direct the spirit of the public, and decreases the mystery of traditional art.

From this perspective, art and science seems integrative in nature. The perfect cooperation of them requires much more efforts to cultivate patience than ever to develop traditional art into a new level.

Whenever I am, I persist in my belief and insist on drawing with happy mind.

Midnight, December 31, 2007

犹忆当年 马丁

时常想起年青时学画的事，想起从前的朋友，犹忆当年我们挑灯夜读，互相学习，兴趣高涨。生活窘迫从没有减少我们学画的热情，我们眼中只有安格尔、德拉克洛瓦、罗丹、伦勃朗，犹忆于莫迪里阿尼的稚朴天真，卢梭的神境深幽。

其实画得好与不好，实际意义不大，对于画的人存在于思想层面上的较多，人们叫她“爱好”“嗜好”皆可，绘画只是情感的一种记录，不必过于计较表达方式，重要的是把握生命的真实。凡高的绘画精神是个代表，从他的绘画中可以感受到他对大自然生命的激情，他写到：“一排被截断了梢的柳树，类似救济院里列队等候救济的贫民；路边被践踏过的草地，看上去像贫民窟里疲惫而满身灰尘的人们”。

凡高在艺术上追求十分用心、用最大的力气表达自己那种强烈的感受，投入到忘了还需要生存，投入到忘了世俗的眼光，投入到精神上的完全失控。这一切，正是这种非功利的艺术理想精神表现，才创造出名流千古的传世杰作，把人类深刻的痛苦升华为艺术形象的典范，丰富了人类在艺术表现形式上的语言，使生命快乐的精神光芒照耀世界未来。

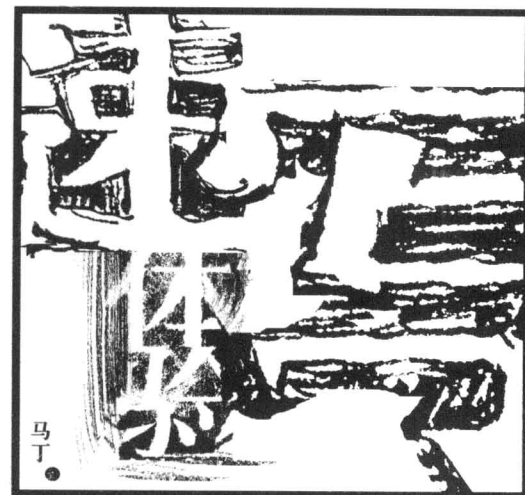
犹忆当年，莫兰迪年轻时因经济贫困无法到巴黎学画，在家乡很少外出旅游，全凭阅读艺术杂志和报章美术评论，了解当代艺术发展趋势，正是他的执著和耐心，情有独钟的见解，绘画作品才能不断带给我们新的领悟，达到画面完美的境界。

随手翻开身边莫兰迪的画册，犹忆于莫兰迪的壶、花瓶、咖啡杯等，一再重复，以此主题描绘探求他自己的形而上学，创造出一种静稳坚实的独特画境，我享受着生命舒适的思想阳光，感受着心灵的涌动，领略着色彩的复杂变化，怀念着众口称誉的“那个画一排瓶子的意大利画家”。我相信，艺术学习是需要耐心的。

从本质上看，绘画艺术是一种复杂的“劳作”，方式是“费工”“缓慢”，需要长期不懈的练习和耐心，今天不必怀疑其存在的价值，即使我们置身于一个电脑技术（CG）的成熟时代中，依然受到人类的尊敬，因为电脑艺术毕竟是扎根于传统艺术之上，使其向上延伸的一种新形式，使传统艺术推动公众及其社会精神的指向，它削弱传统艺术的神秘感，引领社会审美发展。从这一角度出发，艺术和科学似乎天生就是一体，二者完美结合，需要付出更多的汗水去培养这种耐心，传统绘画艺术这棵大树才能开出炫丽的奇葩。

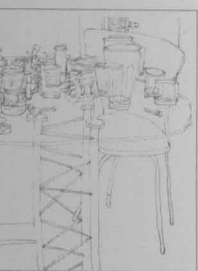
无论何时，我依然坚持着自己的信念，快乐并画着。

2007年12月31日午夜





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一角
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立春
The Beginning of Spring

25cmX27cm



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晌午

Noon

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