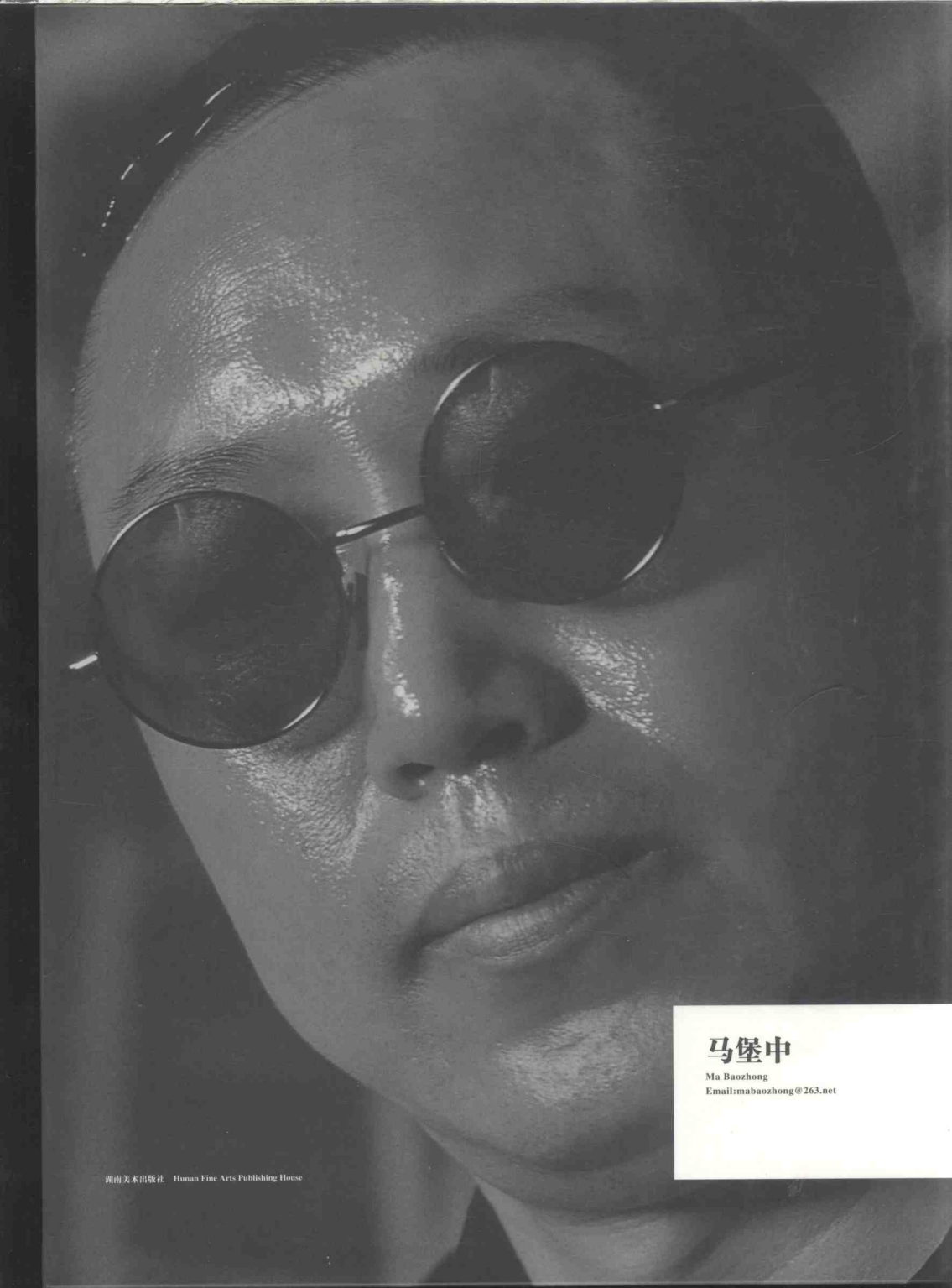




马堡中

Ma Baozhong

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中国当代艺术家画库

Chinese Contemporary Art Series

湖南美术出版社

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马堡中的艺术

马堡中是超级结构主义造型概念的原创人是中国后政治艺术流派的代表人物。其艺术在当代艺术界独树一帜，无论是素描造型观念的全新解释与学术创新，还是油画主题中对政治、战争、权力的偏爱，以及多媒体上实验精神的延伸都显示出其在当代艺术上的深厚的艺术造诣与独特见解。

这种独特性来自于他长期的艺术实践即对艺术基本语言的研究。正如道家所言：“一生二，二生三，三生万物。”一是基点。这个基点就是马堡中常年以来对素描造型观念与方法的思考与实践，并在此基础上独创了一个全新的学术概念——“网络造型”，即以结构语言为主，在认识的深度、使用的能力上大大超越了所谓的结构素描，它含有后现代的解构成分。网络素描把光影转化为明暗使用，强调结构语言化、形态尖锐化，在形体间结构成有形或无形的运动痕迹中连通各个终端，深挖对象表征下的精神含量、超量的体量感、“活性的体验”等等特点。马堡中的艺术也正是在此基础上不断繁殖、开花、结果。

在油画上，马堡中把视野主要集中在大的社会背景上，也是第一个把眼光放在后冷战题材上的画家。关注国际形势、政治、经济的变化，其作品意义并不只是对事件的再现，而是客观表现权力、政治。如《志愿军总部》、《无名高地》、《中英联合声明签字》、《大台阶》、《发拉日代》等，充分显示了对权力的兴趣以及对政治的人文关怀。这种价值取向，使画面呈现出让人沉思的、高尚的悲剧色彩。《打击系列》中多以乌烟瘴气的战争场面作背景，而无辜的女子作为前景，看似分离，却让人深思——战争中最后的受害者是底层、无辜、弱小的百姓。这种描绘政治的感情是当代艺术家中没有人能比的。《志愿军总部》在主题上不是按照传统的歌功颂德的英雄模式来表现的，画家摆脱了统治意识形态下的主观感受，作品超越具体的政治背景与历史空间的限制，阐释出其对战争新的态度。指挥部署没有我们意念中繁忙而镇定的情景，取而代之的是人性的困境。我们不禁思考当时历史是这样的，一段时间后还是我们以前这么认为的吗？

马堡中从2000年开始图片、装置、录像、行为等多媒体的实践。从思考问题的角度，兴趣中不断积累新的视觉经验。其中有对政治经济的客观写照、对现实生活的探讨、对底层人物的关怀、对生存环境的忧虑等等。

可以说艺术范围跨度如此之大，在当代艺术家中几乎是少有的。其深厚的艺术功力与艺术语言，更是在当今浮华的艺术市场上不可复制，是投机者无法借鉴、模仿的。马堡中的确在当代艺术中占有独特的地位。当代艺术不能没有马堡中。

袁亚坤

2008年1月10日

马堡中

1965年 生于黑龙江省讷河市

1987年 考入中央美术学院油画系第二工作室（本科）

现居北京，职业艺术家

个展

1995年 “马堡中油画作品展”，中央美术学院画廊，北京，中国

联展

1996年 “首届当代艺术学术邀请展” 北京、香港，中国

1998-1999年 “代表人民” 中国当代艺术展，曼彻斯特，英国

2001年 “成都双年展”，成都现代美术馆，成都，中国

2002年 “中国当代艺术展”，MKM，杜伊斯堡，德国，

当代艺术博物馆，罗马，意大利；

路德维格当代艺术博物馆，布达佩斯，匈牙利；

比得哥斯市政厅画廊，比得哥斯，波兰；

拉·龙哈，西班牙

“以色列双年展”，特拉维夫，以色列

“金色收获——中国当代艺术展”，萨格勒布，克罗地亚

2003年 今日中国美术展，中华世纪坛艺术馆，北京，中国

2005年 “同性——当代艺术展”，今日美术馆，北京，中国

2006年 “为收藏家举办的展览——首届当代艺术年鉴展”，中华世纪坛美术馆，北京，中国

2007年 “意外/失控”，环铁艺术城，北京，中国

“中国当代艺术”，巨济市文化会馆，巨济，韩国

“中国后先锋艺术的四个方向”，安亭艺术公司，香港，中国

The Art of Ma Baozhong

A major representative of the post-political fine arts of China, Ma Baozhong has single-handedly founded the original modeling concept of Super Structuralism, which distinguishes his works on the contemporary art scene. In his highly innovative interpretation of sketch modeling, in his thought-provoking treatment of politics, war, and power on the canvas, as well as in his courageous experimenting in multiple mediums, Ma Baozhong has displayed an original, profound understanding of contemporary fine arts.

The originality of Ma Baozhong's works and artistic perspective comes from his long years of practice, that is, his studying of the fundamental vocabulary of fine arts. Taoism says that "the one gave birth successively to two things, three things, up the everything, everybody and the whole world we know". The one, which is the foundation of everything, is the basis on which Ma Baozhong has built the whole new academic concept known as "Network Modeling", after studying and experimenting with the modeling methodology of sketches. Essentially a structure-based artistic language with inspiring elements of post-modern deconstructionism, Network Modeling excels in theoretic profundity and practical usefulness compared with the so-called structural sketch theory. In the Network Modeling theory, light and shadows is represented as a unique chiaroscuro that stresses the structure's linguistic role and sharpens the form; as all the shapes and ends are combined into an organic whole that depicts both the visible and invisible movements, the audience is introduced to a spiritual significance, an unprecedented sense of volume, as well as "the vivid experience". Following above guidelines, Ma Baozhong has put forth blossoms and borne fruits as an artist.

In his oil paintings, Ma Baozhong has been focusing on the overall background of human society. One of the first painters to take on the Post-cold War subject, he pays close attention to the latest development in the politics and economy of international community. Instead of a simple depiction of the events themselves, his works often feature a screaming objectiveness about power and politics. In such works as *Volunteer Army Headquarters*, *Unnamed Highland*, *Signing Ceremony of Sino-UK Joint Declaration*, *Grand Steps*, and *Gorazde*, prominently on view is a deep interest in power and politics through a humanist's perspective, which helps give the canvas a sense of tragedy that is both thought-provoking and sublime. In the *Strike-Series*, a helpless woman is put in front of a distant background of the smokes and fires of raging wars, as the seeming distance between the two directly points to the vulnerability of underprivileged, ordinary people when faced with the grim-visaged war; such treatment of politics is unique among contemporary artists in China. In *Volunteer Army Headquarters*, there's a commendable departure from the convention of revolutionary heroism, as the painter bid farewell to the subjective feelings imposed by the establishment to transcend the limits of specific political background and historical conditions, presenting the war in a new perspective. Instead of the busy yet calm atmosphere people are taught to expect, reigning the command post is an overwhelming consciousness of human predicament, posing the ultimate question about the dichotomy between historical reality and people's expectations.

Since 2000 Ma Baozhong has been trying his hands at mediums including photographs, installations, videos, as well as performances. In the process, he has accumulated a rich body of visual experiences, which comes to carry onto a new level his objective representation of political and economic situation, his exploration of human reality, his concern for the button, as well as his anxiety about the environment.

The broadness of Ma Baozhong's art is virtually nonpareil among contemporary artists in China. His understanding of fine arts and his artistic vocabulary is something that can never be duplicated or plagiarized on the bustling fine art market. Ma Baozhong occupies a unique place in China's contemporary art, which will never be complete without his presence.

Zhang Yating
Jan. 10, 2008

Ma Baozhong

1965 Born in Nehe, Heilongjiang Province

1987 Began studying in the Second Studio, the Oil Painting Department of the Central Academy of Fine Arts (university degree)

Now lives and works in Beijing as professional artist

Solo Exhibition

1995 Exhibition of Ma Baozhong's Oil Paintings, Beijing, China

Group Exhibitions

1996 The 1st Academic Invitation Exhibition of Contemporary Art, Beijing, Hong Kong, China
Exhibition of Contemporary Art: Reality, Today, Tomorrow, Beijing, China

1998-1999 Representing People: Chinese Contemporary Arts, Manchester, UK

1999 Gate of the Century: Exhibition of Chinese Arts 1979-1999, Chengdu, China
Document Exhibition of Chinese Contemporary Art, Goethe Institut, Germany

2001 Contemporary Art Exhibition: Virtual Future, Guangzhou, China
Chengdu Biennial, Chengdu, China

2002 Golden Harvest: Exhibition of Chinese Contemporary Art, Zagreb, Croatia
Exhibition of Chinese Contemporary Art, MKM, Germany

Contemporary Art Museum, Rome, Italy
Ludwig Contemporary Art Museum, Budapest, Hungary

Gallery of Bydgoszcz City Hall, Poland

La Llonja, Spain

Israel Biennial, Tel Aviv, Israel

2003 "Chinese Art of Today", World Art Museum of the China Millennium Monument, Beijing, China

2005 "Middle" Contemporary Art Exhibition, Today Art Museum, Beijing, China

2006 "The First Annual Exhibition of Chinese Contemporary Art",

World Art Museum of the China Millennium Monument, Beijing, China

2007 Unexpected / Out of Control, Huantie Art City, Beijing, China

Exhibition of Contemporary Chinese Art, Geojje Art Center, Geojje, Korea

Post Avant-garde Contemporary Chinese Art: Four Directions of the New Era, Atting House Limited, Hong Kong, China



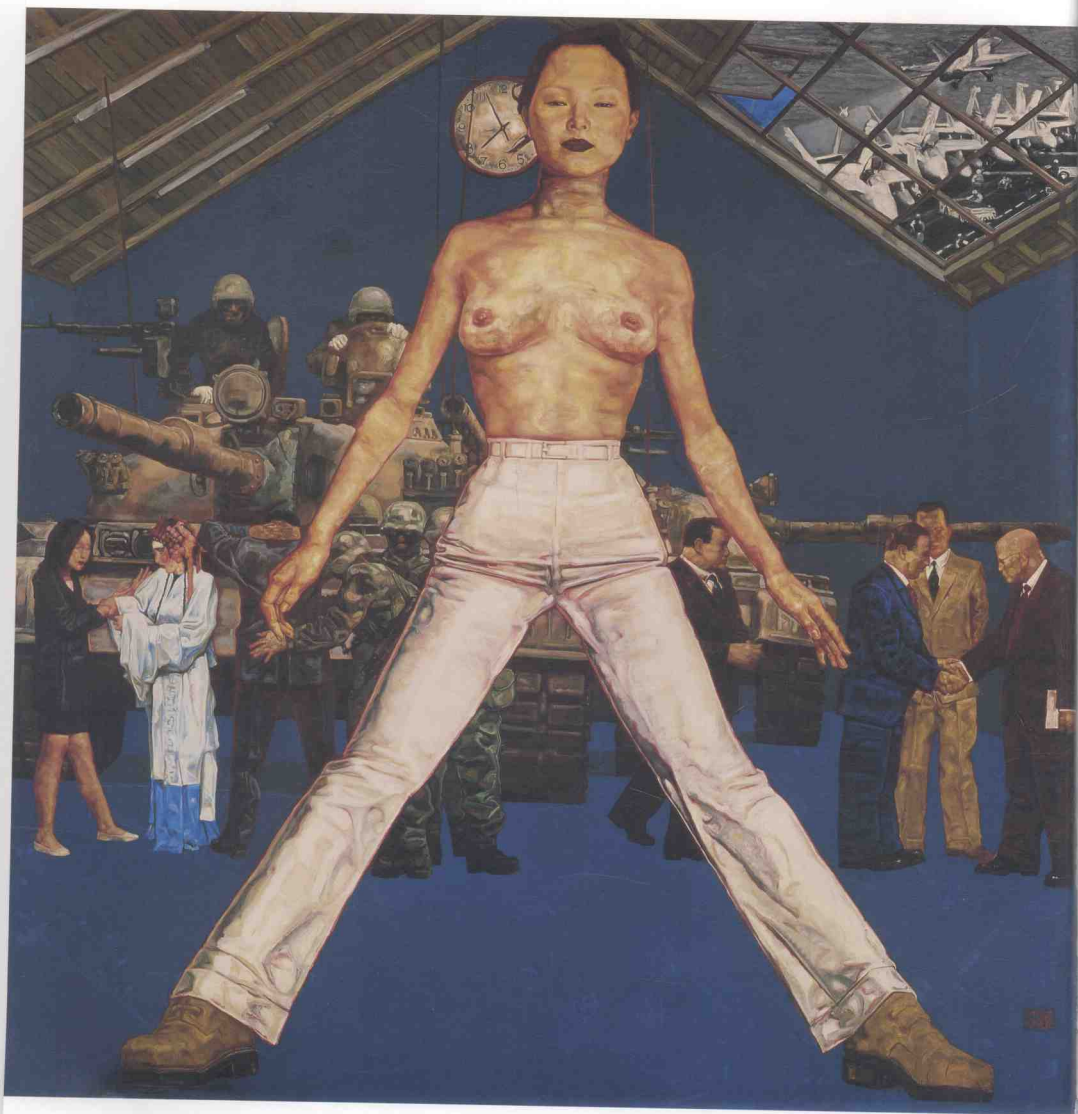
志愿军总部 1991 180cm × 180cm 布面油画 Volunteer Army Headquarters Oil on Canvas



内伤 1991 190cm × 160cm 布面油画 Internal Injury Oil on Canvas



事件 1995 180cm × 180cm 布面油画 An Event Oil on Canvas



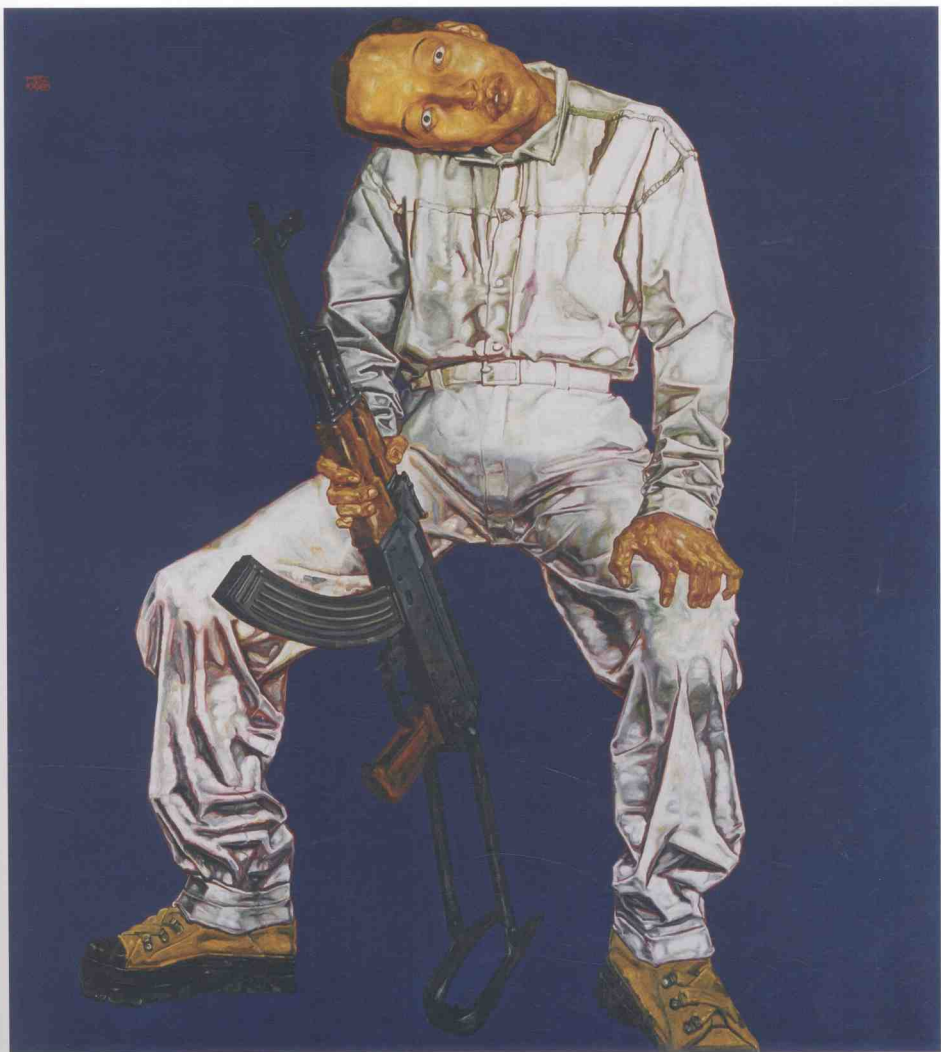
冲突 1997 180cm X 180cm 布面油画 Clash Oil on Canvas



打击系列-I 1999 90cm × 120cm 布面油画 Strike Series-I Oil on Canvas



2020 年对 1945 年事件的重新演绎 2001 200cm X 160cm 布面油画 Reinterpretation in 2020 of the Events in 1945 Oil on Canvas



AK47-I 1998 200cm x 180cm 布面油画 AK47-I Oil on Canvas

1989,2





1989.2 2007 130cm × 285cm 布面油画 1989.2 Oil on Canvas



mabaozhong
2006.10.19

日记之一 Diary No.1
2006 88cm × 118cm
铅笔、素描纸
Pencil, Sketch's Paper



mabaozhong
2006.10.19

日记之二 Diary No.2
2006 88cm × 118cm
铅笔、素描纸
Pencil, Sketch's Paper

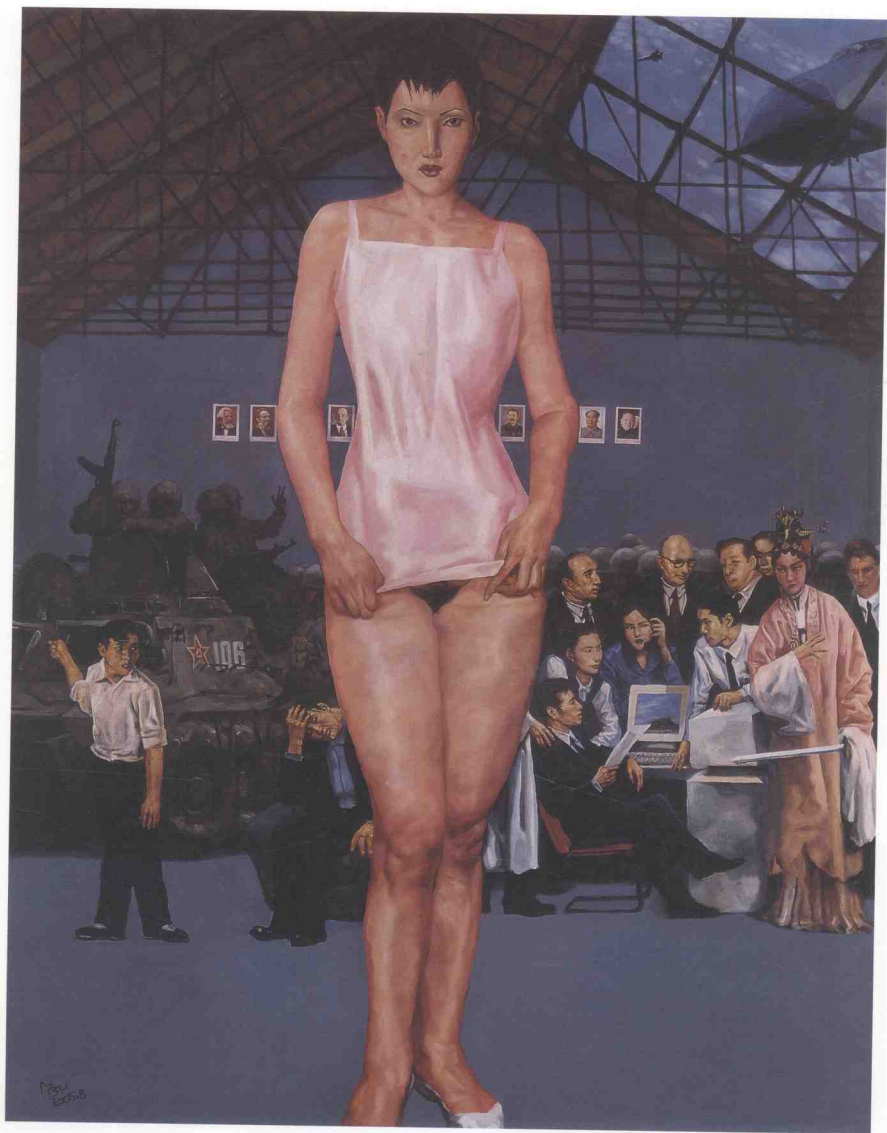


mabaozhong
2006.10.19

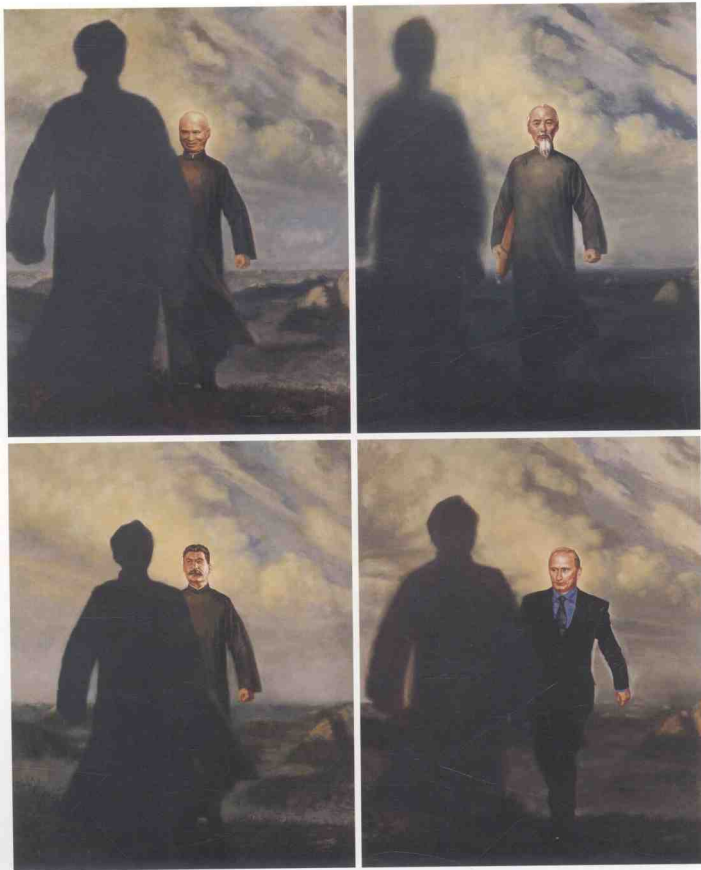
日记之三 Diary No.3
2006 88cm × 118cm
铅笔、素描纸
Pencil, Sketch's Paper



内幕 1998 240cm X 190cm 布面油画 Inside Story Oil on Canvas



幕启 2006 110.5cm X 88.5cm 布面油画 Backstage (Fact) Oil on Canvas



在路上/毛主席去安源的故事——遇见赫鲁晓夫 布面油画 Chairman Mao Goes to Anyuan's Story on the Road - To Meet Khrushchev 2007 100cm X 80cm Oil on Canvas (左上)
 在路上/毛主席去安源的故事——遇见胡志明 布面油画 Chairman Mao Goes to Anyuan's Story on the Road - To Meet Ho Chi Minh 2007 100cm X 80cm Oil on Canvas (右上)
 在路上/毛主席去安源的故事——遇见斯大林 布面油画 Chairman Mao Goes to Anyuan's Story on the Road - To Meet Stalin 2007 100cm X 80cm Oil on Canvas (左下)
 在路上/毛主席去安源的故事——遇见普京 布面油画 Chairman Mao Goes to Anyuan's Story on the Road - To Meet Putin 2007 100cm X 80cm Oil on Canvas (右下)