



馬國玉畫





# 馬國玉·畫集

馬國玉



湖南美术出版社

## 图书在版编目 (CIP) 数据

马国玉画集 / 马国玉绘. --长沙: 湖南美术出版社, 2010.05

ISBN 978-7-5356-3541-9

I. ①马… II. ①马… III. ①中国画-作品集-中国

-现代 IV. ①J222.7

中国版本图书馆CIP数据核字(2010)第009147号

# 马国玉画集

绘 者: 马国玉

责任编辑: 谢爱友

装帧设计: 文 波

出版发行: 湖南美术出版社 (长沙市东二环一段622号)

经 销: 湖南省新华书店

印 刷: 深圳华新彩印制版有限公司

开 本: 889X1194 1/12

印 张: 12

版 次: 2010年5月第1版

2010年5月第1次印刷

书 号: ISBN 978-7-5356-3541-9

定 价: 228.00元

【版权所有, 请勿翻印、转载】

邮购联系: 0731-84787105 邮 编: 410016

网 址: <http://www.arts-press.com/>

电子邮箱: [market@arts-press.com](mailto:market@arts-press.com)

如有倒装、破损、少页等印装质量问题, 请与印刷厂联系调换。

联系电话: 0755-82428168











# 目录

Contents

序

01

Preface

画事杂谈

04

Tittle-Tattle of a Painter

一点浩然气 千里快哉风

08

A Little Awe-inspiring Righteousness as the  
Eternal Satisfactory Common Practice

作品

12

Works





# 序

Preface

路建平

呈现在大家面前的，是湖南美术出版社出版的新疆画家马国玉的作品集。

说到缘由，是湖南省根据中央的统一安排和部署，自1998年起对口支援吐鲁番地区。随着对口援助工作的不断深入，援助范围扩展到教育、科技、文化等领域。出版马国玉先生的画集，就是今年五月湖南省新闻出版局在吐鲁番地区考察时落实的一个项目。这个项目也得到湖南援疆工作队同志们的推荐，他们熟知马国玉先生，认为出版他的画集，可以让更多的人了解新疆、了解吐鲁番、热爱祖国边陲这片美丽的土地。

吐鲁番，维吾尔语的意思是“富庶丰饶的地方”。它不仅资源富集、自然条件独特，而且历史悠久、文化底蕴丰厚、名胜古迹众多、民族特色突出，是国家历史文化名城。著名学者季羨林先生曾经说过：“在全人类历史上，影响深远、历史悠久的文化体系只有四个，中国、印度、伊斯兰和希腊罗马体系，这四大文化体系汇流的地方只有一个，这就是中国的新疆地区。其所以能够在这里汇流，要归功于贯穿全区的丝绸之路。”丝绸之路进入新疆分为南、北、中三道，中道经过吐鲁番，并且使用的时间最长，从汉代一直到宋元时期。所以，德国学者克林凯特发出惊叹：“在整个丝绸之路上，我们找不到一个地方，在文化面貌上像吐鲁番这样丰富多彩。多种文化、多种宗教、多民族在这里交汇和融合。”因此，生活在这片土地上的人们自豪地把吐鲁番称为世界四大文化

Presented here is the collected works by Ma Guoyu, a Xinjiang painter, published by Hunan Fine Arts Publishing House.

The story of this publication began with Hunan Province's targeted support of the Turfan area from 1998 according to the central government's planning. Along with the deepening of the targeted assistance, the scope has expanded to domains of education, science and technology, culture and so on. Publishing of Mr. Ma Guoyu's collected works is a project finalized by Hunan Province News and Publication Bureau in a survey in the Turfan area this May. This project also received recommendation from comrades of Hunan's Xinjiang-assisting work team, who know Mr. Ma Guoyu very well, and thought that publishing his collected works will make more people know Xinjiang, know Turfan, and love this beautiful remote area of the motherland.

Turfan, "land of prosperity and fertility" in Uygur, is endowed with gathering resources, unique natural conditions, glorious history, rich cultures, numerous scenic spots and historic sites, prominent minor national characteristics. It is a national historical city. The renowned scholar Mr. Ji Xianlin had once remarked: "in the whole human history, there are only four culture systems with far-reaching effects and historical glory: Chinese, Indian, Islamic, and Greek/Roman system. These four culture systems conflate only in one place, that is, China's Xinjiang area. The reason should be attributed to the Silk Road passing the entire region." In Xinjiang territory, the Silk Road is divided into three courses: south, north, and middle, of which the middle course runs through Turfan, with longest history in use from Han Dynasty to Song/Yuan dynasties. Therefore, the German scholar Klimkeit exclaimed in surprise that: "on the entire Silk Road, we could not find a place, like Turfan, that had convergence of different cultures, different religions, and different nations." Therefore, people living in this land are proud to claim that Turfan is the convergence point of the world's four culture systems, is the living fossil of the bright Chinese civilization, is the exquisite museum in the western region, is the paradise where human and



体系的交汇点、华夏灿烂文明进化的活化石、西域丝路精妙绝伦的博物馆、人与自然和谐相处的欢乐园。吐鲁番以富足多元的文化滋养着这片土地，孕育着丰富多彩的艺术，同样的，也造就了许多艺术家。马国玉先生就是其中一位。他的绘画题材多取自于吐鲁番地区，不管是山水、人物，还是花鸟，都饱含着浓郁的新疆风情，饱含着他对吐鲁番的热爱。

马国玉先生的中国山水画视野开阔，构图宏大；笔墨苍劲，色彩浓重。大胆的泼墨与细致的皴擦、浓墨与焦墨交相铺排使作品色彩丰满、层次丰富，生动地表现出了吐鲁番的山川质感。在注重从传统基础上建造个人艺术语言的同时，他更着意发掘吐鲁番的特殊地貌，因而他的山水画有别于一般山水画的景象模式，结构饱满，笔触粗犷生动。

马国玉先生号“葡萄园主”，他苍劲厚实的笔墨风格不仅表现于山水画作中，即使在表现珠圆玉润的葡萄时也挥洒得淋漓尽致。在吐鲁番，葡萄不仅是名优特产，也是一个重要的文化符号。作为一个本土画家，对葡萄的赞颂自然成了马国玉先生绘画中的一个主题。和其他描绘葡萄的画家不同的是，他画葡萄，除了着意塑造葡萄圆润饱满的外形和晶莹剔透的质感外，尤其是枝叶间穿插的枯藤老干，更使得他的葡萄呈现出顽强的生命力。

这本画集是马国玉先生多年的心血。他从小喜欢画画，从情趣到志向、从摹写到创作、从具象到神韵，走过了一段漫长而又

nature live together harmoniously. Turfan nourishes this land by its abundant and diversified cultures, and breeds rich and colorful arts, and similarly, has nurtured many artists. Mr. Ma Guoyu is one of these. His themes of painting are mostly from the Turfan area, displaying rich Xinjiang character and style, and deep love to Turfan, not only in his landscape paintings, but also in his character and flower-and-bird paintings.

Mr. Ma Guoyu's Chinese landscape painting features broad vision, open composition, rustic line and ink, and heavy color. Bold ink splashing ink with careful scratching, dark ink arranged with dry ink make plentiful color and rich hierarchy in his works, vividly displaying the essence of Turfan's mountains and rivers. While focusing on shaping his personal artistic language from traditional foundation, he was more prone to dig out Turfan's special landform, therefore his landscape painting is different from the common landscape painting pattern, which features full structure and rough and vivid brushwork.

Mr. Ma Guoyu is pen-named as the landowner of vineyard (Grapery). His rough and vigorous line and ink style are not only displayed in landscape paintings, but also vividly manifested in his grape paintings. In Turfan, the grape is not only a superior special product, but also an important cultural icon. As a native painter, a main theme of Ma Guoyu is praise to the grape. Different from other painters of grapes, his grape paintings, in addition to characterizing grapes' full contour and glittering sense, pay particular attention to the vines between branches and leaves, which make his grapes showing a tenacious vitality.

This collection is Mr. Ma Guoyu's hard labor of many years. He likes painting since childhood, and has gone a long and hardened road from interest to aspiration, from imitation to creation, from visual representation to spiritual representation. Regardless of his studies in middle schools or works in the countryside, regardless of his days in cultural relic bureau or in research institute, in his spare time, he always uses the brushes to reflect his sentiment to homeland, to express his understanding to life, to experience



艰辛的求索之路。无论是在中学读书，还是下乡插队；无论是在文物局，还是在研究院，学习和工作之余，他始终用手中的画笔寄托着对家乡的情怀，表达着对生活的理解，体验着对艺术理念的思索。这种锲而不舍的追求也反映在他的画风中。他虚心好学，四处求师，得到高人指点。期间，也得到了亲人、同学、朋友的支持和鼓励，由此生长出来的感恩之心，也使他的画具有了一种品格。

丹青难写是精神。我为他的画集出版感到高兴。同时，也祝愿他百尺竿头更加精进，祝愿他的艺术创作道路越走越宽阔。

是为序。

his thinking of artistic idea. This kind of persistent pursuit is also reflected in his painting style. He is modest and diligent, and asks guidance from everywhere, and he was guided by masters. During the period, he was also supported and encouraged by family members, schoolmates, and friends. From this, there grows a feeling of grateful heart, which enables his painting to have a kind of moral character.

It is difficult to paint the spirit. I feel happy for the publication of his collected works. At the same time, I also wish he makes great progress and wish a broader path of his artistic creation.

This ends with the preface.

Dec., 2009

2009年12月



# 画事杂谈

Tittle-Tattle of a Painter

马国玉

记得小时候因喜欢画画写写，母亲总是把微弱的煤油灯拨弄得亮一点，让我坐在热炕头上涂鸦着我想当画家的梦。

## （一）

时间流逝，岁月辗转，绘画成了我一生的喜好，我不放过一切学习的机会。在学校我勤奋学画；在家里我孝敬父母；在下乡当知青时，我向维吾尔老大哥虚心学农活。因痴迷于画画，我说服生产队长在涂有白石灰的墙上画、在废弃旧报纸上写。参加工作后，我尽职尽责地干好每一件事。因工作和地域关系，我接触过很多画界名人，他们给了我很多指导和启发，使我明白了绘画的真谛和乐趣，增长了绘画的信心。

我在生活中体味春夏秋冬，在学画中品尝酸甜苦辣，在作画中经历人生的艰辛和喜悦。一路走来，我始终没有放弃画画。我

把一切潮流抛在脑后，利用一切空余时间，笔耕不辍。绘画能使我忘却烦恼，放松身心，给精神生活增加佐料。

## （二）

我作画没有固定的笔墨程式和风格，也许进不了大家的圈子。但我自认悟性尚高，只要生活中能触动我心灵的地方，我都愿意去涂画几笔，把这种情感记录在纸上，让它成为我人生路途上永久的记忆。

我不属于传统审美意义上的中国画画家，更不是专职画家。我学过素描、搞过版画、进修过油画，现在又在研习花鸟、山水及人物画，创作空间时显宽阔。我想表达形式的多样性，或许也是一种选择。不论哪一画种，只要能表现现实生活中的喜怒哀乐，表达我想要表达的情感就足够了。中国画历史悠久、博大精深，需

冯其庸先生在吐鲁番考察期间给作者指导画作。



作者与上海博物馆馆长、著名书画家陈燮君在吐鲁番作者家中共同研习交流画作。



中国美术家协会主席刘大为先生与作者合影。







陈大羽先生在北京美术馆举办画展期间与作者合影。



作者在吐鲁番古道萨捍道神泉子采风时，与当地牧民合影。



作者在西藏采风时与当地藏民合影。

When I was a child , I was fond of painting and drawing, my mother would always lighten the dim kerosene lamp up to let me sit on the hot brick bed and scrawl my dream to be a painter.

## I

As time goes by, painting becomes the favorite in my life, and I will never let slip any opportunity for study. In schools, I studied hard in painting, and at home, I was a good son showing filial respects for my parents. I learned modestly how to plant from Uygur farmers when I was an intellectual youth from the urban to rural China. Because I was so indulged in painting, I persuaded the leader of production team to let me draw pictures on limestone walls and write calligraphy on used newspapers. After I got a job, I fulfilled my duties to do everything. Thanks to my work and regional relationship, I came into contact with many famous people in the painting circles and they have given me many guides and enlightenments, which enabled me to understand the truth and joy of painting and increased my confidence in painting.

I experience seasonal variations in life, happiness and bitterness in my paintings, and hardships and successes of my life. I never give up painting,

accompanied with pains and loneliness. In today society that is turbulent and utilitarian, I forgot the trends and utilized any spare time to engage in my painting, which enables me to forget my upset and trouble, ease myself, and increase happiness to my life.

## II

My paintings have no fixed style and pattern, so my works cannot be easily accepted as masterly works in the painting circles. But in my opinion, I have the innateness of comprehension. Any situation in the life that can touch my heart, I am willing to draw some paintings for it and record the emotion onto the papers and let it be my perpetual memory in my life.

I am not a full-time painter and I do not belong to category of Chinese painters in the respect of traditional Chinese Aesthetics. But I have studied literary sketch and engaged in printmaking and studied further oil paintings, and now I am embarking on flower-and-bird, landscape and figure paintings, therefore, my paintings are varied in forms. I think that the diversity of expressions is also a choice. Regardless of the types of paintings, it suffices that they can manifest the pleasure, anger, sorrow and joy of the realistic life and can express the emotion what I want to. The





1970年，作者（左四）与下乡知青在劳动间隙。



1978年，中国美术学院著名书画家周仓米在吐鲁番采风期间与作者合影。



作者（左四）与同学回访曾经下乡再教育劳动生活过的地方。

要很长时间来学习和领悟绘画本身所反映的哲学理念。耐得住寂寞，不趋之若鹜，才能把美的艺术展现给大众。艺术不是技巧，但它确实要通过被称之为技巧的东西来表达。绘画更重要的还是意境和情感。

就我个人而言，谈不上喜欢或专攻什么画种，更谈不上师承哪位名师。我只想将绘画变成一种情感的宣泄，让生活多些丰厚的沉淀，让灵魂中的感悟更加有的放矢。

### （三）

吐鲁番是生我养我的地方，这里有我最熟悉的土地，有大漠风情、戈壁绿洲，这里令人魂牵梦萦，这里无处不成景，这里有世界上最甜的葡萄。我用画笔寄托对故乡的一份情怀，描绘血液里流淌着的我对这片土地的热爱。绘画是每个画家的个人语言，多少年来，我一直坚持对生活的信念，坚持画画最初的心灵执著，我

想保持原有的朴实和对绘画的本真，对我来说这才是最根本和最重要的。

### （四）

寂寞中坚持创作，多年的酷暑挥汗、隆冬冒寒，至今也算有所收获，这让很多熟悉我的朋友们知道了，“这家伙”还能画画。喜出望外的是我还能出版《马国玉画集》。这首先要感谢地区领导和湖南赴吐鲁番援疆干部们的关心，感谢湖南省新闻出版局、湖南出版投资控股集团和湖南美术出版社的支持，感谢我的同学、同事和朋友们的帮助。更让我感激不尽的是冯其庸先生以大师之笔为我题写画集书名，以及陈燮君先生百忙中撰写画评。

湖南美术出版社出版我的画集，说心里话，这不仅是对我本人的关爱，也是对新疆文化艺术的发掘和交流，在当下更有着特殊的意义。为此，谨表示衷心的感谢。



Chinese painting has a long and profound history and it will need more time to practice and comprehend its philosophic concept reflected by the paintings. It takes time and needs not to follow fancies before displaying the beautiful arts to the public. Arts is not mere skills though it does need skills to express. What counts as more important is the artistic conception and sentiment.

As far as I am concerned, I am far from being fond of or specializing in any painting category, let alone being inherited from certain famous master; in my deep heart, I just want to get off my emotion through paintings and let my life be happier and richer, and let the comprehension of soul have a more definite object in view.

### III

I was born and grown up in Turfan. Here lies my beloved land, the desert, gobi and oasis, where there are beautiful landscapes in the dream of people, and there are the sweetest grapes in the world. I want to show my feeling to my homeland by my painting brushes and describe my hearted love to this land. Painting is the personal language of each painter. For many years, I have insisted on my faith to life and my initial firm devotion to paintings, I want to keep my original idea and real look to the painting, which are most fundamental and important to me.

### IV

I have been insisting on painting in loneliness for many years, painting in hot summer and cold winter, and I could be counted as winning some harvest, which amazed many friends familiar with me, who know that "this guy" could paint, culminating in the publishing of my collection of artworks. This event, first of all, must be attributed to the care and support of my leaders and Turfan work team of Hunan Xinjiang-assisting cadre, to the support of Hunan News and Publication Bureau, Hunan Publication Investment Holding Group, and Hunan Fine Arts Publishing House, and also to the sincere help of my schoolmates, colleagues, and friends. Secondly, I am deeply grateful to Mr. Feng Qiyong for scribing the title of my collection in his masterly



作者在野外考察采风。



1983年, 作者在南京艺术学院学习期间留影。

calligraphy, and to Mr. Chen Xiejun who sneezed from his busy schedule to write comments.

Publishing my collected works by Hunan Fine Arts Publishing House, to be honest, is not only a generosity to me, but more of special significance to the excavation and exchange of culture and arts in Xinjiang in current times. This is greatly appreciated.



# 一点浩然气 千里快哉风

A Little Awe-inspiring Righteousness as the Eternal Satisfactory Common Practice

陈燮君

马国玉先生要出画册了，这是盼望中的事。相识多年，知他痴迷绘画。他平时画得不算多，但一旦上手，笔墨酣畅淋漓，思想欢快放飞，可谓“一点浩然气，千里快哉风”！

有一年盛夏，我与国玉先生欢聚于吐鲁番，那晚在他家过夜，观赏新作，笑谈艺事，尽情挥洒，相互激励。夜深了，我们躺在屋顶竹榻上，面对满天星斗，享受微微凉风，遨游于艺术史，穿梭于画与诗，国玉先生细说艺迹，坦陈心志，情绪激昂，彻夜难眠。不久，他来上海，在我个人画展布展之时，他反复阐述已认定艺术人生，要扬起风帆，勤于创作，敬畏传统，勇于拓展。后来他又在电话中欣喜地告诉我，找到了画葡萄和瓜果的新技艺，可谓“踏破铁鞋无觅处，得来全不费工夫”。

马国玉先生擅长于画瓜果，尤其善画葡萄，画得晶莹剔透，聚散有致，形神兼备，笔逸格高。他寻求山水履痕，品味大山性格，在笔下演绎“山是画之骨，水是画之诗”，把山水画得苍雄磅礴、浑然成趣。他的画以意取胜，“认得醉翁语，山色有无中”；他的画格调高雅，“乱石穿空，惊涛拍岸，卷起千堆雪”，“明月白霜，好风如水，清景无限”；他的画讲究情趣，“雨急去飞，惊散暮鸦，微弄凉月。谁家疏柳低迷，几点流萤明灭”；他的画意境深远，“风浩荡，欲飞举”，“抬望眼，仰天长啸，壮怀激烈”。

新疆水土培养了马国玉先生的人文情怀。新疆文化是中国璀璨文化的重要组成部分，东西贯通后，中国中原文化、希腊文化、印

度文化在这里会聚，绿洲文化和草原文化在这里显现魅力。这块亚欧大陆的腹地，拥有崇山峻岭，阿尔泰山在其北，准西山地位西北，昆仑山、阿尔金山在其南，喀喇昆仑山和帕米尔高原坐西南，天山横亘中央，包容北方准噶尔盆地、西北伊犁河谷、中央天山山地和南疆塔里木盆地。“帕米尔、天山、昆仑山以其高大的山体，吸附了千年的冰川，融雪和解冻的水流在山峦上镂刻出无数复杂的峡谷，汇集了无数峡谷的溪水倾泻下来的无数河流，大多是流到了山麓。”新疆的大山之象塑造着马国玉先生的艺术之魂，《魂岩》的岩石嶙峋、自然和谐，《他地道》的层峦叠嶂、气象万千，《二堂沟》、《夜梦克尔碱》和《深山鸣鹿》的苍茫旷达、刚毅强悍……都画出了国玉先生眼中的山体群像、峰峦脾性。





It is a long hope for the publication of Mr. Ma Guoyu's album. Since we are acquainted with each other, I have known that he is infatuated in drawing and painting. He does not draw too much at ordinary times, but if he draws the paintings, he will do his best in his highest inspiration. This may be called "a little awe-inspiring righteousness as the eternal satisfactory common practice".

In a midsummer, I had a happy reunion with Mr. Ma in Turfan. I passed the night in his home and appreciated his new works and talked about the paintings and encouraged each other at that night. Lying on the bamboo couch at the roof and facing to the starry sky, we enjoyed the breeze and talked about the history of arts and the paintings and poetry. Mr. Ma detailed his history of drawing and painting and opened his mind. We lay awake all night in great emotional excitement. Afterwards, he came to Shanghai and he repetitively expounded the accepted life of arts and he would kick up the sweep to devote himself to creation and follow the tradition and dare to make the expansion. He later told me happily in the call that he had found the new technology to draw or paint the grapes and fruits, and it may be said that "Your persistent search may prove futile, but a stroke of luck may lead you to a sudden discovery".

Mr. Ma Guoyu is good at drawing the melons and fruits, especially the grapes, like the jade, characterized by combination of shape and spirit, and have a unique style. He draws the mountains and rivers and captures their characters. In his works "Mountain is the skeleton of the painting, and water is the poetry of the painting". He draws the mountains and rivers in a style of tremendous momentum without leaving a trace. His paintings usually win the readers upon their hints: "tippler language is recognized and the Color of Mountains both is and is not". His elegant painting style: "Jagged rocks tower into the clouds, swashing waves beat on the shore, rolling up a thousand heaps of snow", "The bright moonlight is like frost white, the breeze is cool like waves serene, far and wide extends the night scene". His fastidious temperament and interest: "the crows fled away in the hasty rain

and flying cloud and blew the lake water in the moon." His profound artistic conception: "wind travels freely and blows to the sky", and "raising my eyes to the skies, I shout in my vigorous aspiration".

Xinjiang has fostered the humanistic feelings of Mr. Ma Guoyu. Culture of Xinjiang is the important component of Chinese resplendent Culture. After linking East and West, central plain culture, Greece culture and Indian culture gathered here and oasis culture and grassland culture have been showing their charm here. Xinjiang, the central region of Asia-Europe Continent, has high mountains and lofty hills, with Altai Mountain in the north, Zhunxi Mountain in the northwest, Kunlun Mountain and Altun Mountain in the south, Karakorum Mountain and Pamir Plateau in the southwest. Tianshan Mountain runs through the central region. It contains Junggar Basin in the north, Ili valley in the northwest, Tianshan mountainous area in the center and Tarim Basin in the south. "Pamir plateau, Tianshan Mountain and Kunlun Mountain have absorbed the glaciers of over one thousand years due to their lofty hilly bodies, and the melted snow and defreeze streams have engraved countless canyons in the mountain ranges, and the streams from countless canyons flow into the foot of the mountains." The lofty mountains in Xinjiang have provided the precious materials for the creative arts of Ma Guoyu: rugged, natural and harmonious rocks in the Soul Stone, multiple ranges of hills and wonderful & mighty panorama in the Tadidao (Ancient Road), broad-minded and boundless land and steadfast and doughty style in Ertang Trench, Kerrqia in Night and Crying Dear in Remote Mountains... All of these have drawn the lofty mountains and peaks in good temperament in the eyes of Mr. Ma Guoyu.

Warmly and hospitable Uygur people will pass watermelons to you but not the hot tea in the mature season of melons and fruits. Scarlet and mushy watermelon pulps transmit the friendship. Sometimes you can taste a piece of melon powder pulps and green pulps. If you come to Turfan, Ili, Kashgar, Hotan, Aksu, the tradition of "melon substitutes for tea" prevails; besides the watermelons and melons, you can taste the grapes, apples, peaches,



新疆到了瓜果飘香的季节，热情好客的维吾尔人不送热茶递西瓜，鲜红沙瓤传友情，有时会请你尝一片片粉瓢、绿瓢的甜瓜，若来到吐鲁番、伊犁、喀什、和田、阿克苏等地，“以瓜代茶”盛行，除了西瓜、甜瓜，还有葡萄、苹果、桃子等。新疆的瓜果产量大，大量的瓜果外销以及加工制干、制罐、制汁、制脯，到了寒冬，还有“围着火炉吃西瓜”的趣景。在火焰山的西面，桑葚成片，人称桃儿沟。桑葚熟了，人们边歌边摇桑树，桑葚“一天三熟，边摇边接边吃”，吃不完的可以熬酱、熬糖，做成白兰地和桑葚酒、桑葚果汁。桑葚晾干，可备冬天食用。马国玉先生喜欢以新疆的瓜果葡萄入画，于是有了《新疆风味》的瓜果千姿、香溢四方，有了《一叶知秋》的金秋紫气、葡萄欢语，有了《秋实图长卷》的满目硕果、葡萄倾情，有了《清风》、《闻香》、《农家乐》、《红了阿娜尔》和《火焰山下》的风飘果香、枝满红绿……



新疆人性格阳光、诙谐生趣，其生活图卷热烈、幽默，本身充满诗情画意。新疆能歌善舞者多，《西疆杂述诗》曰：“一片氍毹选舞场，娉婷儿女上双双；铜琶独径关西月，能知娇娃白玉腔。”有人说，提起新疆民族风情就像提起一串甜美的葡萄一样，多得数也数不过来。马国玉先生在作品中忠实地记录了生活情趣，于是又有了《夕照》的历史风情和生活图卷的连接，有了《火洲雄风》、《我家小院》和《天天好生意》的生活剪影……看得出，国玉先生生活得很充实，在他的笔下，流淌的是艺术的真情和对生活的热爱。

（作者陈燮君先生系上海博物馆馆长、上海市文化广播影视管理局党委书记、上海市文物管理委员会副主任、著名书画家。）







etc. Xinjiang has a large quantity of melons and fruits in China. A large number of melons and fruits are sold to other regions and processed into the dry products, cans and juices or dried meats. In winter, you can see the interesting scene of "eating the watermelon around a furnace". In the west of Mountain of Inferno, you can see a large block of mulberry trees and people usually call it as Taoer Gutter. When the mulberry is mature, people will sway the mulberry trees while singing songs. "People can sway the mulberry trees, pick up mulberries and eat them because the mulberry will mature for three times in a day." The mulberries left can be used to make into the thick sauces or sugars, brandy wine and mulberry wine and mulberry juice. If the mulberries are dried in the wind, they can serve as the food in winter. Mr. Ma Guoyu is fond of taking the melons & fruits and grapes as the original scene of his paintings, and therefore, the melons and fruits in different poses and with different expressions appear in the Local Style of Xinjiang, and golden autumn and happy grape appear in the Falling of one Leaf Heralds the Autumn, big and ripe fruits and emotional grape appear in Long Scroll of Autumn Harvest, and the fragrant fruits and red and green branches in Fresh Wind, Smell of Fragrance, Happy Farm, Alar in Red, Under Mountain of Inferno, and so on.

Xinjiang people have the sunny disposition and abound in humor, their life

scroll is enthusiastic and humorous also full of a quality suggestive of poetry or painting. There are lots of talents for songs and dances in Xinjiang. Just as what mentioned in Odd Poem of West Xinjiang: "Couples of young girls and boys go into the simple dance hall on the red carpet and they are dancing happily; when a song of Moon over Mountain Gvan is played by pear-shaped plucked lute, we can immediately know the tune of the young singer". Someone says that the national customs of Xinjiang just like a string of sweet grapes, which cannot be easily counted. Mr. Ma Guoyu has truly recorded the living interests in his works, and then the historic amorous feelings and living scrolls appear in the Glow of Setting Sun, and the living sketches appear in Booming of Desert Oasis, My Courtyard and Good Trade Everyday. We can see that Mr. Ma lives a enriched life and the real feeling of arts and the ardent love to the life are embodied in his works.

(Author Chen Xiejun is the director of Shanghai Museum, secretary of CPC committee of Shanghai Municipal Administration of Culture Radio Film & TV, deputy director of Shanghai Cultural Relics Management Committee, and famous painter & calligrapher. )