

Ma 马  
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### “后社会主义——软政治 / 中性立场”

评马堡中的油画创作

邹跃进

在艺术史上有两类艺术家是不可忽略的，一类是艺术流派的开创者和代表性画家，另一类是不仅独树一帜，而且也没有跟随者的艺术家。作为艺术家的马堡中无疑属于后一种类型，这使他的艺术在二十世纪90年代以来的艺术发展中占有独特的位置。

马堡中艺术的独特性在于，他的艺术不同于和他年龄相仿的艺术家们所属的三个流派：首先，与政治波普艺术相比，他政治（软、中性）但不波普；其次，与玩世现实主义相比，他现实（更锐利）但不调皮，甚至比最典型的现实主义艺术的态度更加严肃；第三，与新生代相比，他关注现实，但不调侃，且尊重某些普世的价值标准。

也许是马堡中特立独行的艺术特征，使我们在官方的全国美展中看不到他的作品，因为官方的评价体系、审美要求和政治原则与他的艺术追求格格不入；我们同样不能在以学术追求为根本目的、具有半官方性质的油画学会出版的《中国油画全集》中，找到马堡中的作品，尽管水平一般的油画作品也入选其中。从某种意义上说，对流行的艺术观、审美标准和创作方法的拒斥，恰恰说明艺术家具有强烈的创新意识和批判精神，这种品质，我们称之为知识分子的独立人格。我想正是马堡中的这种艺术品格，使他能主流艺术之外大有作为。

我之所以认为马堡中在当代中国艺术格局中的地位是独特的，主要有如下几个方面的理由：

首先，他独创了一种个人化的造型观和方法论，即在超级结构主义理论和实践的基础上，创造了一套他称之为“网络造型”的语言体系（参见《超级结构主义——“网络造型”》和《马堡中 I》两本书）。我以为在艺术造型基础理论和实践方面，马堡中的这种学术创新的精神和贡献是独一无二的。从某种意义上说，也正是由于他的艺术创作是建立在自身艺术语言的深入研究的基础上，所以，从一开始，马堡中就是站在一个较高的学术水平上进入油画艺术创作的。

其次，正如许多人所知道的那样，在中国当代艺术家中，马堡中是第一个把目光放在冷战后的世界政治格局变化方面的艺术家，他创作的“事件系列”、“卡拉尼什科夫——47突击步枪系列”、“打击系列”和“篡改系列”等作品，都是对1989年冷战结束以后世界各地爆发的战争、政治突变、种族仇杀等各种暴力，以及地缘政治的各种冲突所做出的强烈反应，它们表达了作为艺术家和知识分子的马堡中，对我们面临的动荡不安的世界的深切关注。我认为这种关注从根本上说，也体现了马堡中对中国社会变革带来的急剧变化的反思。事实上，在全球化的今天，所谓的“蝴蝶效应”已在方方面面体现出来，这既是马堡中的这些反映世界巨变的作品得以创作的条件，也是其文化意义和艺术价值得以产生的情境。

在马堡中看来，社会主义阵营的变化，使世界进入了一个新的发展阶

段,对此他用“后社会主义”的观点来诠释他的艺术方向。他认为所谓的“后社会主义”开始于中国1978年后改革开放的历史,它是对世界变化的响应,也影响并最终改变了世界。就此而言,马堡中是第一个表现中国改革开放后对世界上许多重大变革和事件产生深远影响的艺术家。

第三,马堡中在艺术中对自己作品中表现出来的强烈政治色彩,采取了一种他称之为“软政治——中性(间)”的评价立场,它类似于社会学家韦伯所说的“价值中立”。但我必须强调指出的是,马堡中的“软政治——中性(间)”的艺术评价立场,并不是没有价值判断和标准,而更类似于韦伯的“价值关联”概念,它是让客观描绘的对象,在相互关联中呈现出各自的价值和意义。

从上面的简短陈述中,我们能发现马堡中艺术的基本特征:坚持独特、个性化和有难度的绘画语言,强调崇高和悲剧性的审美价值与艺术观念表达,关注历史和当代世界中重大的事件与重要的人物。我认为正是马堡中艺术中这种“三位一体”的有机组合,使他的油画创作在当代艺术格局中占据了一个独特的位置。从马堡中的油画创作看,充分体现了他的艺术特征的代表作是《中国/中国》和《志愿军总部》。在《中国/中国》这幅画中,他准确地把握了两位具有划时代意义的政治人物之间的微妙关系。第一次以“平视”的态度表现了政治领导人物的正常形象,在主流艺术之外创造了表现中国领导人的形象的新方法,在先锋艺术中占有重要地位。而《志愿军总部》则是将历史事件和人物形象还原到一种新的“中性”或“中间”的立场,它在观念和技术层面都全面超越了“新中国革命历史画”的既定方式,在客观的历史和主体的认识之间找到了一种平衡,或者说新的张力关系。

诚然,马堡中还需要更加有力的作品来进一步证实自己的艺术观念的力量。正如批评家殷双喜所说:“马堡中作为一个艺术家的真正价值还未被完全认识和发现,作为他自己还没有真正把全部的智慧、力量、才华展现在世人面前……期待他新的作品早日身现于世。”不过马堡中对自己的艺术是充满自信的,他说:“世界给我一个机会,我给世界一个机会!”

我们期待着这进一步变为现实!

2006年7月31日于望京花园



《内幕》(局部)  
Inside story (part)

### "Post-Socialism, a Soft Political or Neutral Stance" On Ma Baozhong's Oil Paintings

Zou Yuejin

For any history of art, it is inevitable to include two types of artists: one is the founders and representatives of a certain school of painting; the other is those remarkable one-of-a-kind artists without any followers. Ma Baozhong belongs to the latter group, thanks to the unique position of his achievements in the evolution of Chinese art since the 1990s.

Ma Baozhong stands out because his style is different from any of the three schools which virtually include all the artists about his age in China. Compared with the political pop, his paintings are political (a soft or neutral kind) but not pop; compared with cynic realism, his realism is free of cynicism, with his works often being more serious than the most typical realist works; compared with the new generation, his attention to reality is bare of mischief and comes with a respect for universal values.

Perhaps the uniqueness of Ma Baozhong's art is the reason that his works have rarely appeared at those official nationwide art exhibitions; after all, his artistic pursuits are impossible to be fitted into the officially established system of evaluation, aesthetic standards, and political principles. Likewise, we cannot find Ma's works in the Complete Oil Paintings of China compiled by the government-sponsored China Oil Painting Society, which sometimes even includes mediocre works. To a certain extent, the repulsion for popular outlook of art, aesthetic standards, and methods of painting indicates a strong innovative spirit and criticism in the artist, which is the quality known as intellectual independence. I think it is exactly that character of Ma Baozhong's art that has carried him so far, though keeping his distance from the mainstream.

It is for the following reasons that Ma Baozhong occupies a unique position in contemporary art of China.

First of all, Ma Baozhong has created a personalized figuration outlook and methodology; based on the research on and practice of super structuralism, he has established a language system known as "network figuration" (please see Super Structuralism – "Network Figuration" and Ma Baozhong 1). In the practice of artistic figuration theories, I believe, Ma Baozhong is distinguished by his academic innovation as well as his valuable contributions. His artistic creation is based on the in-depth research of his own artistic language. That is the reason why Ma Baozhong has been creating oil paintings on quite a high academic level from the very beginning.

Secondly, as most of us understand, among the contemporary artists in China, Ma Baozhong was the first to focus on the changes in world politics following the end of Cold War. His works, like "Event Series", "Kalashnikov: AK-47 Assault Rifle Series", "Strike Series", and "Distortion Series", all of which have come as drastic reactions to the violence of the wars, radical political changes, ethnic killings as well as the various conflicts triggered by geopolitical factors; they displayed Ma's deep concern about the turbulent, insecure world as an artist and intellectual. That concern, I believe, mirrors Ma's reflections on the drastic

changes brought by China's social reform. In fact, in the midst of today's globalization, these so-called "butterfly effects" have already manifested themselves here and there. Besides providing the conditions for Ma Baozhong to create the works themed on the world's upheavals, such a situation has also prepared for the birth of the cultural significance and artistic value of Ma's works.

Ma Baozhong believes that the reshuffle of the socialist camp marks the beginning of a new stage in the world's development; he has adopted the concept of "post-socialism" in his artistic creation. According to Ma, the so-called "post-socialism" began in 1978 when China launched its reform and opening up program, which, as a response to the changes in the international arena, has influenced and ultimately changed the world. In this respect, Ma Baozhong is the first artist to represent the profound influences of a post-reform China on the world's many upheavals.

Thirdly, for the strong political colors in his paintings, Ma Baozhong has adopted a stance which he himself chooses to call "soft political or neutral", which is similar to the "value neutrality" of the sociologist Max Weber. It must be pointed out, however, that the "soft political or neutral" stance of Ma Baozhong doesn't mean a lack of standards for evaluation. Ma's stance is more like Weber's "value-relevance" concept, which aims to allow the objectively depicted subjects to present their respective values and significances through association with one another.

In summery, the basic features of Ma Baozhong's art are as follows: the adherence to a unique, personalized language of painting that is difficult, a stress on the aesthetic values of loftiness and tragedy as well as the conceptual expression of art, and a concern for major events and significant individuals of the world from both the past and present. The organic trinity of Ma Baozhong's art, I believe, has secured a distinctive place in China's contemporary art for his oil paintings. Among Ma's most representative oils are "China/China" and "Volunteer Army's Headquarters". In "China/China", he accurately captured the subtleties in the relationship between the two epoch-making politicians. In the painting, the images of China's political leaders were represented with pure objectivity for the first time, which has become a landmark in the avant-garde art for its non-mainstream methods of depicting national leaders of China. "Volunteer Army's Headquarters" restores the historical events and people to a "neutral" state or a "middle ground". The work has surpassed the stereotype of "New China Historical Paintings on the Revolution" in both its concepts and techniques, as a balance was stricken between objective history and perception of the subject. In other words, a new tension has been created.

To be honest, Ma Baozhong still has to produce more forceful works to further demonstrate the power of his artistic concepts. The art critic Yin Shuangxi once observed, "Ma Baozhong's true value as an artist is not yet fully realized and discovered, he hasn't displayed the whole of his wisdom, power, and talent before the world... I expect more new works from him". But Ma Baozhong is confident in his art: "If the world gives me a chance, I will not let it down", he once said.

We are looking forward to that day.

July 31st, 2006  
Wangjing Garden



《东欧》

Eastern Europe

## 为马堡中讲几句话

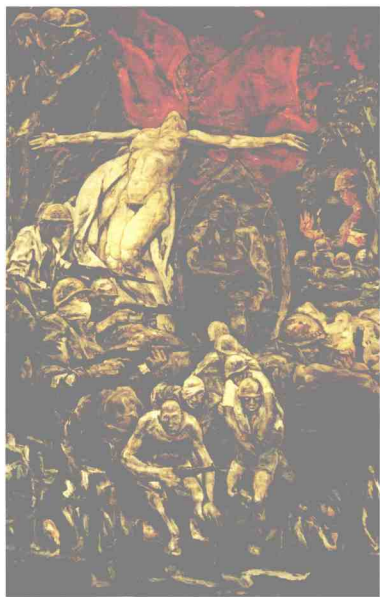
栗宪庭

人生的悲剧，往往对一个艺术家的艺术风格的形成，起着不可估量的影响。1989年，马堡中被迫中断学业，离开了中央美术学院，给他的生活蒙上了阴影，但这反而使他的艺术脱离了学生气，形成了自己的风格。1990年他再度到中央美院进修时，连通常所谓的习作都鲜明风格化了。习作的说法，是我国在引进前苏联学院派教学模式时一起引进的。它相对专题鲜明的创作而言，把习作看做一种学习技术的手段，其科学性，即诸如对人像、人体的结构的掌握，大于对艺术家直观感受的把握。但这里印刷的马堡中的习作，就已不是原先意义上的习作，而是创作了。因为这些人像、人体、全身人像，整体的坚实感与细部的刻画兼顾，都不着重于描写“活生生”对象的那种生动性，而是作为他的内心感受的符号存在的，即无论是夸张的消瘦、枯槁，还是造型上的硬、冷，色彩上的灰暗，抑或笔触的藏匿而不张扬，每一笔都像雕刻刀一般，在内心极度压抑中迟缓而重重地嵌入画布，使他的人像和人体有种雕塑味道，散发着令人窒息的凝重感。这种造型语言的形成，显然有种德国文艺复兴时期作品的画风，偏重冷、硬的结构处理。他自己也说，德国的格吕内瓦尔德的祭坛画的悲剧气氛与英国当代写实画家弗洛伊德的人体的那种压抑、凝重特别吸引他，他想把两者结合起来。

他的素描肖像，有着同样的风格，只是头的姿态与表情处理，加强了一种冷酷敌视的气氛，也成为他内心感受的符号，给人以深刻的印象。

马堡中关心军事且有着丰富的军事知识，因此他常常成为朋友们谈论军事问题和国际战局的中心，这也是他对军事题材热衷的原因。但他没有仅仅满足于再现的写实主义，而是吸收了超现实主义的因素，对人类的战争，暴力提出了自己的见解，如《大台阶》，他把多层历史事件与现代战争，古代人物与现代人物混置于同一画面中，近景的暴力形象与裸女并置，中景是中国酷刑场景与现代战争并置，悠闲的散步的人与战士、刽子手并置，而中国古代酷刑场景又以西方祭坛的形式出现，仿佛向人们提示，战争、暴力成为人们信仰的祭坛。但如果把这幅画与他的《内伤》、《事件》、《戈拉日代》联系起来看，则有着更深一层的内涵，相同的是这些画都把战争场景与现代女性的对照作为基本结构，而战争的恐怖、残酷与现代时装化女性的并置，又形成一种莫名的对比，勾画出一个和平、战争、难民、失业等各种生态对立，不平衡地混杂于这个世界的现实图景，而作为他作品中前景的女孩却浑然不知。这正是我们这个世界的悲哀，一些人高高兴兴过日子的时候，地球的另一端却发生着战争，流血与死亡。也许马堡中

由于对自己人生悲剧的认识，以及他对军事知识的关注，使他进一步看到我们共同生活的这个世界，充满战争与暴力的悲剧。而另一些人却毫无感觉地自得其乐，这种对比作为人生最普遍的境遇，也是有过悲剧经历的人内心最痛苦的一种体验。也许这正是马堡中创作这些战争题材作品的初衷。



《无名高地》  
布面油画  
Unknown highland  
Cloth cover oil painting

## Talk something for Ma Baozhong

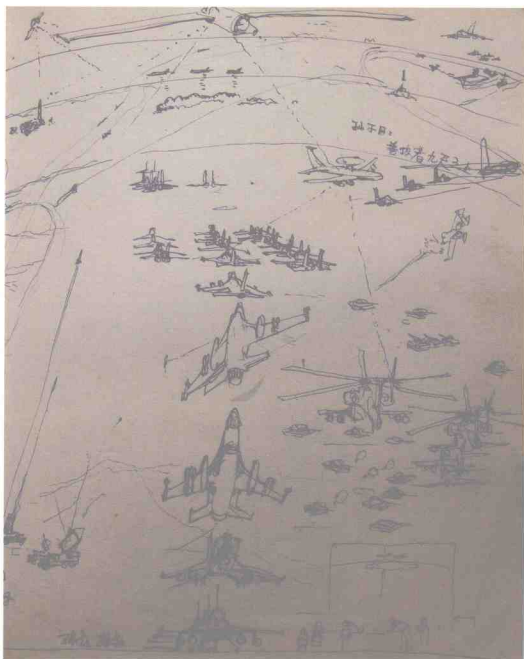
Li Xianting

The effect of misfortune on forging an artist's style can never be overstated. Ma Baozhong's expulsion from the Central Academy of Fine Arts in 1989 meant, on the one hand, an exile to the social periphery, but on the otherhand, a maturation of his personal style. When Ma returned to school in 1990, this personal style permeated his work. An emphasis on realistic representation, rather than using art as a medium of expression for the artist's feelings, was introduced to China as part of a whole package of Soviet Russian studies. Training in this form of representation was meant to provide students with an intimate knowledge of the anatomical details of the human body. However, the studies contained in this album should be read as Ma's personal statement. Whether or not these figures are "life-like" is no longer the real concern of the artist. They exist rather as a code for his inner feelings. The hard, cold forms in grayish/loomy tones create a sculptural effect, and serve as a repository for his severe depression. Such language exhibits the unmistakable influence of the cold, hard compositions of some German Renaissance paintings. Ma is fascinated by the tragic atmosphere of the solemnity of the human figures by the contemporary British artist Freud, and discusses a blending of the two.

His portrait sketches reveal the same style, made more emphatic by the cruelty or hostility reflected in the subject's pose and facial expression. Ma is knowledgeable about military affairs, a subject he enjoys discussing with friends, and has a special interest in painting military themes. Again, the artist is not satisfied with representing only what he is told or has been shown, but adopts a surrealist approach, using paintings to juxtapose compositional elements that are usually not seen together; historical events and modern wars, contemporary figures and those from the past. In the foreground are scenes of battle and naked women, and in the mid-ground, the brutal torture of ancient China, modern warfare, people strolling, soldiers and slaughterers. Locating the cruel punishments of ancient China on a Western altar signifies people's worship of war and force. However, if we view this painting in conjunction with "Internal Injury", "An Event" and "Gorazde", its message becomes even more profound. The juxtaposition of scenes of war and fashionable, contemporary women provide a subtle contrast. Depictions of peace, war, refugees, and commerce tell us of a world torn apart by conflict. The girl in the foreground, ignorant of all this, symbolizes, a really deplorable fact—while some wallow in daily pleasures others are suffering from war, bloodshed and death. It appears that Ma became acquainted with mankind's pessimistic situation as a result of his own misfortunes as well

as his familiarity with military affairs. The contrast between terrible suffering and complete ignorance of such suffering has gnawed at every mind that has suffered in its own way. This may explain why Ma Baozhong has set himself the task of exploring the theme of war.

Jan. 1996



《海湾战争》  
Gulf war

## 中国，中国

——马堡中艺术述评

贾方舟

1995年，“马堡中油画作品展”在中央美术学院画廊展出的情形至今记忆犹新。我甚至能说出那几件重要作品所摆放的位置。这些足以触动人们心灵并让人长久沉思的作品是难以忘怀的。它使我想起里德的一句话：“所有的艺术范畴，不论是理想主义的或是写实主义的，超现实主义的或是构成主义的，都必须满足一个简单的考验，它们必须能够成为持久沉思的对象。否则便不能成为艺术。”依照里德的批评标准，大概有相当多的各式作品是无法“入”艺术之“围”的。但马堡中的作品却是无可置疑地符合里德的标准。

马堡中的艺术创作始于上世纪90年代初。从80年代末到90年代初这一时段，对马堡中来说具有特别重要的意义。在这一时段，不仅他个人经历遭受重大挫折，而且国际局势也发生了重大变化。这一双重经历使他很快成熟起来，并且体现到他的创作之中。到1995年办个展时，他已有几幅相当重要的作品问世。如：《中国，中国》、《事件》、《内伤》、《大台阶》、《志愿军总部》、《戈拉日代》等。与此同时，马堡中在形式语言上也具有了自己的风格特征。这种风格特征首先见于他那富有造型力度的素描作品之中。他的素描画得肯定、简练，像石雕般浑为一体。他常能从结构入手，以线带面，把形象刻画得入木三分。在造型处理上，画家曾从席勒那里获得有益的启示。当他把这种形式语言转换到画布上的时候，其凝重而冷硬的造型特征得到进一步强化。后来又受到德国文艺复兴早期的一位画家的祭坛画以及英国当代画家弗洛伊德的影响，心理表现在他的画中上升为主导性的因素。这一因素甚至使他的人体、肖像这一类用于习作训练的学院主题也获得了精神上的提升。他在20世纪90年代初画的一些人体，已不再是单纯的形体结构的研究和语言的探索，它们本身已经构成一件具有完整精神内涵的艺术作品。

纵观20世纪90年代以来的中国当代艺术，还很少有艺术家能像马堡中那样对于时局的重大变化做出如此迅速的反应。更没有一位艺术家像马堡中那样对于冷战后的人类命运表现出如此热切的关注。马堡中敏锐地感觉到一些重大事件在人们的心理上产生的影响，他于是通过虚构的情节和虚构的人物来展示这些惊恐未定的灵魂，展示这些突发的暴力事件给人们的心理带来的沉重伤害。他们或许还不清楚眼前到底发生了什么，或许是神经极度紧张到麻木的状态！这些画（指《事件》、《内伤》、《大台阶》等）既像是现实中发生的恶性事件，又像是一场噩梦；既有一种心灵被扭曲的荒诞感，又留下诸多令人心悸的悲剧性的悬念。

个展以后，马堡中继续沿着他独辟的蹊径前行，继续以焦虑的心情关注冷战后动荡多变的国际时局和人类的生存危机。这一时期，他又创作了《打击》系列、《AK47》系列、《冲突与交易》、《内幕》、《凌晨2：54》、《回

归线》以及《中英联合声明签字仪式》等作品。在《打击》系列中，画家让我们看到的是：战争的阴影始终笼罩着人类，或者说人类找不到自己生存的安全地带。突如其来的打击随时都有可能发生。作为战争符号的军用飞机就像悬置于人类头上的达摩克利斯剑，总也挥之不去。当飞弹从身后划过，大地也随着飞行员的视线倒转，人们更无法找到一个安全的去处。在《AK47》系列中，画家进一步对由人制造并用以杀人的武器发出诘问：“AK47”是一种具有代表性的常规武器，1947年由前苏联设计制造，它也是“世界上最著名、最廉价、产量最大、也最可靠的单兵武器”。它装备了所有社会主义国家的军队，所有争取独立的民族武装力量。进入后冷战时代，“它又成为民族分裂分子、原教旨主义分子、国际黑社会等从事战争与恐怖活动的主要武器”。作为构成画面的一种视觉符号，“AK47”的能指与所指不言而喻。而作为一种杀人的武器，它给人类的生存所带来的威胁，正是人类生存的一大困惑。这一组连作以极为单纯的方式加以处理（深蓝色的背景上只有人与武器），从而凸显出二者之间的不协调关系。迈克·杰克逊有一首祈祷和平的歌（HEAL THE WORLD），画面中出现这样的镜头：面对欢声笑语的妇女儿童，军人们扔掉了自己手中的枪。在马堡中的这组画里，有成年男性，更有妇女儿童，但他们仍和枪发生着联系。是谁将这一让人类不得安宁的“劳什子”硬塞给他们？在《内幕》、《冲突与交易》中，似乎可以给出一个结论，这两件作品很像是一个题解：所有在幕后策划、密谋的冲突、暴力与战乱，以及由此酿成的灾难，都是违反人性的。为获取某些集团利益或满足某种个人欲望而不顾多数人的安危，正是这个世界上随时随处都在发生的事情。

至此，我们不难发现，在马堡中的图式结构中一个常见的符号——女性形象或女人体。在不同的作品中，她们都各有所指或各有自己的象征意义。在《戈拉日代》中，处于战乱中的戈拉日代（波黑的一个重点战区）构成一个东方女性的背景。在此，东方女性象征着平静的东方，而“平静的东方”上空却高悬着巨大的黑色轰炸机。而在《大台阶》中的女人体，则显然是受害者的象征。在此后画的《打击》系列、《AK47》系列、《冲突与交易》、《内幕》等作品中，女性更成为画中主体。在战争中直接伤亡的虽然多是男性，但承受战争带来的痛苦的却多是女性。正因为她们活下来，作为妻子，作为母亲，作为弱者的她们更要备受煎熬。

画家在用浓重的暖红色调对她们的身躯和肌肉进行描绘时，明显渗透着一种被灼烧的痛感。此外，在这个由男权支配着一切的社会中，处于被支配地位的女性常常成为人为的灾难的牺牲品。而所谓“人为的灾难”，正是为男人所为。因此，以女性为主体的图式结构，就成为马堡中的一个最适宜的选择。

在近期画的两件作品中，马堡中采用新的图式结构进一步揭示了人类潜在的生存危机。《凌晨2：54》表现的是：巡航导弹划破静悄悄的夜空——夜袭开始了，诗一般宁静的夜空将被恐怖的爆炸声所取代；《回归线》则以一艘技术先进的驱逐舰作为画面主体，它像展厅里的一张巨大图片一样，对于这艘战舰的每一个先进部位都加以说明，以显示它的威力。画面上方并置十几个身份不明的头像，与战舰构成一种暧昧的主客关系。特别是这两件作品都有画外人物（即画在另一张画布上，再并置于画面上）的介入，更增加了一层新的含义。它或许是想表明画家本人的直接在场（如《凌晨2：54》）？还是想更明晰地表达人类对战争的厌恶和坚定不移的生存意志（如《回归线》）？抑或还有更深一层的意图？

马堡中不仅对各种兵器如数家珍，而且对国际战事的了解和高科技战

争的熟知程度会让你忘掉他的画家身份，他常被朋友们戏称为“军委主席”。因此，要进入他的画境并深入探知他作品的内涵，不具备一些必要的军事知识，将会成为我们解读他的作品的一个障碍。但我们又很难从题材的角度来界定他的画。因为传统的军事题材只是对某一具体战事的叙述，而他的画却无意于描绘某个具体事件，也不是对军事或政治的简单反映。他的画是他以严肃、冷峻的目光对人类行为的审视，以深切的人文关怀和批判意识对诉诸军事的政治现实的反思。他以极具个性的形式语言，将绘画导向深层的心理开拓，以表达对人类生存危机的焦虑与不安。

从年龄上看，马堡中应属于20世纪90年代崛起的“新生代”，但他走的却是一条完全不同于前者的路。他的经历，他的个性以及他对生活所采取的态度，使他成为一个特立独行的人。他属于那种做事很认真，处世很正经的人，他不可能“玩世”，也无心“调侃”。他的忧患意识和悲剧意识使他对人类命运的思考深邃而凝重，他只能写“正剧”。但这“正剧”又非“正统”，内中充满着冷僻、怪异、神秘的气息和敌视，对抗的不和谐因素，充分显示出一个具有独立品格的精神探索者的批判性立场。从这个意义上讲，他的画既具有政论的色彩，又具有宣言的性质。他的人文关怀使他成为一个和平主义者，使他从儿时开始至今对兵器历久不衰的兴趣，最后演变为对兵器的诅咒。当今世界，需要的是经济的较量，文化的较量，而不是枪炮。

马堡中也画过“正剧”式的历史画。那是在香港回归时由中国艺术大展筹委会向他发出的邀请定件：《中英联合声明签字仪式》。但这件在庆祝香港回归的大展中最应该展出的历史画，却由于无法回避、更无法篡改的一个历史细节而没能展出。作品忠实记录了这一庄严的历史时刻，每个人物都画得非常到位，充分显示了画家的写实功底。在这之前，画家还画过一幅可以勉强归类为历史画的《志愿军总部》。说它是历史画，是因为作品再现的是一个历史事实（志愿军总部）和诸多真实的历史人物。说它勉强，是因为它不是按照传统的歌颂模式完成的。或者说他采用的是一种非正剧的方式，是按照“我”心中理解的历史人物和历史氛围来描绘，是“我注六经”而非“六经注我”。虽然画的是历史，但却是有感而发。正是在这个意义上，一位史学家说，所有的历史都是当代史。

应该说，《中国，中国》也属于“历史画”。因为人物的新旧交替，同样构成了一个重大事件，标志了时代的转折。

就中国当代艺术的现状看，马堡中不属于潮流中人。但他用传统的架上绘画证明，他的艺术仍属于当代。他对中国当代艺术的现状有自己的见解：“政治与意识形态的淡化，使中国在世界艺术的框架中的意义回落。反之，目前，激进的新民族主义情结和国家意识，在艺术中又没有产生明确的反映。对于现实中普遍存在的政治要素，我们许多人都不能领悟其要诀——我们失掉了对社会现实存在意义的敏锐。”但他对于国际间的文化较量仍旧雄心勃勃：“现在需要新的‘发动机’，急需新锐的力量，连续不断地向纵深突击。突击，直至世界的意志为我们的意志相左！”

仅此一点，我们就可判断：马堡中不仅属于当代，而且属于中国。

2000.7.17 于北京上苑三居

韩先建《志愿军总部》（局部）

Han Xianjian Volunteer army headquarters (part)



## China, China On Ma Baozhong's Paintings

Jia Fangzhou

Even now, I can still remember most details of the exhibition titled "Ma Baozhong's Oil Works", which was held at the gallery of the Central Academy of Fine Arts in 1995. I even remember where they placed the major paintings at the show. Such genuinely moving, thought-provoking paintings are just hard to get out of your mind. They remind me of an observation by Reed, who said that all categories of art, either idealistic or realistic, surrealist or structuralist, must stand a simple test, that is, whether they can be an object of prolonged, sustained contemplation; otherwise, they cannot be seen as art. According to such a yardstick, I'm afraid that only a small fraction of artworks deserve to be called art; but without doubt Ma Baozhong's paintings are among the small fraction.

It was in the early 1990s that Ma Baozhong created his first important paintings. The late 1980s and early 1990s were of special significance to Ma Baozhong: as the artist himself was wrestling with the first grave setbacks in his life, drastic changes were taking place in international politics. All this experience has matured him greatly, which was reflected in his artistic creation. By the time he held the 1995 solo exhibition, he had already created a number of considerably important paintings, such as "China, China", "The Incident", "Inner Wound", "Grand Steps", "Headquarters of Volunteers", and "Gorazda", among others. At the same time, he also acquired a formal vocabulary of his own, which was best exemplified by the powerful figuration of his drawings. Ma Baozhong's drawings are forever confident and laconic, conveying the impression of a marble statue; he has got a unique feel of structure and can conjure up vivid imagery with only a few concise lines. In figuration, he has benefited hugely from his study of Egon Schiele, realizing the formal vocabulary on his canvases, he has further strengthened its dignified coldness. Later on, as he came into contact with the altarpieces of an early Renaissance German painter and the works of contemporary British artist Lucian Freud, psychological expression came to dominate his works, which helped achieve a spiritual transcendence even in his exercise drawings like nudes and portraits. Those nudes he painted in the early 1990s have surpassed the study of human figures and exploration of artistic vocabulary; their intact spirituality is enough to qualify them as artworks.

Since the 1990s, few contemporary artists of China have been so responsive to the world's significant changes as Ma Baozhong, who has always been distinguished by a near-obsessive concern for the fate of humanity in the wake of the Cold War. Sensing the psychological impact that those major events have had on the general public, he resorted to



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