



马艺星

Ma Yixin

解构彩墨

Deconstruction
Ink painting

图书在版编目（CIP）数据

马艺星解构彩墨 / 马艺星绘. — 广州：岭南美术出版社，
2008. 5
ISBN 978-7-5362-3918-0

I. 马… II. 马… III. 彩墨画—作品集—中国—当代
IV. J222.7

中国版本图书馆CIP数据核字(2008)第065482号

责任编辑：刘向上
责任技编：许伟群
封面设计：唐玉琳

马艺星解构彩墨

出版、总发行：岭南美术出版社
（广州市文德北路170号3楼 邮编：510045）
经 销：全国新华书店
印 刷：广州市岭美彩印有限公司
版 次：2008年5月第1版
2008年5月第1次印刷
开 本：889mm×1194mm 1/12
印 张：6
印 数：1-1200册
ISBN 978-7-5362-3918-0
定 价：80.00元

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前言

画家马艺星原籍上海，1958年出生于山东临沂，并在此完成小学与中学教育，1977年考入中国美术学院油画系。1981年毕业后被分配到山东临沂一所大学做教师。1986年杭州引进人才，进入杭州工艺美术学院做教师。1988年被调入杭州市“文联”，不久辞去公职，成为职业艺术家。

马艺星是在中国改革开放后成长起来的艺术家。他童年踏入艺术旅途，当过知青，进过工厂，在中国美术学院油画系接受过严格的绘画训练，随着中国改革开放的深入，文化领域的思想解放，西方当代的艺术思潮：法国的浪漫、英国的荒诞、德国的构成与美国的波普涌入古老而封闭多年的中国，马艺星不再满足于学院一味的死板教学和前苏联科班绘画单调乏味的教诲，1979年他开始了对解构主义绘画的研究并在当时的学院及美术界引起了很大的反响和争论。有的认为其作品是“不健康的”、“资产阶级的”，以致他的毕业创作被封杀，并被学院给予记大过处分，失去了留校任教的机会，发配到山东临沂做教师。而另一位同学林琳^[1]因毕业创作是一个“大脚印”而被开除学籍，成为中国美术学院有史以来第一个被开除的学生。而另一种意见是时任广州美术学院院长的郭绍纲为代表的，认为马艺星和林琳是“中国美院两大才子”，同学徐芒耀（现任上海大学美术学院院长）等集体出资给马艺星做毕业创作费。当年中国当代绘画的艰苦跋涉从马艺星另外一个遭遇还可窥一、二，上世纪80年代初在山东临沂任教的马艺星许多优秀的当代主义作品居然被当时的执法部门作为“黄色”图画查抄和没收。

改革开放的步伐很快，中国社会的思想大解放，给马艺星的成长与创作带来了黄金般的时光，当时批判与惩治他的教师及学院领导写信给马艺星道歉，马艺星也从未让曾经的打击与难堪慑服，而是在艺术的旅途上像苦行僧般探索和前进，在当代艺术的领域里越走越远，成为中国当代绘画的领跑者。年届50岁的马艺星以600余幅的绘画作品向世人宣示中国解构主义绘画日臻成熟的轨迹。其作品“新生代英雄——Da”、“繁忙于世”、“发誓将牢狱化为光荣的天堂”、“咀嚼自我崇拜的宣言”、“你带着缺陷启示我的可能”、“日夜帷幄运筹后的搬迁”、“存在于你我之间”等都是以娴熟的伦勃朗技法与中国“天人合一”儒家思想相溶合的结晶。作为一个融合中西文化传统的艺术家，马艺星被誉为融汇中西绘画艺术精华的大师，在20世纪两种文化都对对方的文化根基心存一种幻想性的理解和想象，并认为对方的文化基质可以改造或利用为自己文化的现代性精神塑造，在视觉艺术领域，马艺星有幸被视作一种例证，他的作品满足了两种文化的现代性思想。

本集汇编了马艺星近年来的61张彩墨画作品，马艺星不拘泥于中国水墨画的笔墨与线条，将西方的解构主义绘画理念首先引入了中国水墨绘画，以沉稳和谐的色彩，奇异怪诞的构图汇合成美而强有力的视觉冲击波，为现代水墨绘画注入了新血，对传统中国水墨画程式化的结构进行了彻底的颠覆，从而对中国水墨画的发展启发性地提出了问题。“奇文共欣赏，疑义相与析”，希望马艺星的《解构彩墨》成为当今视觉艺术领域的又一道风景。

樊振辉

2007年元月22日，于羊城

注释：
(1) 林琳 男，1956年生于上海，曾就读于中国美术学院油画系78级，因毕业创作是一个“大脚印”，与当时的教育思想背道而驰被开除，离校后去了美国，1991年8月，林琳在纽约街头作画时被黑人枪杀。

Preface

The painter Ma Yixing's ancestral home is Shanghai. In 1958, he was born in Linyi, Shandong, where he later received elementary and middle school education. In 1977, he was enrolled into the Department of oil painting of the China Academy of Art. After graduation in 1981, he was assigned to work as a teacher in a university in Linyi. And in 1986, when Hangzhou was introducing talents into the city, Ma was recruited to the faculty of Hangzhou Craftwork Art School. Two years later, he was transferred to Hangzhou Federation of Literary and Art Circle. But soon Ma quit the public office so that he could focus on pursuing his art career.

Ma Yixing was an artist maturing after the reform and opening up of China, although he began his journey into art young as a child. His later experience as one of the Educated Youth and a factory worker broadened his horizon; and the strict drawing trainings he received at the academy improved his skill. However, with deepening reform and further opening up and ideological emancipation of the cultural field, China, an ancient country long-been secluded, suddenly found herself embraced by the contemporary western artistic trends such as Romanticism of France, Absurdity of Britain, Constructivism of Germany and Pop Art of America. Ma was amazed by such discovery, too. He no longer contended himself with the rigid education of the academy or the monotonous regular painting trainings of the former U.S.S.R.. Starting from 1979, he began to study deconstructionist paintings, which, at that time, attracted enormous attention and aroused immense controversy in academic and art circles. Some people contended that his works were corrupted and bourgeois, which eventually led to a ban on his graduation assignment, and a demerit in his school record. Such punishment not only cost him the opportunity to work in the academy, but also, he would have to go back to Linyi and teach in a school there. At approximately the same time, another student, Lin Lin⁽¹⁾, was expelled (the first student ever in the academy) because of his graduation assignment - a huge foot print. But fortunately, there were still a group of people like Guo Shaogang, president of the Guangzhou Academy of Fine Arts back then, strongly believed that Ma and Lin were extremely talented; and people like Xu Mangyao (the present president of the Fine Art College of Shanghai University) helped collect money to fund the graduation assignment of Ma. The odyssey of contemporary Chinese painting at that time could also be seen through the case that many of the great contemporary art works of Ma Yixing were confiscated as pornography by the law enforcement at that time.

Full ideological emancipation in China brought about by the rapid reform and opening up fertilized the growth of Ma. Teachers and school principals who used to criticize and punish him now write to him to apologize. Ma was never conquered by those criticisms and difficulties in the past. He struggled on in the journey into art, and eventually pioneered the contemporary Chinese paintings. At the age of 50, Ma shows the maturing course of the Chinese deconstructionist paintings to the world by some 600 paintings of his. His works such as Hero of the New Generation: DA, Bustling in the World, Swear to Transform the Prison into a Glorious Heaven, Chewing the Manifesto of Self-worship, You Reveal My Possibility with Your Defects, Relocation after Days of Design, Existing between You and Me are all perfect integrations of proficient employment of the Rembrandt skill and the Confucius thinking of "tianrenheyi" - the unity of heaven and humanity. As an artist who integrates Chinese and western cultural tradition, Ma was thought highly as a master who fuses the essence of Chinese and western painting arts. In the 20th century, Chinese and western cultures had both toward each other a kind of illusory understanding and imagination, fantasizing adapting and using each other's cultural foundations to mould their own modern spirits. And with great honor, Ma's works stand in the field of visual arts, as perfect examples that satisfy the modern trends of the two cultures.

This collection contains 61 pieces of water color painting from Ma's recent work. Besides the strokes and lines from sumi-e (Chinese brush painting), Ma introduces the western deconstructionist painting ideas into sumi-e in his work. His harmonious and dark colors together with the fantastic and absurd compositions work powerful visual impacts to the audience. Such design is new energy to modern sumi-e. It upsets the formatted composition of the traditional Chinese painting and inspires further development of contemporary Chinese sumi-e. An ancient Chinese saying goes that a remarkable work should be shared and its subtleties discussed. I hope Ma Yixing's Deconstruct Water Color Paintings becomes another attraction of contemporary visual arts.

Fan Zhenhui
Guangzhou
27 January 2007
Translated by Iris P.

(1) Lin Lin, male, born in Shanghai, 1956, a painting major of the 1978 year of graduation. He was expelled because his graduation work was a big foot print, which contravened to the education principle at that time. He left for U.S.A after graduation, but in August, 1991, he was beaten to death by gang member when painting in the street of New York.

都市上空的梦游者

——马艺星的艺术世界

在中国人的诸多古老信仰中，有这样一种说法，认为一个人的名字往往能够暗示出他的命运，因此，每当有新生儿降临到世上，为他取名便成为颇为重要的家庭事务。不管这种说法是否可信，但是马艺星确实人如其名。他的命运恰如他的名称，历经多年的不懈追求之后，终于在艺术星空中闪闪发光。而他的绘画世界也有着和他的名称相衬的气质，那是一种对于内在世界的遨游与探索，马艺星的绘画作品往往是非写实的、倾向于表达个人的思绪和情感，就如同他早年的油画作品往往取有充满哲理诗意的名称（如《发誓将牢狱化为光荣的天堂》）。在纯粹自我的画面中，是创作的激情迸发出耀眼如星辰的光芒。

当他近期的水墨画作品展现在我们面前，我们不由得惊讶于马艺星旺盛的创造力。毕业于中国美术学院油画系的马艺星，早在求学时期就展现了出色的艺术天赋，其画作展现出对象征主义和立体主义的糅合，后来尽管屡遭挫折和磨难，但是他仍然不改初衷，一直致力于探索绘画语言的多样化表达。而现在，从油画到水墨，从油彩到宣纸，马艺星又踏出了一大步。实际上，如何走出一条“中西结合”的艺术道路在多年以来一直都是20世纪中国美术的重大课题。从徐悲鸿以古典油画布局国画到吴冠中以传统笔墨入油画，许多位艺术大师都为实现中西结合献出了有益的解决方案。而从马艺星这批最新的彩墨画中，我们无疑看到了他沿着融汇中西的道路，正在做进一步的探索。马艺星将他多年以来的解构主义油画技法转化到彩墨画中来，使得历经千年的纸墨笔砚焕发出新的光彩，从而恰如其分地表现富有新意的题材。马艺星彩墨画的一个特点是刻意忽略传统水墨画中皴擦手法的过渡，从而使干笔和晕染强烈地结合在同一个画面中。精劲的墨线勾勒出解构过后的造型元素，带来具有震撼力的荒诞感，而湿润的色彩在白纸上随意地蔓延，冲淡了白描带来的张力，使之蒙上了轻柔的梦幻感。我们在这奇异的画面前仿佛听到了禅宗的棒喝与情人的细语互相交错，这正是其独特的艺术语言所欲诉说的。

马艺星画面的背景经常是一些抽象的交错线条，代表着高楼的玻璃窗折射出的五彩斑斓的光线，象征着繁华城市的上空。而画面的主角则是几笔墨线勾勒出的自由飞翔的奇异生物。这些生物是《山海经》中的神兽，还是奥德赛归途中的诱惑？是一只只长着女性身体的小鸟，还是一个长出小鸟脑袋的女人？这恰似“庄周梦蝶”^①的意境，马艺星的作品具有多义性^②，它引导人们去自由联想，提供给观众多种理解的余地。因此，当我们观赏马艺星的画作时，总会引发浮想联翩的想象，就好像进入一个多姿多彩的梦幻世界一样。那些漂浮在都市上空的美人鸟，勾勒出一个悠游自在、静谧和谐的空间，那里没有绷紧神经的生活节奏，也没有单调重复的日常细节。它是挣脱了物欲横流、超越了都市生活的一个空间。从那里画家得以悠闲自在地俯视众生相，并在画面上写下他的观感和评断，而观众则得以在艺术家的引领下遨游其中，做松弛心灵的梦游。马艺星不仅画出了他个人的“白日梦”，而且通过一种对都市生活的深入观察和对现代人精神状态的精辟把握，巧妙地反映了每个现代人内心深处挣脱束缚、挣脱庸常的渴望。马艺星从不描绘现实，他只画现实之上的梦想，而他所创造的虚幻空间则是人类永恒向往的桃花源。

除了都市上空的美人鸟，马艺星的另一个绘画主题是僧侣。白色的宣纸上有蓝色的浮云，前景是身着红色袈裟的僧人们，色彩鲜艳却不俗丽，颇有一种出世的清新感。他笔下的小沙弥们或在缭绕的烟火中寻求着佛理的真谛；或是手持念珠，低头默念经卷；有时候他们头戴莲冠，底下的面容一半闭眼沉浸在玄思之中，另一半睁眼冷观俗世百态。宗教画作为一个源远流长的绘画类型，历代名家辈出，譬如被尊为画圣的吴道子、近代大师张大千都以精妙的道释画为人所称道。然而马艺星的彩墨却为传统的宗教题材绘画开辟了新境地。宗教绘画往往要求感化力，最大限度地向信徒传达虔诚是它的目的。然而马艺星却不以此为目标，他不愿做佛法的宣扬者，使得自己的艺术背负上教化的功能。艺术单纯的只是艺术，而马艺星的佛画也只是单纯地向人们展示一种意蕴悠远的自然之道，带有浓厚的禅味。画中僧侣们怡然自得的生活状态正像画中的云彩一样，那种闲散、恬淡的情调，正是来自于不求苦修而强调顿悟的东方哲学——禅宗。在传统国画中，画面的空白处往往有大段题跋，以字和画的结合调节画面的空间感、丰富形式美感。而马艺星的画以通俗直白的随感取代了题跋，这是画家对改良传统绘画的一大创造。随着轮廓线流动的那些文字，自然地嵌在纸上，既是对画作的自我解说，又恰似禅宗打机锋^③的方式，给观众留下无限沉思的韵味。

如果说僧侣系列向我们展示了马艺星思考彩墨的新路线，他同时也延续和深化着以往油画中“骏马与少女”的主题。英姿蓬勃的骏马，婀娜多姿的少女，这是马艺星的油画中令人难忘的意象（如《不知秋生》），往往令人想起夏加尔的画面，它们同样具有梦幻色彩。而在彩墨作品中，我们惊喜地看到这一意象变得更为简洁洗练。有力的线条勾勒出马的矫健，而女性柔和的身体曲线则隐现在淡彩渲染中。艺术家有意以骏马和少女这两个元素结合在一起，一刚一柔，一阴一阳，这正体现了古老的东方哲学《周易》的核心思想——阴与阳这两个最基本的元素互相运动转化，从而繁衍出万物。如果说夏加尔的画作仅仅表达了对于浪漫爱情的憧憬和幸福生活的满足感，那么马艺星画作的含义则要更丰富、更具有哲理思考，那是对于宇宙基本规律的展示，对强大的生命力的礼赞，也是对东方意境与西方气质的巧妙融合。

无论是都市上空自在飞翔的美人鸟，烟火缭绕中沉思自省的僧侣们，还是充满力与美的“骏马与少女”，马艺星彩墨作品的高明之处是他总能以传统的材料和谐地表达现代题材，在现代题材之中又不忘挖掘其与传统意境的联系，在如梦似幻的抒情中加进对东方哲理的思考。而他在艺术手法上的最大突破，则在于他将“解构”引入彩墨画中，从而创造了一种奇异的破碎感。这种解构运用在两个方面，一是对于意象的解构，二是对于时空的解构。马艺星的画作中往往不出现完整的形体，而是将物体解构为一个个破碎的元素，散落在画面之上。通过这种对物体的肢解、拆分，我们超越了表面，体验到现代人最深层的生存状况，没有什么是一坚固的，也没有什么是一永恒的。解构，将世界还原为物质的无限组合，马艺星借此揭示了我们的都市生活根本上是一种物质化生存。而只有当我们意识到这一点，才得将物质的诱惑打破，从而得以在这些漂浮的物质碎片中，找到另一个世界——宁静而自由的内心生活，那正是马艺星画中的都市天空的寓意所在。而借助对物体的解构，马艺星又完成了对时空的解构。在马艺星的绘画中，时空也是支离破碎的。我们很难看到时间流逝的痕迹，它既不表现过去，也没有对于未来的憧憬，同时它所展示的也不是我们的日常生活空间，它更像是几个空间交错、无数时刻堆积的界面。借助于解构形体，马艺星解构了现实生活的空间，从而开启了一个空灵的、梦幻的异次元世界。

解构，往往是重构的起点。如果说马艺星的解构彩墨刻意破坏和摧毁了日常生活的时空和秩序，事实上，它只是为了重建一个温暖的心灵家园，让人忘却忙碌，寻求到宁静和平和。这个挣脱了物质束缚、让思绪可以自由飞翔的地方，凌驾于现实的都市之上，它就是马艺星的绘画世界。就让我们沉浸在画面中，和艺术家一样，做个都市上空的梦游者吧。

中央美术学院
曳白
2008年3月

（1）“庄周梦蝶”的典故讲述庄子夜里梦见自己化为蝴蝶，醒来后不知到底是自己变成了蝴蝶，还是蝴蝶变成了自己。参见《庄子·齐物论》。

（2）根据接受理论，艺术作品的最终完成环节是观众的接受和理解，而优秀的艺术作品会是一种向观众的理解力敞开的开放结构，马艺星的艺术确实做到了这一点。

（3）打机锋，禅宗弟子通过简短的日常对话相互切磋，互相探讨佛理真谛的一种方式。

Dreamer above the Metropolis

—— the Art World of Ma Yixing

Among the numerous ancient Chinese beliefs, one goes that “name equals the person”. Thus it becomes every family’s duty to give the new-born a good name. Whether a fallacy or not, such theory applies to Ma Yixing. Ma, like his name implies, is now a shining star in the art world (in Chinese, Ma Yixing means “a star in the art world from the Ma’s”) after years of indefatigable pursuit. While stars revolve, Ma’s art works are also like stars traveling in the sky – they travel in the internal world of people. Ma paints down his personal thoughts and emotions in an unrealistic and irrational way, but somehow poetic just like the title he gave to his early works, such as Swear to transform the Cell into a Glorious Heaven. It’s the passion to create that attaches brilliance to his self-depicted paintings.

We can’t help to amaze at Ma’s creativity when we actually see his recent water-colored paintings. Early as a student in China Academy of Art, Ma had displayed tremendous art talent. We can find traces from his early art works that integrated symbolism and cubism. Despite continuous frustrations and adversity in the years to come, Ma never averts his passion from art or his pursuit of variegating the expression of painting. And now, from oil to water-color, from cloth to Xuan paper, Ma has moved one step forward: to challenge an important issue in art history – the integration of eastern and western artistic style. From Xu Beihong’s experiment to organize a Chinese painting according to classic oil painting composition, to Wu Guanzhong’s trial to paint oil painting with traditional Chinese painting skills, and still some other masters, all of them devote themselves for a perfect solution for the issue. Now as one of them, Ma also provides his understanding on this issue by putting forward a series of Chinese water-colored paintings employing deconstructionist painting skills. The old-fashioned paintings suddenly take on a new look to serve for better presentation of new theses. Another feature of Ma’s water-colored paintings is that he intentionally misses the necessary transition from lines to smudges, which form an impactful combination with naked deconstructed designs sketched out by strong lines, absurd yet powerful, lying in the midst of dreamy smudges, who serve to weaken the tensions. To standing in front of the paintings, everything in them becomes vivid, not only the images, but also the sound: “ho” from Dhyana (1) overlaps with the whispers of lovers. Such seeming absurdity is what Ma work is trying to express.

Some interlaced lines form the backgrounds of most of Ma’s paintings – a symbol of those colorful beams reflected by the skyscrapers’ windows; a symbol of the sky above metropolis. In this kind of paintings, the main and only characters are some kind of flying creatures outlined by simple strokes. Are they the mythical creatures in Shan Hai Jing (2), or another challenge on Odyssey’s way home? Are they birds with women’s bodies, or women with birds’ wings? Isn’t that just like Chuang Tzu’s butterfly philosophy (3)?

The multi-meaning of the paintings demonstrated above correctly reflects another feature of Ma’s paintings. The paintings contain so many messages, that people have to peel it layer by layer; to think, to imagine, to develop different interpretations. Therefore, when we watch Ma’s paintings, it feels like the wild imagination has brought us into another colorful world. Also, to observe Ma’s lady birds drifting above the city air, so slowly, so peacefully, at ease and relaxed, we somehow enter THEIR world, a world beyond greed and lust and other evils. Absorbed in such a world, Ma is able to get a bird’s eye view of the secular world, and jots down his views and opinions, while the viewers can enjoy a spa for the mind - to leave things behind for a while. The daydreams on the paintings of Ma are not his own; they are shared by every urban dwellers. Or one should rather say, Ma has grasped the essence of modern people’s state of mind. He is able to understand their urge to break free and make a difference of their life; only he expresses them on the paper. Ma’s works are never realistic. He paints only dreams beyond reality; he paints only the Neverland that people desire to live.

Besides lady bird, Ma also paints monks. Monks in red under blue clouds on white paper. Such a combination of bright colors is actually not without inspiration. Young monks surrounded by smoke of joss candles, searching for the truth of Buddhism: some of them with rosaries in hands, others with scrolls. Sometimes a monk wears lotus-shape crowns on his head. Under the crown, an eye is closed, in meditation; while the other is wide opened staring at the universe.

As an ancient genre, religious painting (mostly Buddhist and Taoist in China) has given birth to lots of masters in this field, including “painting sage” Wu Daozi and modern master Zhang Daqian. But different from traditional religious painting, Ma does not focus on the religious aspect, since art is for art’s sake. He paints about monks; meanwhile, he is no advocator of religion. Those monks in the paintings, just like the floating clouds, are both symbols of a carefree lifestyle, which is stressed by the eastern philosophy Zen that aims at Buddhist insight rather than abstinences.

Besides this characteristic, Ma also has some concrete creative elements in his paintings. Usually, in traditional Chinese painting, large blanks are filled with preface and postscript, to balance the composition of a painting and diversify the aesthetic form of the pictures. But in Ma’s paintings, this form is replaced by notes in simple and straightforward everyday language. Chinese characters flowing naturally with the outlines of figures represent the keen words uttered by monks and serve as self-description of the paintings.

If Monks are Ma’s trial of modern water-colored paintings, then the Beauty and Horses series is a no doubt a continuance and development of his oil paintings on this issue. Magnificent horses and gorgeous lass are very impressive images in Ma’s paintings, which might remind us of the same imaginative style from Chagall’s paintings. However, compared to Chagall’s design, images in Ma’s water-colored paintings are further simplified with basically outlines only. It should also be mentioned that the masculinity of the horses is magnified by the strong strokes, while the curved shape of women’s body is hidden in the smudges.

But underneath the surface of forms, we should still see the philosophical meaning lying under. Lass and horses represent respectively yin and yang in ancient Chinese philosophy, the interplay forces of the universe that actuate and maintain the development of everything. Chagall's works might be understood as his wishes to romance and gratification towards life, so in this sense, Ma's works are obviously more philosophically profound.

Be it the lady bird flying high up in city sky, the monks meditating in candle smoke, or the Beauty and Horses that vibrant with energy, the strength of Ma's works lies in his smart adoption of traditional tools to express modern feelings, and eastern thoughts, romantic settings. However, his biggest contribution is to introduce deconstruction into water-colored paintings that creates a peculiar broken atmosphere. The application of deconstruction reflects in two aspects: to deconstruct image and to deconstruct time and space. There's no such thing as a complete object in Ma's works. There are only broken elements, scattered here and there all over the picture. Such mutilation of objects is exactly how modern people truly feel deep inside, that nothing is adamant; nothing is permanent. Therefore, to deconstruct the world into the combination of infinite objects, Ma tells us that the very basic of city lifestyle is a materialized existence; and only to realize the fact can we get rid of greed and lust, can we find in the wreckage of worldly possession another peaceful world where we may rest upon – Neverland as depicted in Ma's city sky. And when Ma deconstructs objects, he deconstructs time and space: we can hardly find a trace to indicate the time. Is that a description of the past, or expectation of future? One thing is sure though: it's definitely not our everyday life; it's like a jigsaw puzzle that puts pieces from different time and space together. By deconstructing real objects in real life, Ma opens a door for us, into an imaginative world.

Deconstruction is the only way to reconstruct. Ma's Deconstruct Water-colored Paintings is actually not an evil destruction of daily life as it seems; it's an effort to reconstruct a spiritual home that helps us to forget all about the bustling of the world, to attain spiritual comfort and peace. The world without lust, the world where we fly, the world above the city sky can only be found in Ma's paintings. May we all inhabit in the paintings just like the artist! May we all become dreamers high above the city sky!

Ye Bai

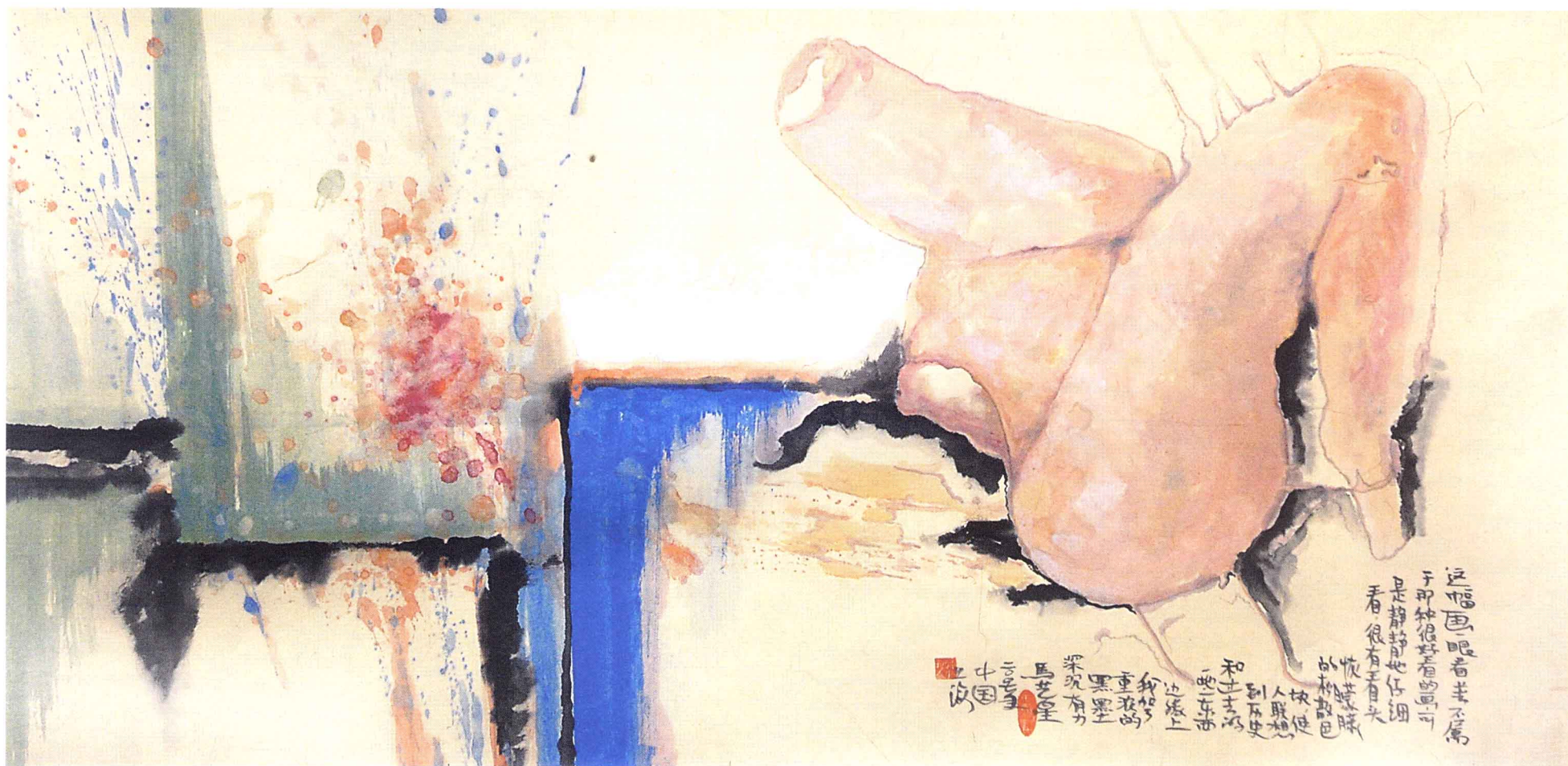
March 2008

Translated by Iris

(1) “Ho” or “katsu” in Chinese is a type of shout that is used in Zen Buddhism that is supposed to scare the wits out of a person.
(2) Shan Hai Jing, or The Classic of Mountains and Seas, is the earliest known mythology classical literature of China.
(3) This famous story is found in the end of 2nd chapter of Chuang Tzu, in which Chuang dreams of himself being a butterfly, and prompts him to wonder whether Chuang Tzu may just be a butterfly's dream, or butterfly Chuang's dream.

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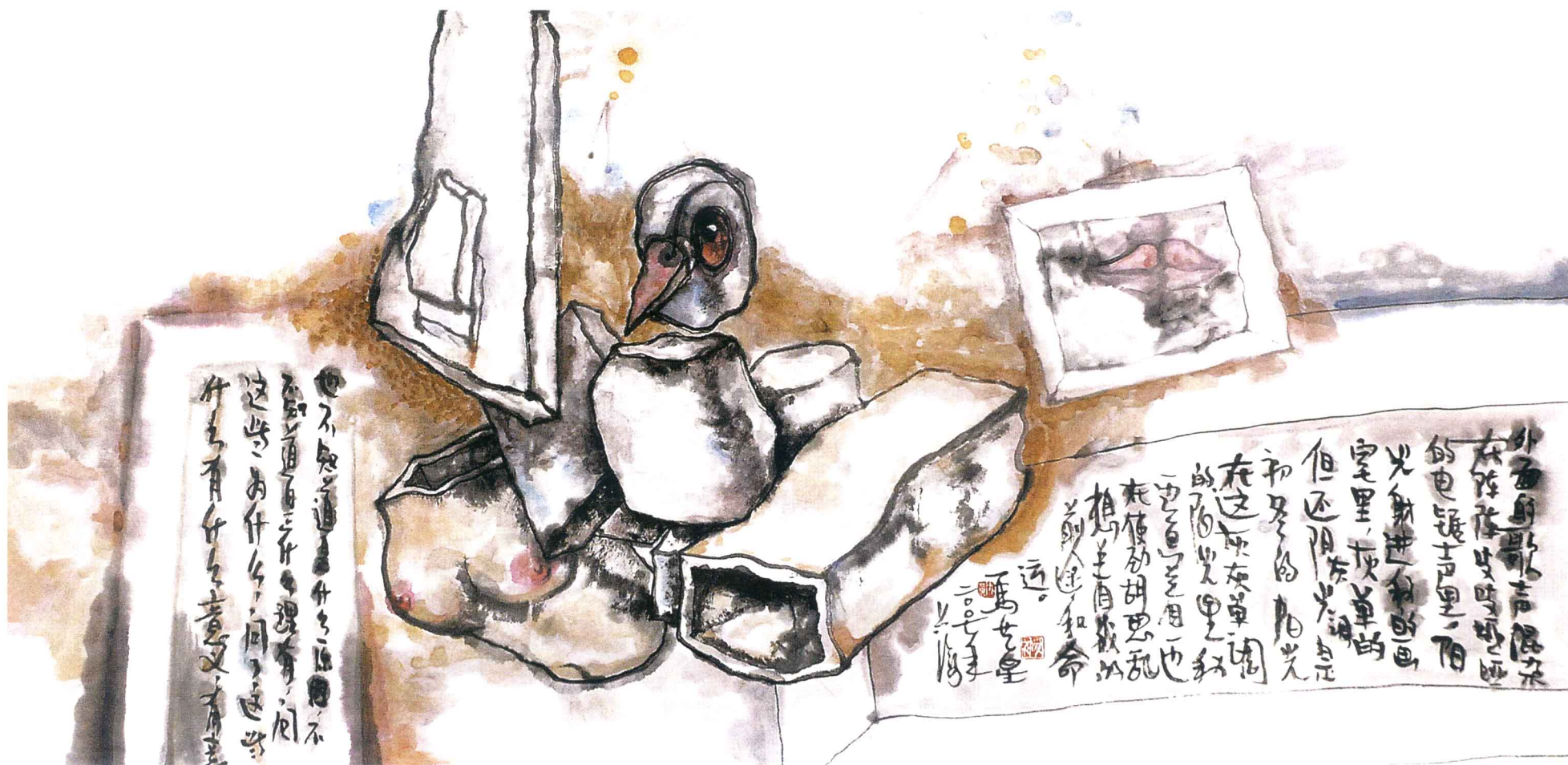
8	万花筒	kaleidoscope
9	功夫	Kung Fu
10	初冬的阳光	sunshine of early winter
11	大可以	excellent
12	待	waiting
13	当代	the contemporary era
14	荡漾	popple
15	灯红酒绿	scene of debauchery
16	顶礼	worship
17	冬去春来	Winter. Into. Spring
18	佛法无涯	the boundless buddha doctrine
19	凯旋者	triumph
20	感悟	feel
21	城府	shrewd and deep
22	光彩	gloss
23	境界	Nothing is more important
24	开心的事	happy things
25	可乐	Coke
26	流连忘返	on the scoop
27	梅开三度	club bursts three times
28	目光	vision
29	难办	hard to deal
30	你来我往	come and go
31	鸟鸣山更幽	It seems to be more lonesome in the mountain when birds are singing
32	飘	Gone With The Wind
33	憩	rest
34	情未了	love forever
35	人生茫茫	endless life
36	神气	manne
37	都很忙	we are busy
38	生命	being
39	盛世	prosperous time
40	世纪英雄	hero of century
41	不简单	not simply
42	大顺	all right
43	瞬息万变	illusive
44	我要飞翔	I can fly
45	悟	realizing
46	西斯廷穹顶?	Sistine dome?
47	现代	modern times
48	翔	fly
49	向日葵	sunflower
50	协奏	concerto
51	信人信事	faith
52	朋友	companion
53	有点晕	some dizzy
54	思阅见真	truth
55	集成	integration
56	状态	state
57	自在	leisure
58	遨游	soaring
59	冷暖人间	the happiness and sorrow of the human world
60	美好计划	nice plan
61	美人归	wtih a queen of hearts
62	色彩家园	color's homestead
63	舞者	dancer
64	天驹	Heaven Steed
65	神骑	supernatural ride
66	新世纪的微笑	the new century's smile
67	天象	astronomical phenomena
68	快乐生活	happy life



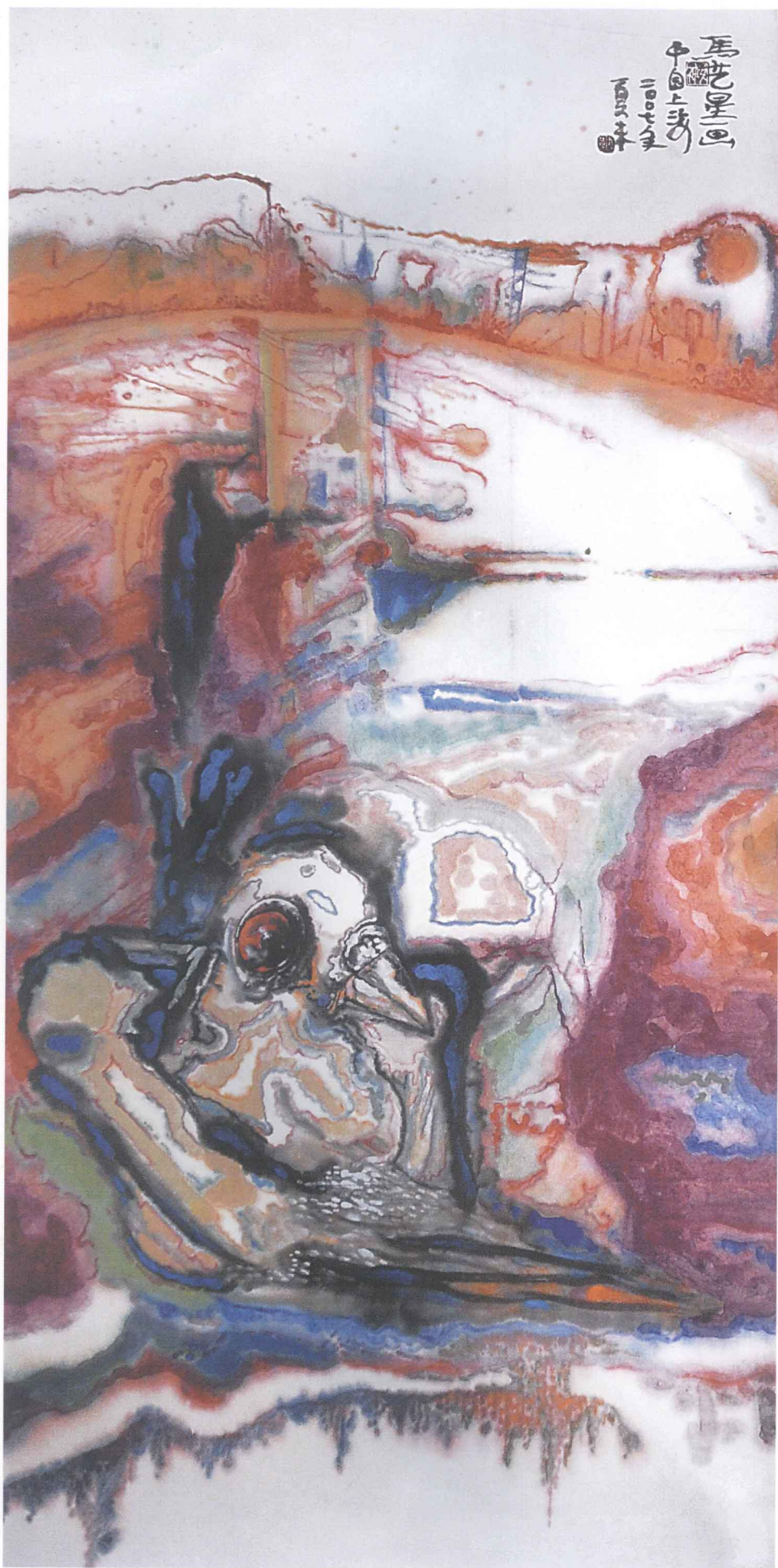
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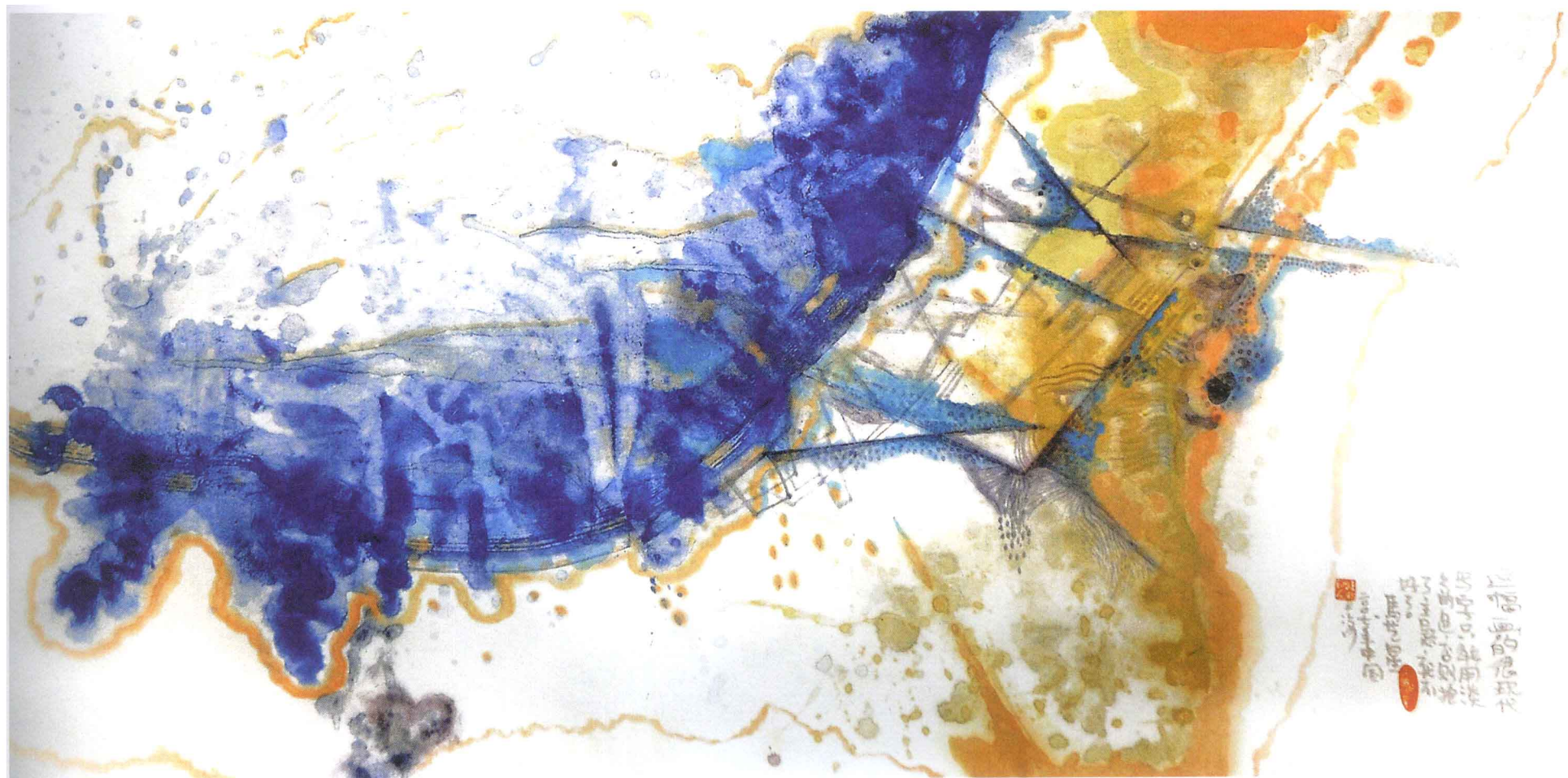
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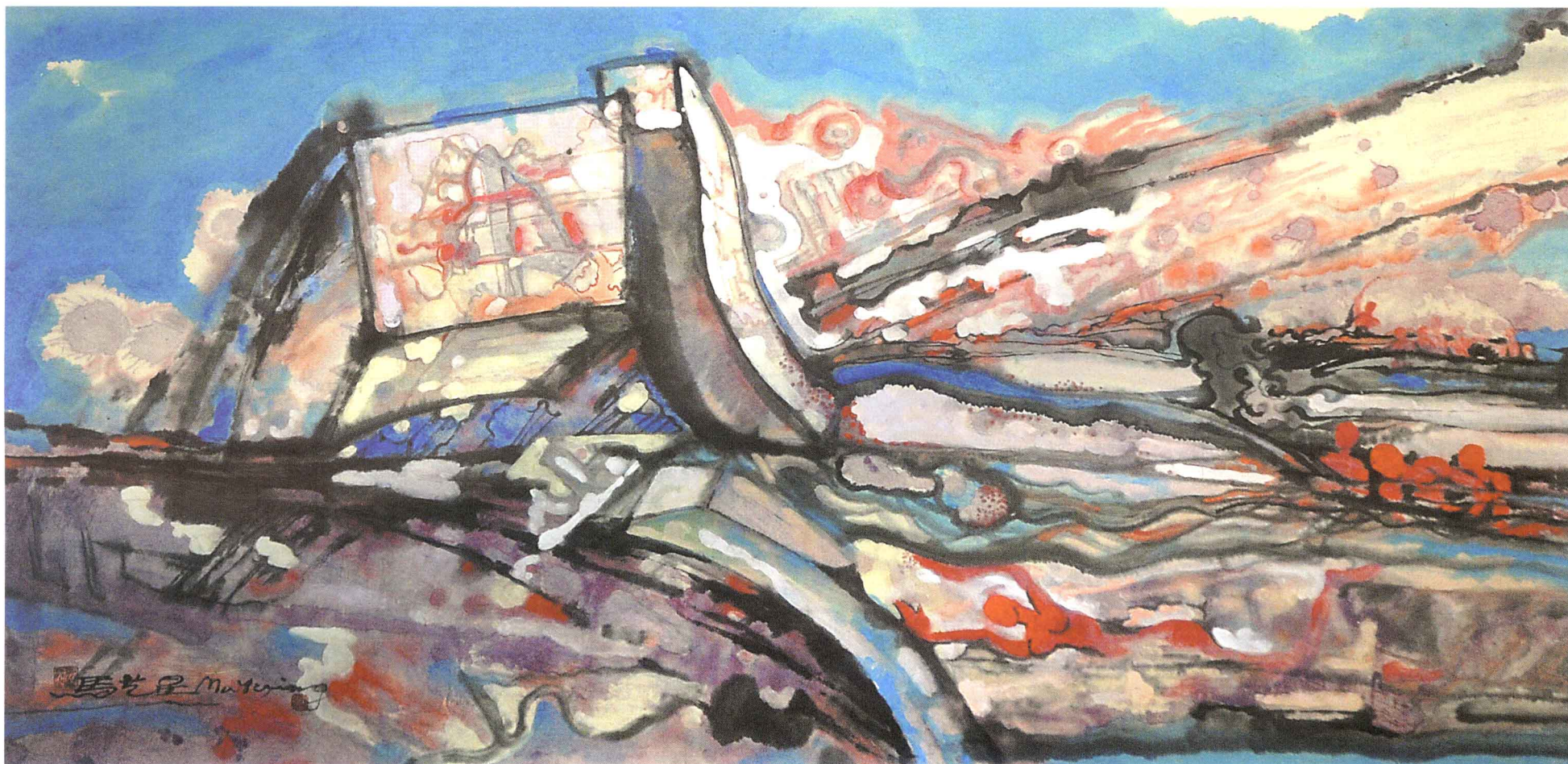
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