

A COLLECTION OF MA CHI'S PAINTING



# 馬馳畫集

上海書畫出版社

SHANGHAI PUBLISHING HOUSE OF CALLIGRAPHY AND PAINTING

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沈秉坚题



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# 序 言

中行

中國繪畫藝術，源遠流長。魏晉南北朝以降，畫風一改兩漢之古簡厚健，而趨於細密精微。唐開元中，南宗始祖、詩人王維以其高曠襟懷，歸趣於清雅閑逸，獨抒性靈醉心詩情墨韻，創水墨皴染之法，而開文人畫先河。其後各代，作手名家，彬彬輩出，遞相祖述，推陳出新，繪畫藝術，蔚為漪盛；千餘年間，與李思訓所創北宗青綠一派，并驅騰蹕，分領風騷。

新中國成立以來，隨着國運昌盛，經濟發展，畫壇群星璀璨。師法傳統而不泥於傳統，千芳競艷，各逞雄奇。在濟濟群英中，崛起於八閩，飲譽於海峽彼岸之中青年畫家馬馳，以其高邁脫俗，正大雄渾中不失清新淡遠之畫風，及隨物成形，萬類無失之藝術技巧，深獲衆多海內外國畫愛好者之激賞。

古云：“書畫同體而异文，類皆像其物形而制字；而畫則字書之一變也。”是以古今畫家，善書者衆。馬馳稚年即以書法噪鄉里，兼以家學淵源，濡染薰陶，進而習畫。天資明敏輔以兢兢矻矻，經三十年之揣摩實踐，采“六法”之精微，師南宗之破墨，博采諸家，含運覃思，熔鑄己意，從而一蜚衝天，飲譽畫壇。片楮一出，求者肩背相望，尤為海峽彼岸及東瀛友人所傾慕。其用筆着墨，若蠶之吐絲，蟲之蝕木，而風致特出。所作人物、山水、花卉、翎毛、走獸，絕迹天機，風神迥異。

本集收作品六十四幅，所作山水，山以墨幹，水以筆擦，玲瓏嵌空，巉嵯巧削，勢凌風雨，高低秀絕，掃千里於咫尺之間，寫萬趣於峰巒之外；一松一柏，駢柯攢影，烟霞翳薄，輪囷盡偃蓋之形，宛轉極盤龍之狀，所作花卉，祖述徐熙，落墨以寫其枝葉蕊萼，然後傅色，有北宋雄渾之神，兼元人靜逸之氣。不規於法，而實不離於法。大有“嫩綠枝頭紅一點，動人春色不須多”之趣。所作仕女，出入於十洲、老蓮、龍眠之間，設色清潤，體姿綽約。集中之《白菜螞蚱》、《鶴舞》在統一基調上，工筆與寫意結合，潑墨與鈎勒并存，清雅厚實，工巧雄放；《神駿》、《狩獵》又以變形、抽象之筆韻另出新意，馬作螭頭龍體，矢激電馳之狀，而又不違曹霸、韓幹、陳閔寫實之風。

馬馳正值春秋鼎盛之年，藝術探索之路尚極漫長。本其勵志奮發，精益求精之藝術追求，深信一代新星，必將熠耀於畫壇。因其素常惜墨如金，而衆方傾羨，是以輯此畫集，以公同好。



Zhong Xing

The art of Chinese painting has a long history. After Wei, Jin, Northern and Southern Dynasties, painting style tended to be fine and delicate, making a difference from two Hans' (Western Han and Eastern Han) simplicity and boldness. During the reign of Kaiyuan, Tang Dynasty, Wang Wei, a broad-minded poet, dedicated himself to the creation of elegant, carefree poems and pictures to express his idyllic feelings. He employed ink-and-wash shading method, unknown before in painting history, signalling a good start in scholar painting. As a result Wang Wei has been considered the founder of the Southern Painting School. After that, there emerged numerous eminent painters, who brought forth a new flourishing painting art while adhering to old concepts and conventions. For more than a thousand years, they took the lead in art, enjoyed the same reputation and popularity with the Northern Green-verdant School, set up by the famous artist Li Sixun.

Thanks to the economic boom of the prosperous New China, promising painters in art circles are glaring like stars. They inherited the old tradition, but did not confine to it. They have turned out an amazing number of superb works, contending each other for supremacy in beauty. In recent years, a great many aggressive young and middle-aged artists have sprung up. As a new force, they, together with the diligent old scholars, are ushering in a spring tide to the ancient Chinese painting realm. From among these middle-aged celebrities, Fujian's Ma Chi has won his fame in Taiwan for his transcendent skill and comprehensive methodology, orthodox and forceful, yet they are refreshing and far-reaching. So he is greatly admired by many Chinese painting enthusiasts both at home and abroad.

Ancient scholars said, "Calligraphy and painting are similar in form, but different in expression. Chinese words were created according to objects' shapes, while painting was a variation of calligraphy". Therefore, among painters, ancient and modern, many are good calligraphers. Born and brought up in a scholar's family, Ma Chi became locally known for his beautiful handwriting when he was a mere child. Then he began to learn painting. Talented though he is, he has had a lot copy work for thirty years. Going deep into the study of "six methodologies" and learning ink-splashing, typical of the Southern School, he combines his own skill and idea with other masters' merits. He has at last gained his reputation in art world. Whenever his pictures were drawn, many people, especially his friends in Taiwan and Japan, would come to get a piece. He draws fine and smooth, like spinning silkworm or wood-biting insect, not without his particular flavour. His works include figures, landscape, flowers, birds and animals. All of them are rare products in painting circles.

64 pictures are collected in this album. His landscape consists of queer and exquisite cliffs and peaks, mountains are drawn with ink, rivers are rubbed with brushtips, some are high, others are low, daring to defy wind and rain, condensing thousand-li scenery into a few square feet, expressing immense flavour beyond the picture itself. Gigantic pines and cypresses gather side by side among haze and clouds. Some crooked trees look like sleeping dragons. His flowers are drawn in Xu Xi's style, he would put on colours after the completion of twigs, leaves, pistils and sepals. Flowers so-painted are a combination of Northern Song Dynasty's majestic spirit and Yuan Dynasty's tranquil atmosphere. He does not stick to regulations, but he is actually linked with the traditional practice. That is what we say: "A little red flower half-hidden among green leaves, it is enough to show the charming spring landscape". As for genteel ladies, Ma has learned his art from Shi Zhou, Lao Lian and Long Mian, all the ladies he painted with clear and smooth colours have attractive figures. "*Cabbage and Locust*" and "*Two Dancing Cranes*", two pictures in this collection are a merger of fine brushwork and freehand strokes, done with ink-splashing and outlining. These pictures share a common basic key note, bold, graceful and natural. Another two pieces, "*Steed*" and "*Hunting*", employ new abstract touches in malformation, such as horses with dragon bodies galloping as fast as lightning. But Ma's practice here does not go against the realistic rules set by Cao Ba, Han Gan and Chen Hong.

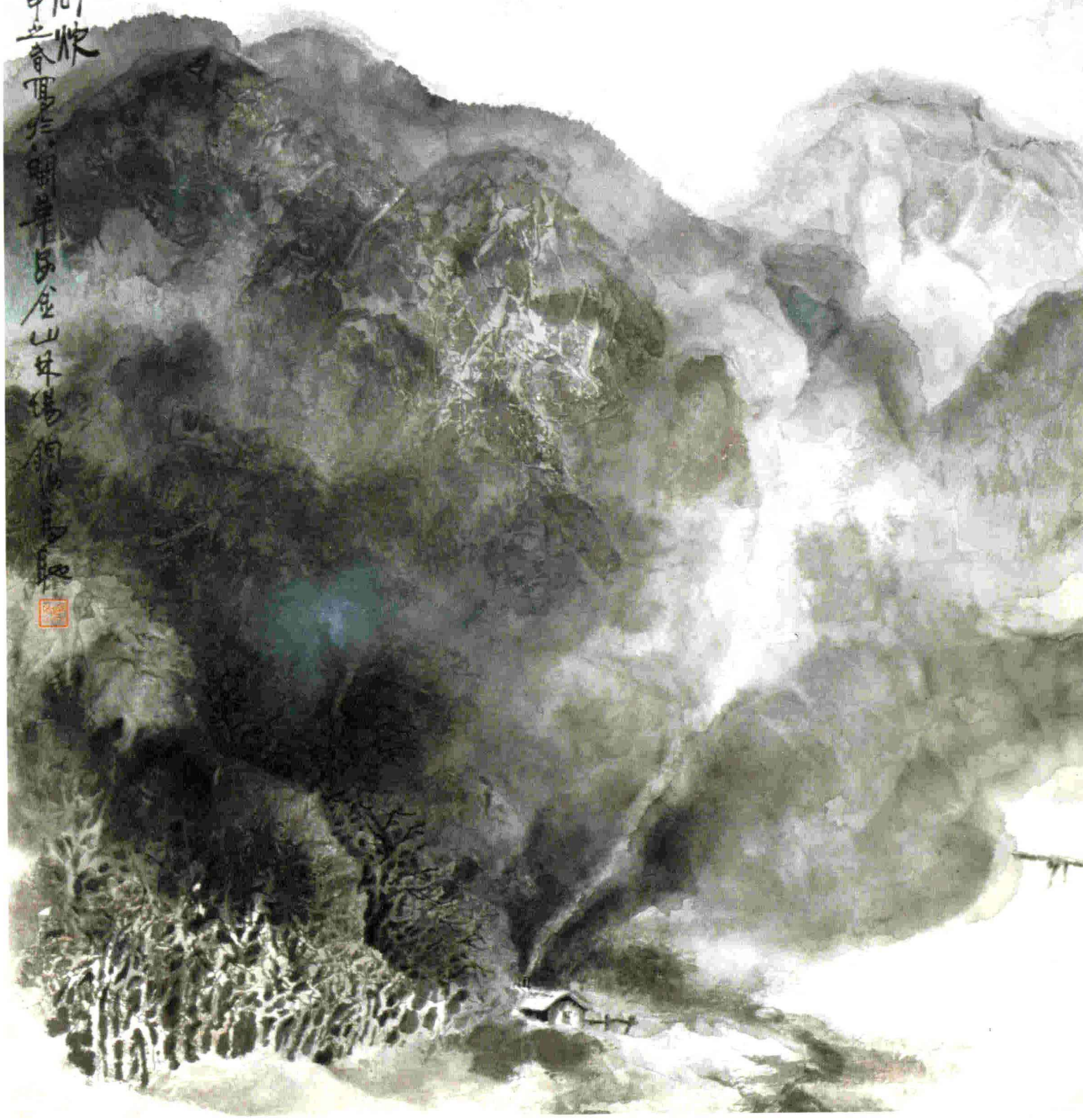
In the prime of his life, Ma Chi still has a long way to go in his painting career. As Mr. Ma has always been industrious and diligent to improve his artistic skill, we believe a new star is bound to twinkle in art circles. Ma Chi seldom gives his pictures to others. This collection is to favour all his friends and fans who love his painting so much.

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晨炊  
壬申年夏月  
朝華居士  
金山林場  
劉子良  
畫







2 征程晚憩 Put Up For The Night



3 幽澗 Remote Ravine







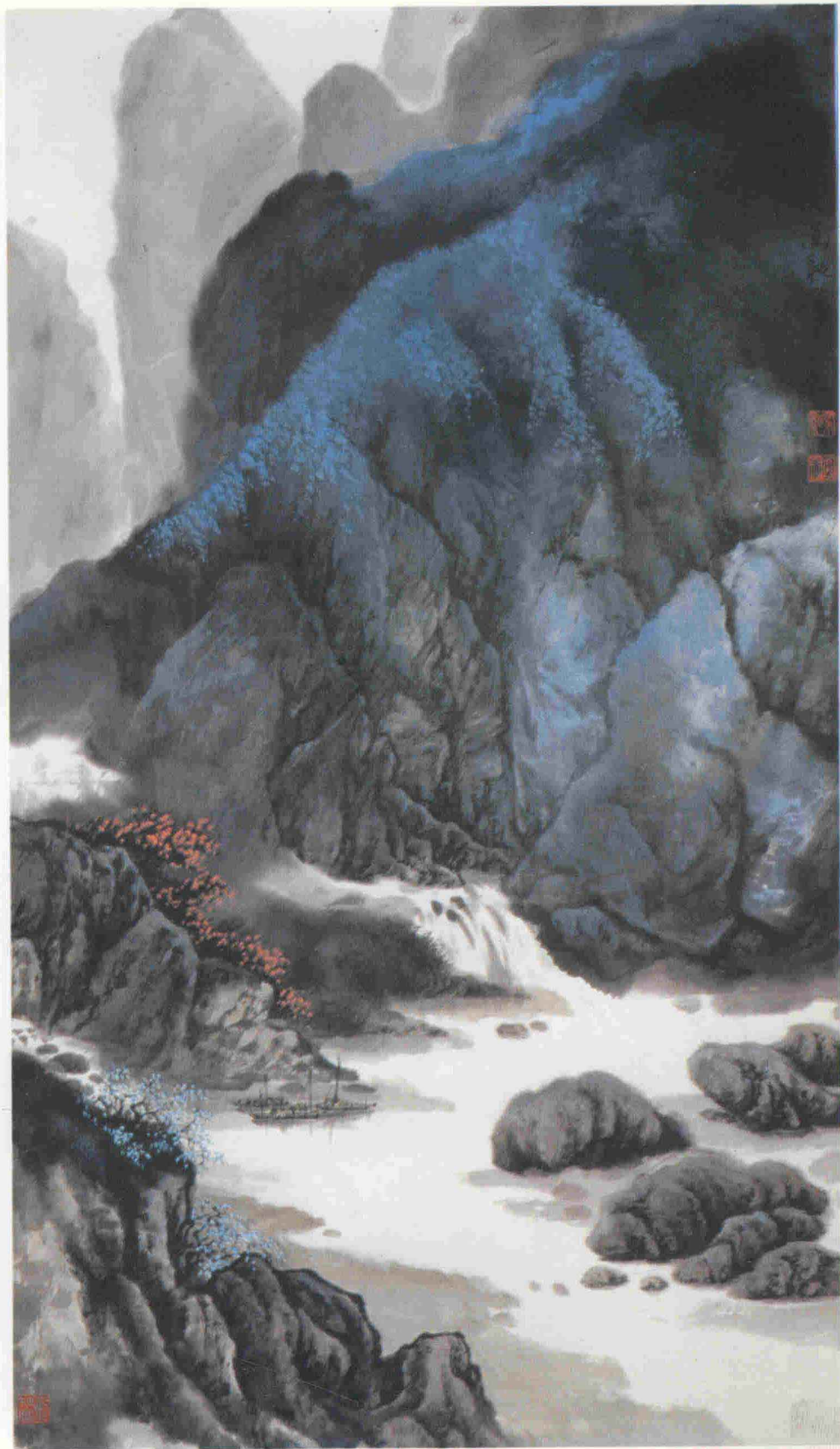


5 出岫 Mountains And Clouds



6 逸韵 Genteel Sentiment









8 大河之源 The Source Of A River

9 孤芳 Daffodils







千芳名窟早含年刻意傷  
 春是情出香土一杯愁萬種  
 落紅金似墓花人  
 汝昌先生詩堂玉埋香 陳寶良 秋官  
 訪志於寶山 馬馳





太公垂釣圖  
晉 王羲之  
寫於  
江陰  
山陰  
一  
廣  
銅  
海  
軒  
後  
人  
馬  
駿











16 雄風 Three Tigers

17 長白虎 Chinese Tigers