

粉 · 尘

马 树 青

Powder · Dust Ma Shuqing

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视觉 – 深度

自絮 2016

如何打开画面，最初空白的画布还只是一种材质，它的边框会带给人对白色画布与画室白色墙面的不同观看方式，当绘画的过程使绘画的材质与虚拟的空间在边框之内交融一起，画面逐渐被视觉的深度打开，那是一种在二维的平面上建立起来的虚拟深度。

画面的深度是依凭绘画过程中的时间、空间交互而成。绘画是具体之物，二维绘画中的空间是虚拟的，这是具体与虚拟的一次次碰撞。作为视觉艺术的绘画，观看是其重点所在，它包含在整个的绘画过程中，我习惯了生活在画室里，这让我有更多的时间随时打量自己正在进行中的作品，有些进展常常发生在偶然之间而不是正在画的观看之中，也许这种偶然的观看更接近人的“真”看，它带给我机会和尝试的可能性，从对抽象绘画，具象绘画，非具象绘画以及具体艺术的思考中，让我有了更多不同的方式去触碰绘画的边界。

当一件作品陈列在不同的空间中，作品呈现的面貌会有差异，它所传递出的信息也不尽相同，展览常常带给我和在画室里不同的观看体会，同时也会带给我对自己作品的一些新的思考，这大概就是展览对我的意义所在吧。

我无法讲明自己画的是什么，绘画大概是最无法用语言文字来陈述的一种艺术形式，文字永远不能取代视觉，而我们身处在流动的时间当中，各自拥有着自己的角度，让我们看到的并非一个完全一样的世界。

我觉得今天不存在中国式的抽象艺术，因为我也不承认有西方式的。

绘画的意义是让自己成为自己，而非他人。

我所从事的不是概念绘画，而是如何让概念成为可视，它的视觉深度是虚拟的。

马树青

Vision and Profundity

The artist's statement, 2016

When it comes to how to develop an image, the original blank canvas is merely viewed as a sort of material, whereas its frame helps lead to different ways to view the empty canvas and the wall in art studio to viewers respectively. In the process of painting, as long as the material integrates with the virtual space within the frame, with the visual profundity, an image is built up layer by layer, it is a virtualized depth on a basis of two-dimensional space.

The profundity, in a way, relies on the entanglement of time and space in the painting process. To be specific, painting is realistic in a sense while the two-dimensional space of painting is virtual;accordingly, it turns out to be a point where the realistic and the virtual converge. As a visual art, in painting, the artist ought to be concerned with the way of viewing it; it should be taken into account throughout the painting process. I have settled down in the art studio, this allows me to spare more time to view the artwork that I have been working on whenever necessary. Usually,a major breakthrough might be achieved all of a sudden;however, it's not the case when you deliberately view it in the process of painting. In a sense, such occasional viewing seems as natural as people "really" watch it in person; it gives rise to a number of chances and possibilities for me to try. By reflecting on abstract painting, figurative painting and non-representational painting as well as Concrete Art, I have learned more ways to push back the boundaries of painting.

On one hand, when a single artwork is displayed in different places, its presence varies from time to time, it could convey different information as well. What I feel, on the other hand, also differs when I view it in my studio and at the exhibition, furthermore, it offers me more opportunities to rethink about my creation, it is what an exhibition means to me.

I have no idea how to acutely define what I paint, whereas I view painting as an art form that is far beyond language, written language can by no means be a substitute for vision. With every passing day we have our own viewpoint, how each individual sees the world is simply different from one to another.

I would deny the existence of Chinese-style abstract art at present as I refuse to believe the Western-style of it too.

What painting is all about are being yourself rather than anyone else.

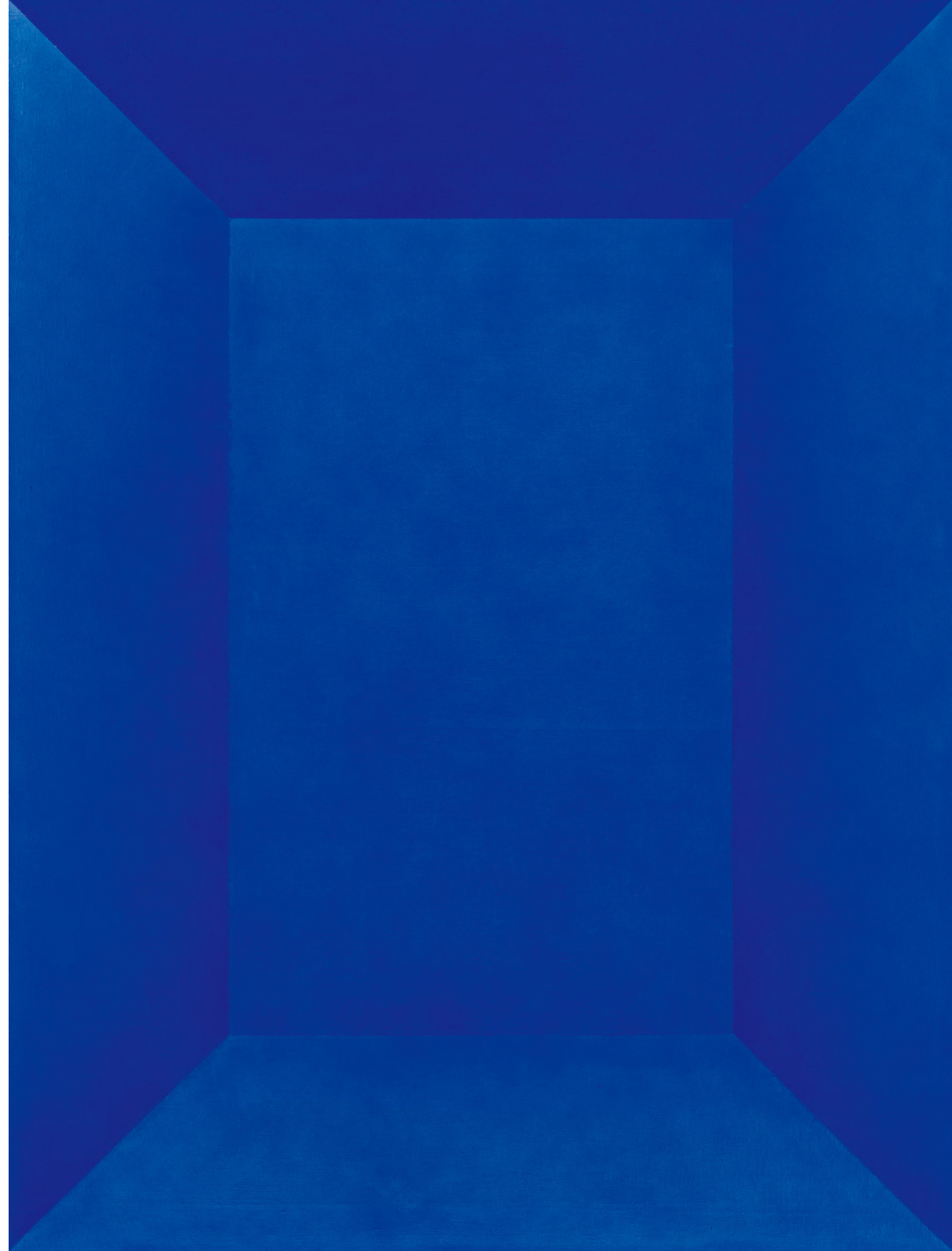
What I am working on is by no means conceptual painting, my intention is to transform concept into visibility, and the profundity of vision remains virtual in a sense.

Ma Shuqing

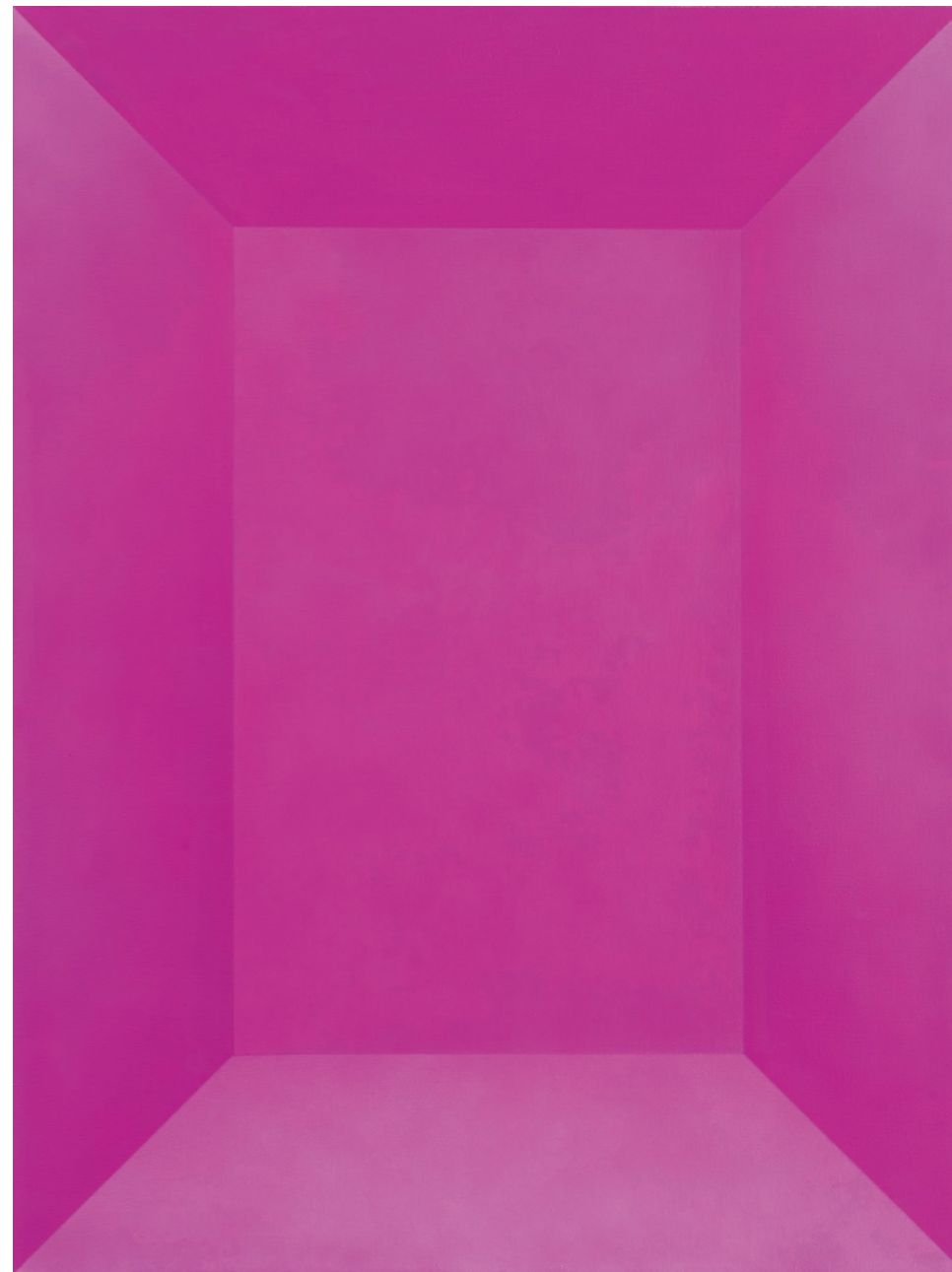




无题 2016-15
Untitled 2016-15
200 × 150cm
矿物色粉、粉尘、丙烯媒介、亚麻布
Mineral Colour Powder, Dust, Acrylic Medium on Linen
2015-2016



无题 2016-11
Untitled 2016-11
200 × 150cm
矿物色粉、粉尘、丙烯媒介、亚麻布
Mineral Colour Powder, Dust, Acrylic Medium on Linen
2015-2016





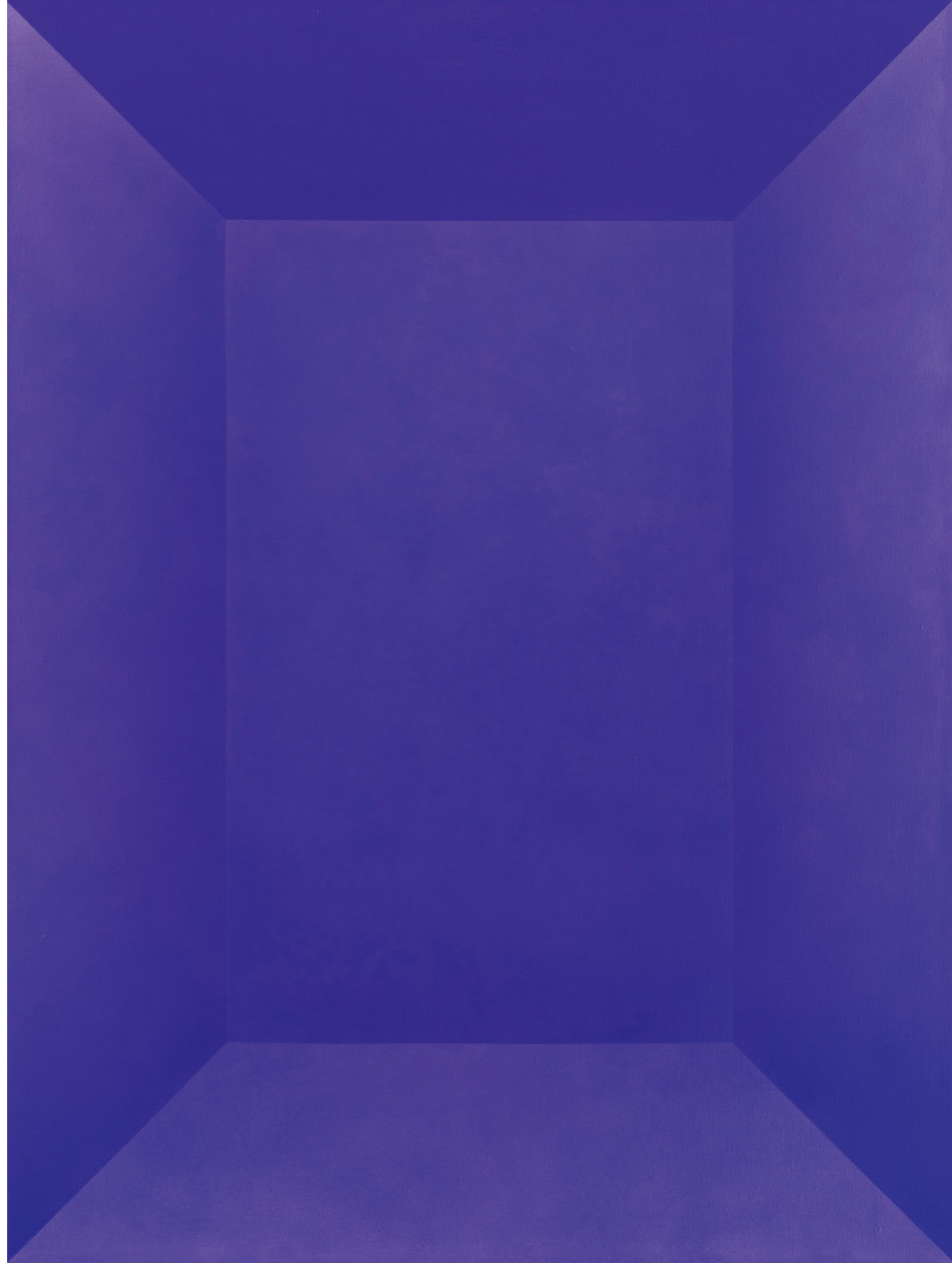


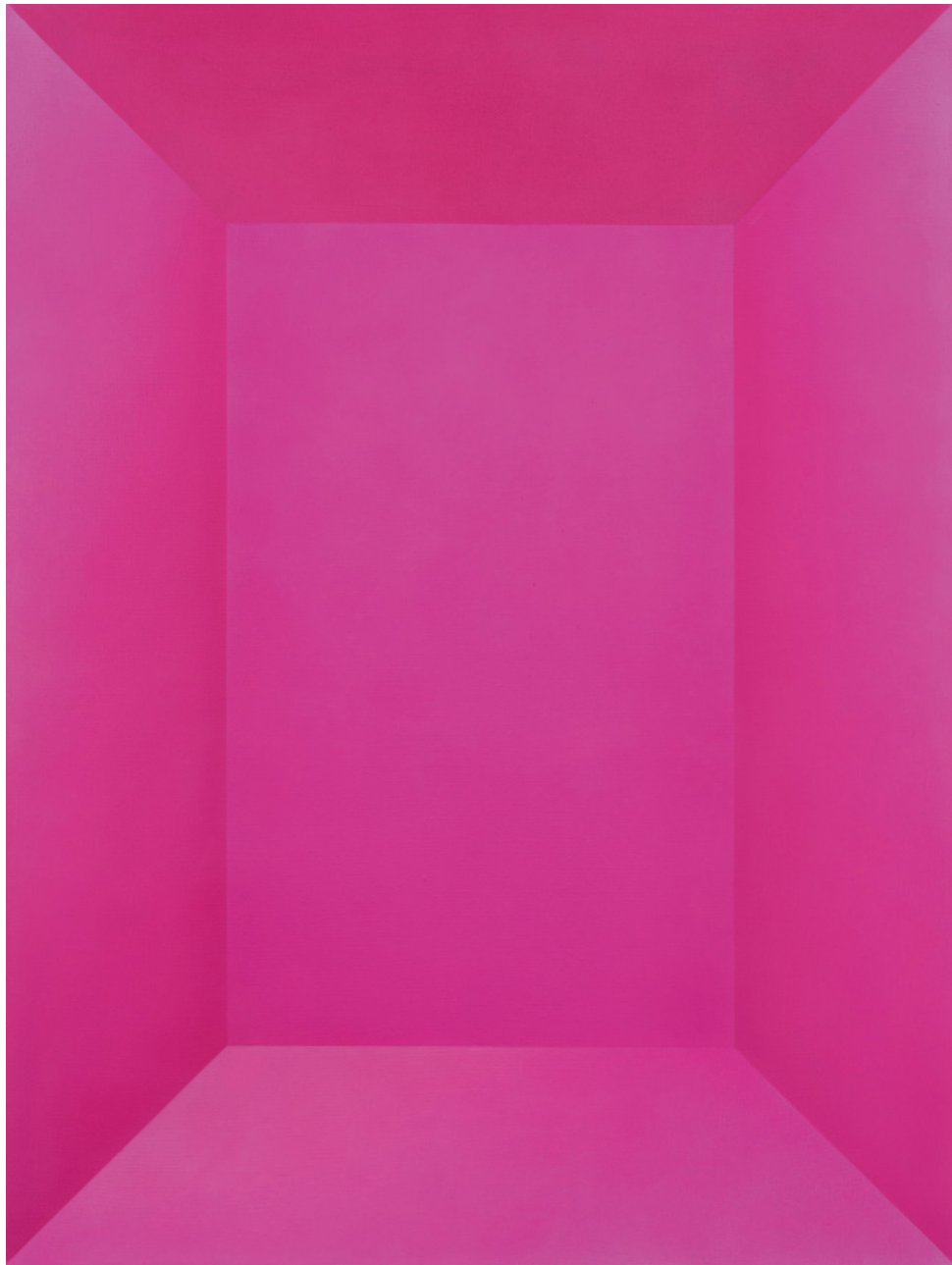
绘画也是一种客观事实，它存在于虚拟与现实两个空间相互对话的观看之中，作为一种当代艺术形式，绘画对很多人来说已经成为过去，但它每天还在向我提出新的问题。

Painting is also an objective truth, it exists in the mutual dialogue of gaze between virtual and reality space. As a contemporary art form, painting seems like a past for most people; however, it poses new questions to me every day.

无题 2016-13
Untitled 2016-13
200 × 150cm
矿物色粉、粉尘、丙烯媒介、亚麻布
Mineral Colour Powder, Dust, Acrylic Medium on Linen
2015-2016

无题 2016-14
Untitled 2016-14
200 × 150cm
矿物色粉、粉尘、丙烯媒介、亚麻布
Mineral Colour Powder, Dust, Acrylic Medium on Linen
2015-2016





无题 2016-16

Untitled 2016-16

200 × 150cm

矿物色粉、粉尘、丙烯媒介、亚麻布

Mineral Colour Powder, Dust, Acrylic Medium on Linen

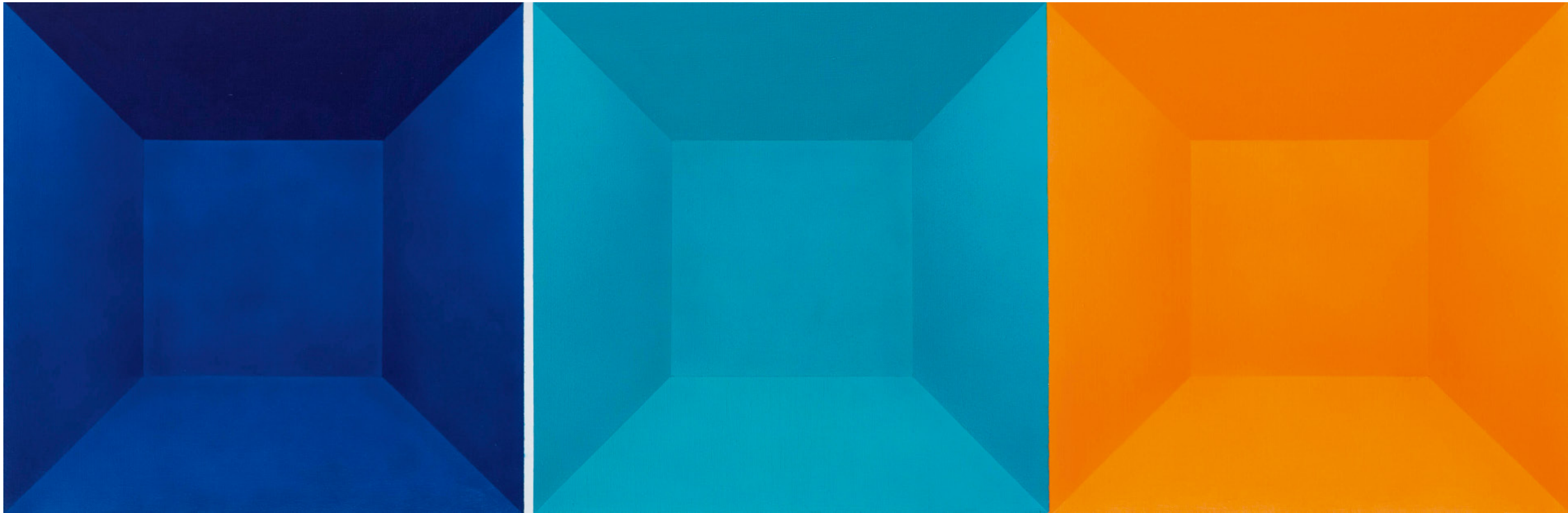
2015-2016

无题 2016-12
Untitled 2016-12
200 × 150cm
矿物色粉、粉尘、丙烯媒介、亚麻布
Mineral Colour Powder, Dust, Acrylic Medium on Linen
2015-2016

绘画也是一种客观事实，它存在于虚拟与现实两个空间相互对话的观看之中。
作为一种当代艺术形式，绘画对很多人来说已经成为过去，但它每天还在向我提出新的问题。

Painting is also an objective truth, it exists in the mutual dialogue of gaze between virtual and reality space. As a contemporary art form, painting seems like a past for most people; however, it poses new questions to me every day.





三联空间 2016
Three Spaces 2016
100 × 300cm
矿物色粉、粉尘、丙烯媒介、亚麻布
Mineral Colour Powder, Dust, Acrylic Medium on Linen
2015-2016



方形空间 2016
 Square Space 2016
 100 × 100cm
 矿物色粉、粉尘、丙烯媒介、亚麻布
 Mineral Colour Powder, Dust, Acrylic Medium on Linen
 2015-2016



我的虚拟空间

2003 年我从巴黎回到北京，在 798 艺术区我找到了自己的新画室，离去 15 年，回来最初的日子没有马上画很多画，选择了学习电脑操作，这是一个完全未知的新世界，除了开机、关机，其它任何电脑指令我都不会，我是因为迷恋上复杂的 3D 电脑制图才想起学习电脑应用，在街道小区地下室的电脑班里选修了 3D 课程，连最基础的操作都不会，天天挨着兼职小学教师的骂，最后还是勉强学会了空间建模，并在墙上掏洞为它们安上门窗，还让我了解了很多 3D 的更多可能性。

我痴迷 3D 电脑绘图中虚拟空间的搭建，在绘画上它带给我一些新的想象，进入网络也让我对今天的生存环境有了一个新的认识。事实上，网络年代让我们越来越多地生活于一个虚拟的世界，我们可能从没去看过大海，但我们每天可以看到无数大海的图片，我们无法真实地接触到很多人，但每天我们会和那么多的陌生人在虚构的世界里碰面，城市也在网络虚拟的形态中慢慢被改造。超市、巨大的商业中心…和一切非常国际化千篇一律的建设，一切看起来都如此浮华。我开始尝试用绘画来捕捉新世界的国际化、陌生感和它的虚拟性，我想表达一个失去了国界的世界，美丽但却冰冷，我借用了 3D 制图的方式，也使用了喷笔喷绘，一段时间之后我开始将原先描画大型超市的绘画越来越简化，直到最后只剩下了一个简约的空间，画面上一切可辨认、被命名的物体消失后，这个孤立而无任何特征的空间，成为了一种“非具象”式言表，而这个无姓氏空间则成为一个被视觉化的概念。

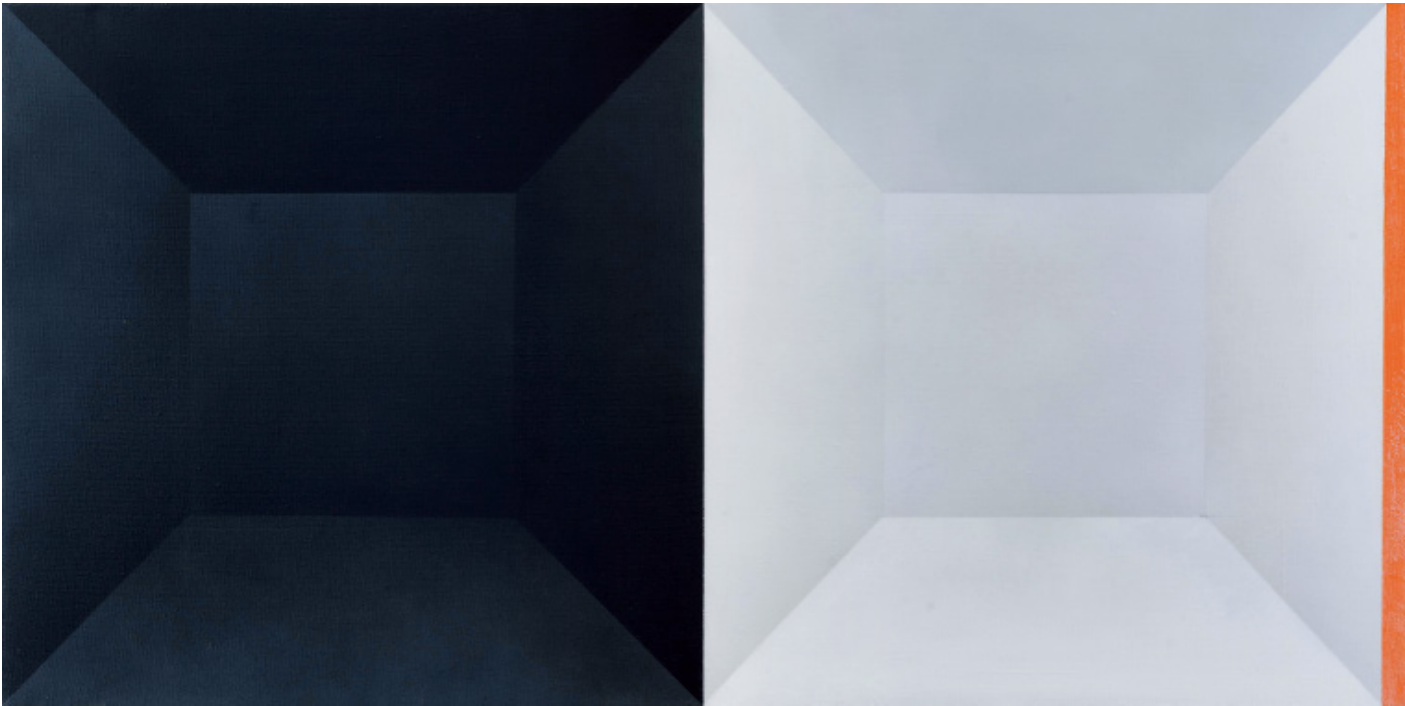
介于具象和抽象绘画之间存在着的另一种绘画可能性——“非具象绘画”。这和我目前同样在进行中的“具体绘画”恰恰是在以不同的方式，和路线做着对时间、空间概念的不同解读。

今天当我在使用伊夫·克莱因蓝的时候，我能找到的唯一生路，是将这个蓝按程序设计成一个虚拟空间。

在我看来今天的艺术与之前的区别，很重要的部分是来自于它的虚拟成分，而我们的生活又何尝不是？

遗憾的是，当我们真的看过成千上万张大海的图片，有一天真地站在海边，会不会感到多少有些失落……？

马树青



双空间 2016
Two Spaces 2016
100 × 200cm
矿物色粉、粉尘、丙烯媒介、亚麻布
Mineral Colour Powder, Dust, Acrylic Medium on Linen
2015-2016

My Virtual Space

When I returned to Beijing from Paris in 2003, I found myself a new studio in the 798 art district. After having gone for 15 years, I did not paint much in the beginning and instead opted for learning computer. It was a completely foreign territory to me – I did not know any commands other than to turn on and off. I thought of learning computer when I became intrigued by complex computer graphics, and proceeded to take a 3D course in a basement classroom off of a little street. I did not know even the most basic commands, which earned me plenty of scolding from the elementary school substitute teacher. In the end, I managed to learn how to build models of spaces, I could now chisel some holes in the wall and fix doors and windows in them. The experience opened me up to the vast possibilities of 3D.

I was mesmerized by the constructing of virtual spaces in 3D computer graphics. It provided me with new insights into painting, and the introduction of internet had also enabled me to form a new understanding of our current surroundings. In fact, the age of internet is forcing us to live in an increasingly virtual world. We may have never seen the ocean, but we can view countless photographs of the ocean online. We may not be able to approach many people in real life, but we meet so many strangers everyday in this simulated world, and cities are thus gradually constructed within the virtual system of the internet. Markets, enormous business centers… and all the buildings that follow the same modern prototype appear so vain. I began experimenting with painting in an effort to capture the different facets of globalization, unfamiliarity and virtual quality of the new world; I wish to convey a world that has lost its borders, beautiful yet frigid. I borrowed methods of 3D computer graphics and used airbrush; after a while, I started simplifying the paintings that depicted large supermarkets until all that is left is a simple space. Once all identifiable, nameable objects disappear from the picture, this isolated space that bears no peculiar features becomes a "non-representational" manifestation, and this nameless space has been rendered into a visualized concept.

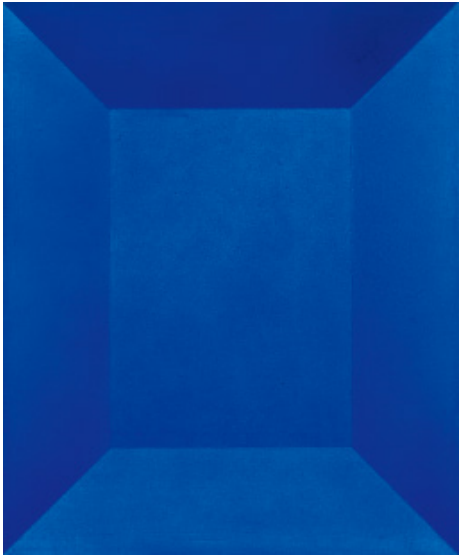
Among figurative and abstract paintings exists another possibility of painting – "non-representational painting", which follows a distinct interpretation of the concepts of time and space from the "concrete art" that is in progress concurrently.

As I use the Yves Klein Blue today, the only way out for me is to program this blue into a virtual space.

From my perspective, the significant difference between the art of today and the past comes from its composition of the virtual, and in which ways are our lives not the same?

Regrettably, after viewing tens of thousands of images of the ocean, I wonder whether we would feel a sense of loss if we were one day physically standing by the ocean…?

Ma Shuqing

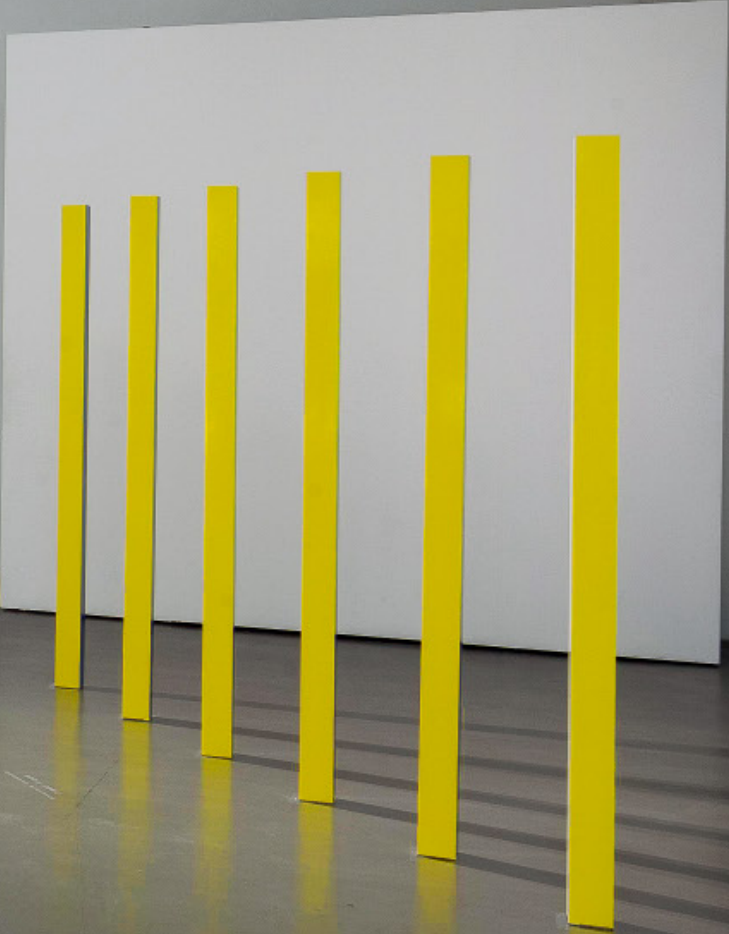


蓝色空间
Blue Space
46.5 × 38cm
矿物色粉、粉尘、丙烯媒介、亚麻布
Mineral Colour Powder, Dust, Acrylic Medium on Linen
2011

观看受时间和空间所限，在一个特定时间我们只有一个特定的观看角度。
事实上我们无法看到空间，我们看到的是物体在空间中。

Our way of viewing is limited by time and space. We could only have a particular perspective at a given time.
In fact, we cannot perceive space, we only see objects as they existed in space.

观看受时间和空间所限，在一个特定时间我们只有一个特定的观看角度。
事实上我们无法看到空间，我们看到的是物体在空间中。





无题 2016ZH
Untitled 2016ZH
10 × 10 × 200cm × 6
综合材料
Mixed Media
2016



圆 2016-2
Round 2016-2
直径 Diameter 100cm
矿物色粉、粉尘、丙烯媒介、亚麻布
Mineral Colour Powder, Dust, Acrylic Medium on Linen
2016



圆 2016-1
Round 2016-1
直径 Diameter 150cm
矿物色粉、粉尘、丙烯媒介、亚麻布
Mineral Colour Powder, Dust, Acrylic Medium on Linen
2015-2016

我们的世界，无论来自精神或者物质，都是由无数个凹凸所组成的。

这幅作品我折腾了一个多星期，我改变着画面，开始在很有把握地使用了蓝色之后改成红色、橙色……不停地在修改，信心一点点在消失，直到那夜，工作到很晚，当我把这幅作品从通道昏暗处搬到画室明亮之处，强烈的灯光加剧了一种由于失败而带给我身心似乎要崩塌了的疲惫和沮丧心情，一个星期就这样白白地糟蹋了，我用了仅剩的力气将画面完全涂白，在没有清洗还留有一点咖啡的玻璃杯里倒入了最后的一点红酒，一饮而尽，之后我像死去了一样，一直睡到阳光照满整个画室，透过一个缝隙，我无意间看到了昨天被我涂白了的那幅画，它让我惊呆，因为我在它上面看到了完全不同于之前我所想像的另一幅画……

Our world is composed of numerous, may it be spiritual or material, bumps.

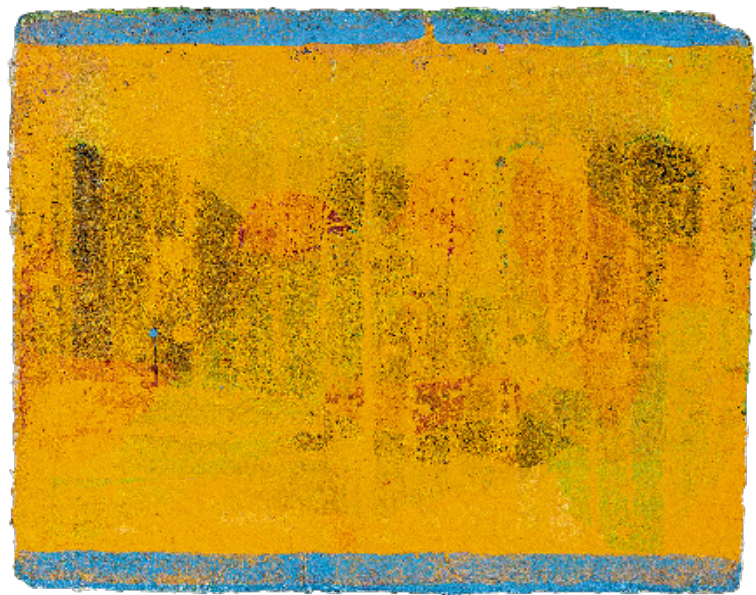
I struggled with this work for more than a week as I attempted to change the composition. At the beginning I felt certain to change the color from blue to red, and then orange… the more revisions, the more of my confidence faded away. Until one night when I worked till very late, I moved this work from dimness of the hallway to the bright studio, all of a sudden the fierce light amplified my feeling of self-defeated failure over exhausted body and mind: a whole week of effort went down the drain! I employed my remaining strength to cover the canvas with white color. I poured some red wine into a glass which had some leftover coffee stains and gulped down the drink in a swallow, and then I passed out like dead. The next morning I woke up to a sunlit studio, through a little slit, I accidentally bumped into the white painting from yesterday and was totally amazed — because from it I saw a painting completely different from what I had imagined it to be…







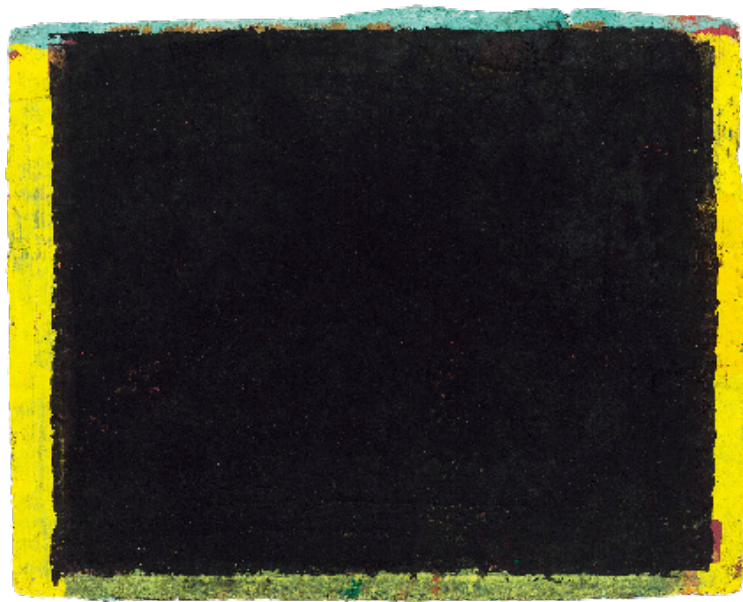
无题 2015zb1
 Untitled 2015zb1
 35 × 45cm
 矿物色粉、手工纸
 Mineral Colour Powder on Hand-made Paper
 2015



无题 2015zb2
 Untitled 2015zb2
 35 × 45cm
 矿物色粉、手工纸
 Mineral Colour Powder on Hand-made Paper
 2015



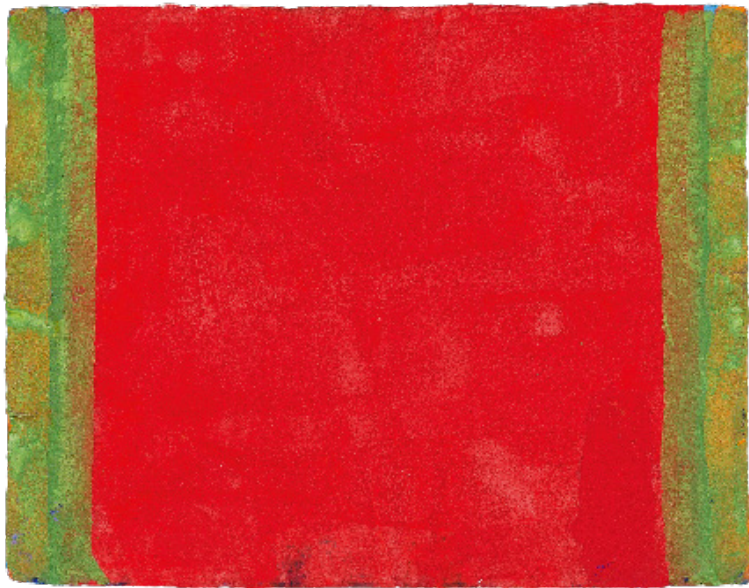
无题 2015zb3
 Untitled 2015zb3
 35 × 45cm
 矿物色粉、手工纸
 Mineral Colour Powder on Hand-made Paper
 2015



无题 2015zb6
 Untitled 2015zb6
 35 × 45cm
 矿物色粉、手工纸
 Mineral Colour Powder on Hand-made Paper
 2015



无题 2015zb8
 Untitled 2015zb8
 35 × 45cm
 矿物色粉、手工纸
 Mineral Colour Powder on Hand-made Paper
 2015



无题 2015zb5
 Untitled 2015zb5
 35 × 45cm
 矿物色粉、手工纸
 Mineral Colour Powder on Hand-made Paper
 2015



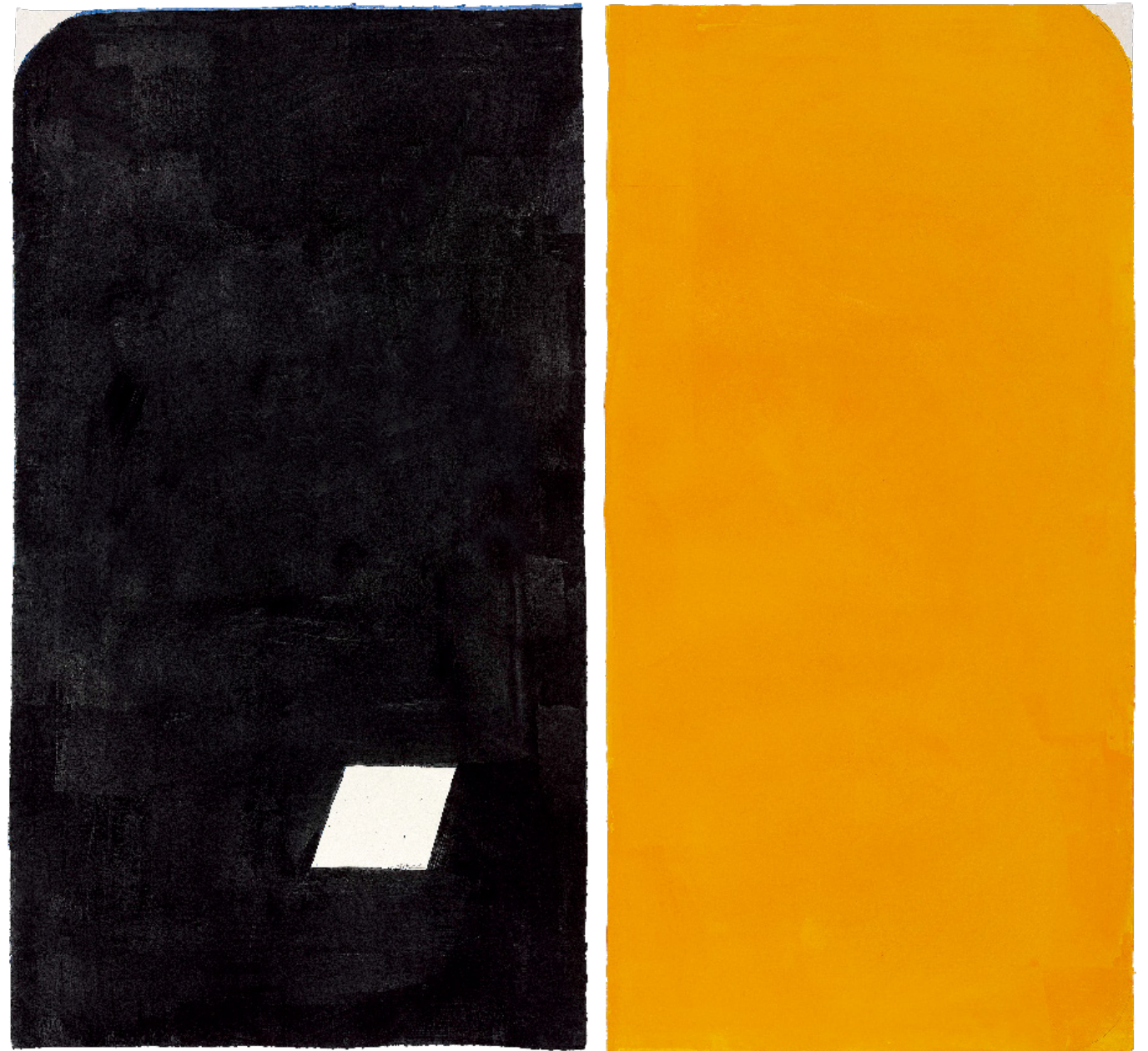
无题 2015zb4
 Untitled 2015zb4
 35 × 45cm
 矿物色粉、手工纸
 Mineral Colour Powder on Hand-made Paper
 2015



无题 2015zb7
Untitled 2015zb7
35 × 45cm
矿物色粉、手工纸
Mineral Colour Powder on Hand-made Paper
2015

无题 2015zb9 Untitled 2015zb9
200 × 110cm
矿物色粉、手工纸
Mineral Colour Powder on Hand-made Paper
2015

无题 2015zb10 Untitled 2015zb10
200 × 110cm
矿物色粉、手工纸
Mineral Colour Powder on Hand-made Paper
2015



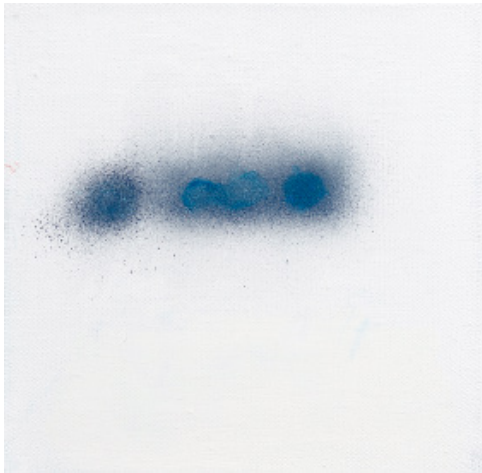


在绘画中我只使用两种颜色，一种是透明的，另一种则不是。

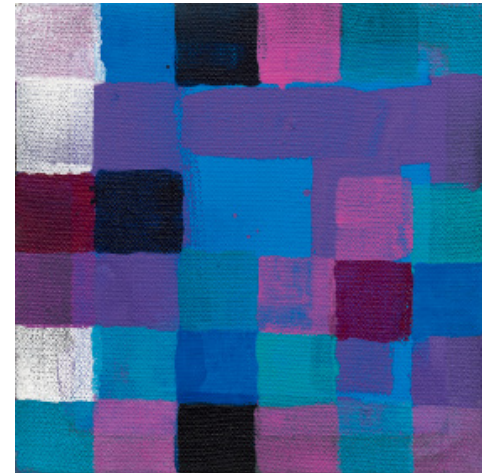
I only use two colors in painting, one is transparent, and the other is not.



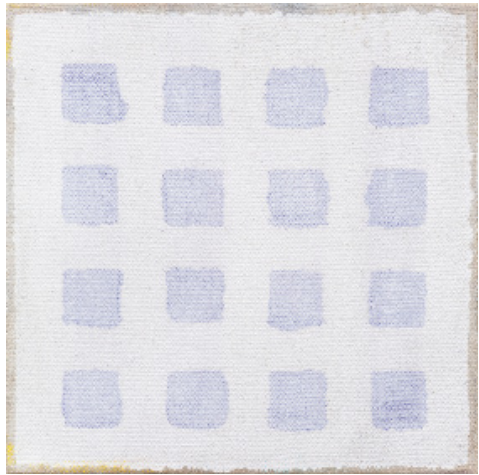
无题 2016F-1
Untitled 2016F-1
30×110cm
矿物色粉、丙烯媒介、亚麻布
Mineral Colour Powder, Acrylic Medium on Linen
2016



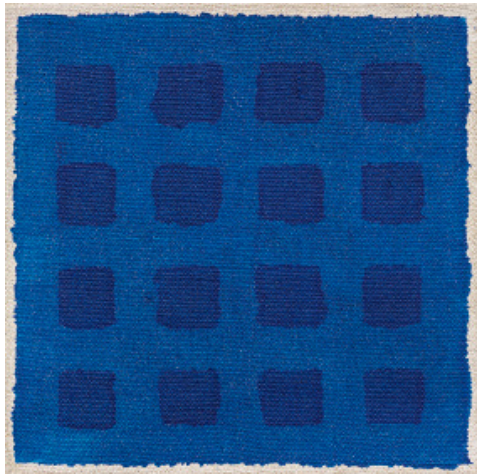
无题 2016F-9
Untitled 2016F-9
30x30cm
矿物色粉、丙烯媒介、亚麻布
Mineral Colour Powder, Acrylic Medium on Linen
2016



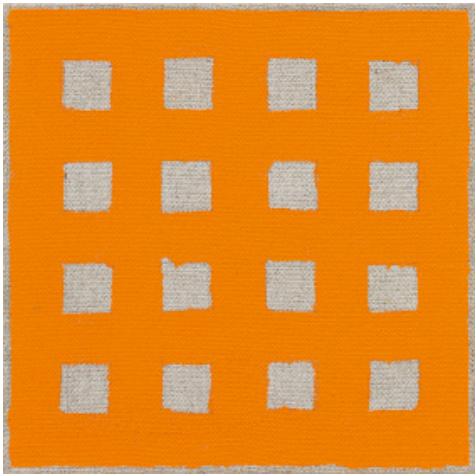
无题 2016F-8
Untitled 2016F-8
30x30cm
矿物色粉、丙烯媒介、亚麻布
Mineral Colour Powder, Acrylic Medium on Linen
2016



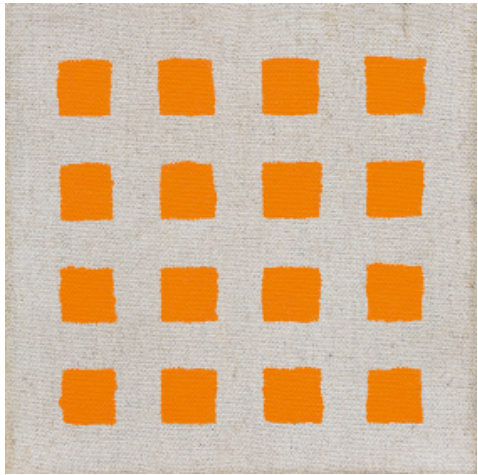
无题 2016F-7
Untitled 2016F-7
30x30cm
矿物色粉、丙烯媒介、亚麻布
Mineral Colour Powder, Acrylic Medium on Linen
2016



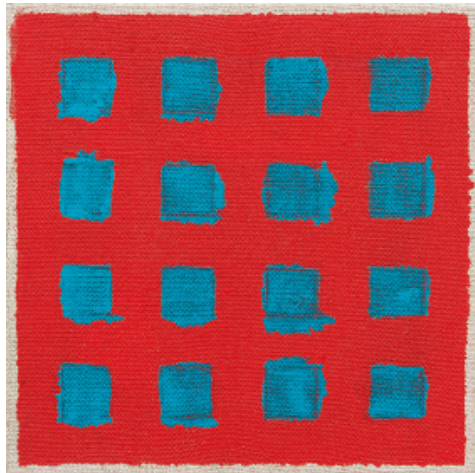
无题 2016F-4
Untitled 2016F-4
30x30cm
矿物色粉、丙烯媒介、亚麻布
Mineral Colour Powder, Acrylic Medium on Linen
2016



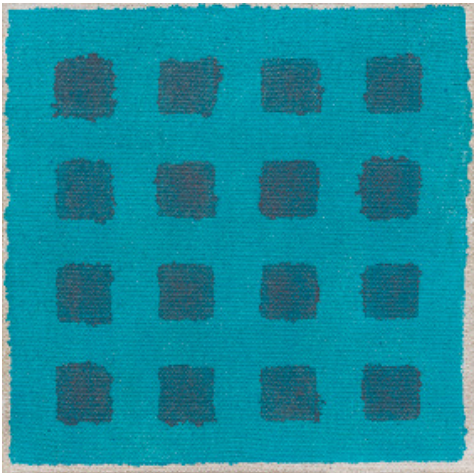
无题 2016F-2
Untitled 2016F-2
30x30cm
矿物色粉、丙烯媒介、亚麻布
Mineral Colour Powder, Acrylic Medium on Linen
2016



无题 2016F-3
Untitled 2016F-3
30x30cm
矿物色粉、丙烯媒介、亚麻布
Mineral Colour Powder, Acrylic Medium on Linen
2016

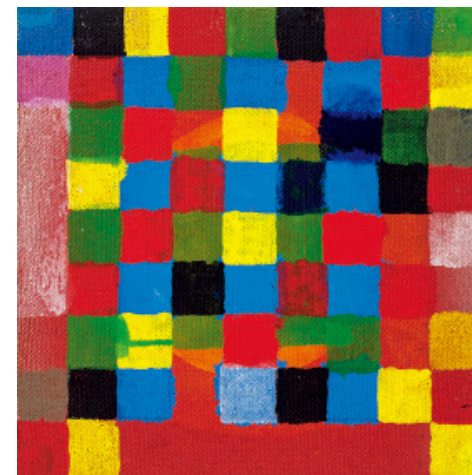


无题 2016F-6
Untitled 2016F-6
30×30cm
矿物色粉、丙烯媒介、亚麻布
Mineral Colour Powder, Acrylic Medium on Linen
2016

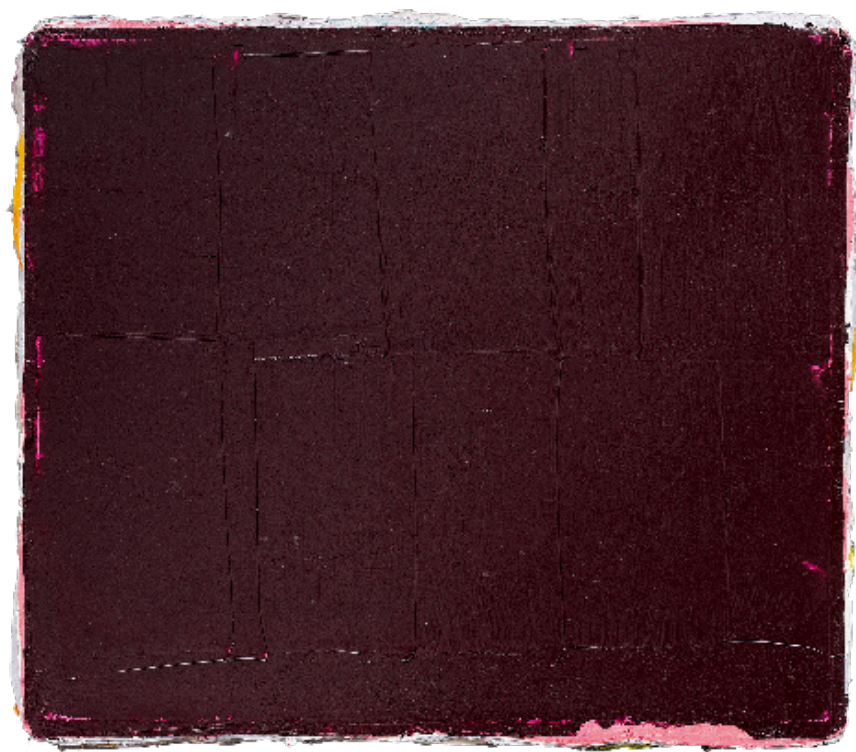


无题 2016F-5
Untitled 2016F-5
30×30cm
矿物色粉、丙烯媒介、亚麻布
Mineral Colour Powder, Acrylic Medium on Linen
2016

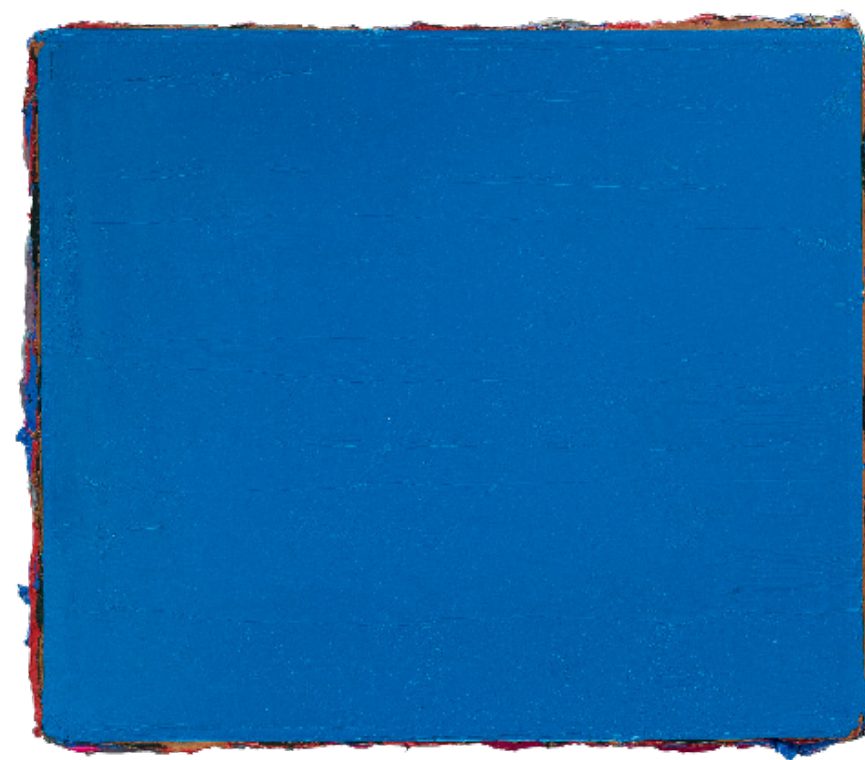
无题 2016F-10
Untitled 2016F-10
30×30cm
矿物色粉、丙烯媒介、亚麻布
Mineral Colour Powder, Acrylic Medium on Linen
2016







无题 2016D-10
Untitled 2016D-10
60 × 70cm
布面油画 Oil on Canvas
2016

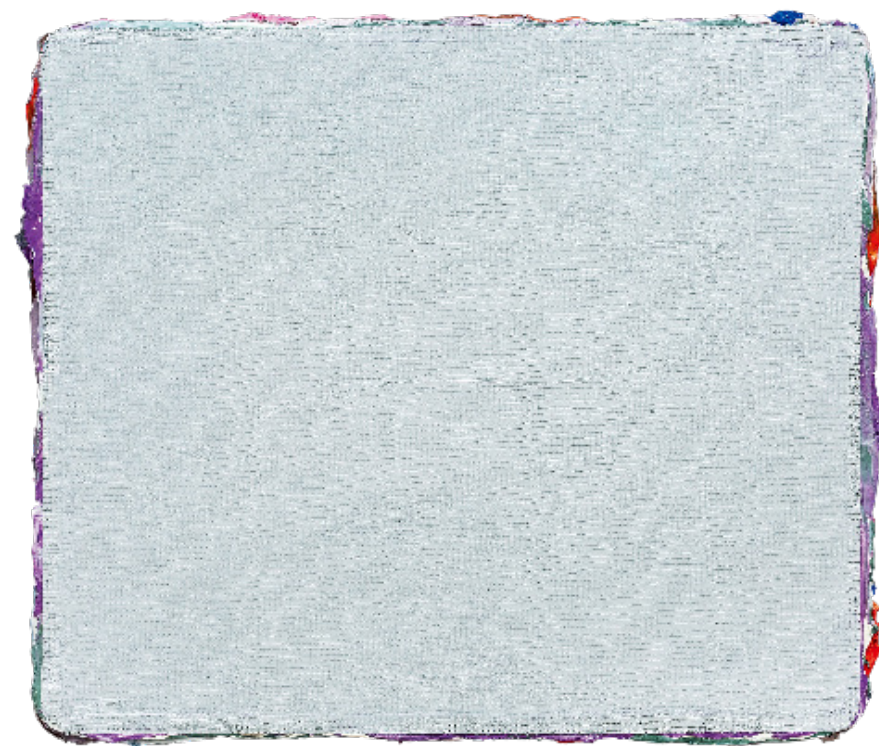


无题 2016D-9
Untitled 2016D-9
60 × 70cm
布面油画 Oil on Canvas
2016



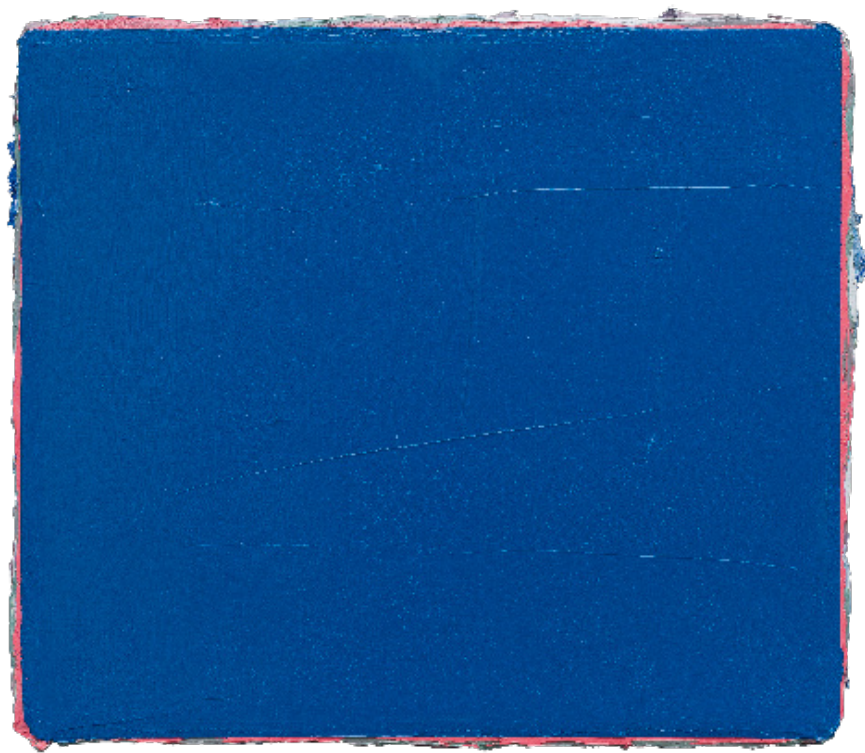
无题 2016D-8
Untitled 2016D-8
60 × 70cm
布面油画 Oil on Canvas
2015-2016



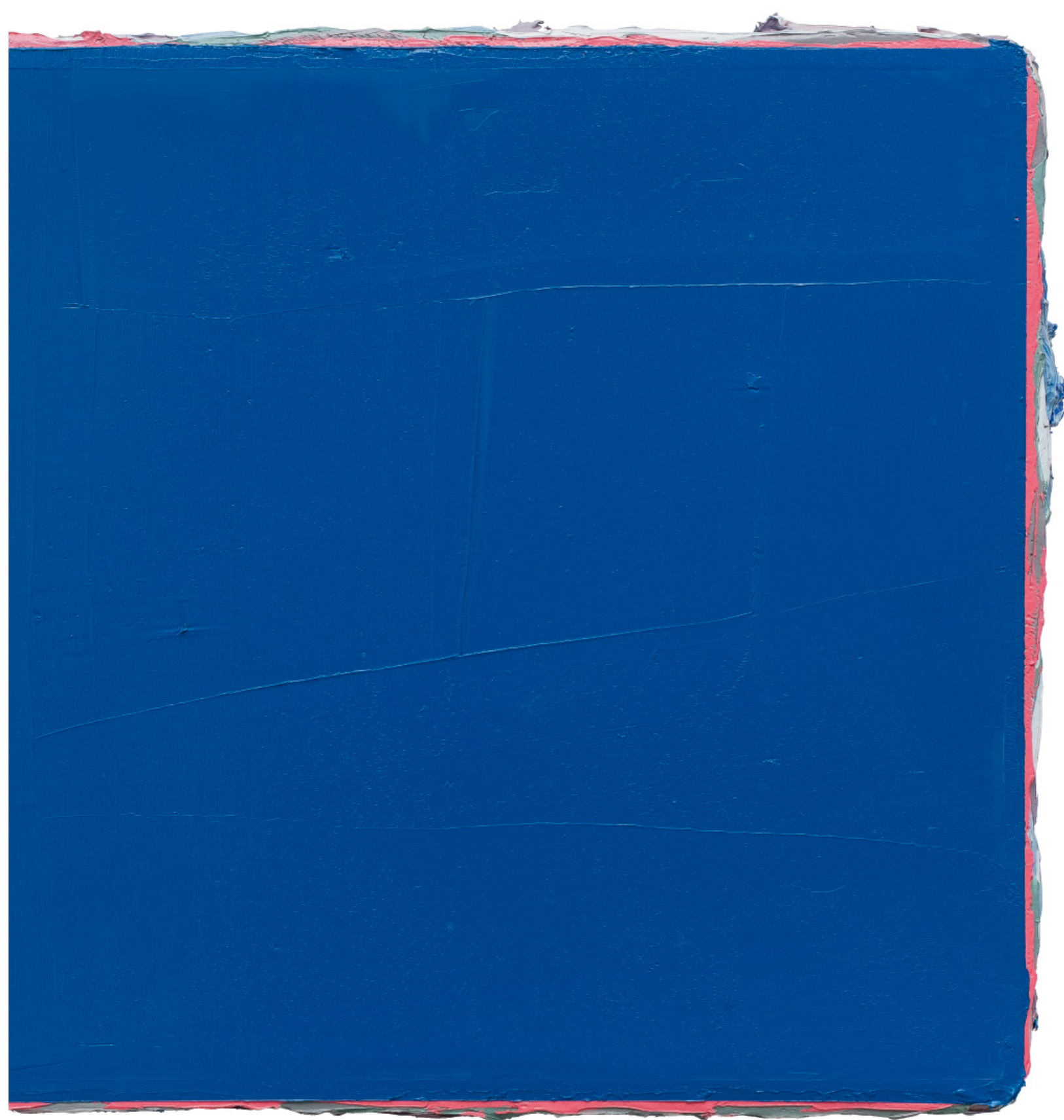


无题 2016D-7
Untitled 2016D-7
60 × 70cm
布面油画 Oil on Canvas
2016



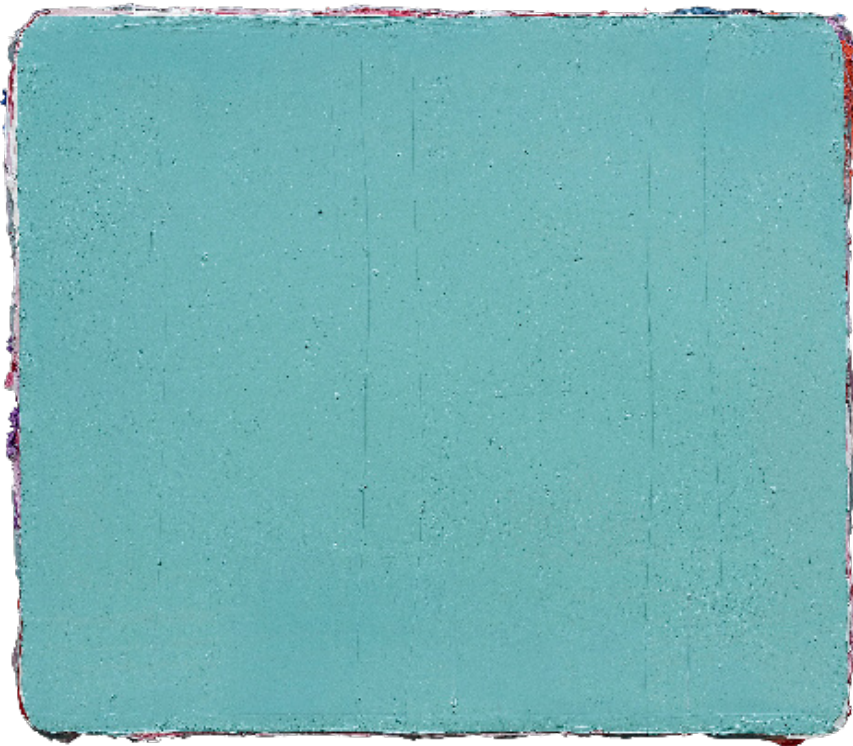


无题 2016D-6
Untitled 2016D-6
60 × 70cm
布面油画 Oil on Canvas
2016

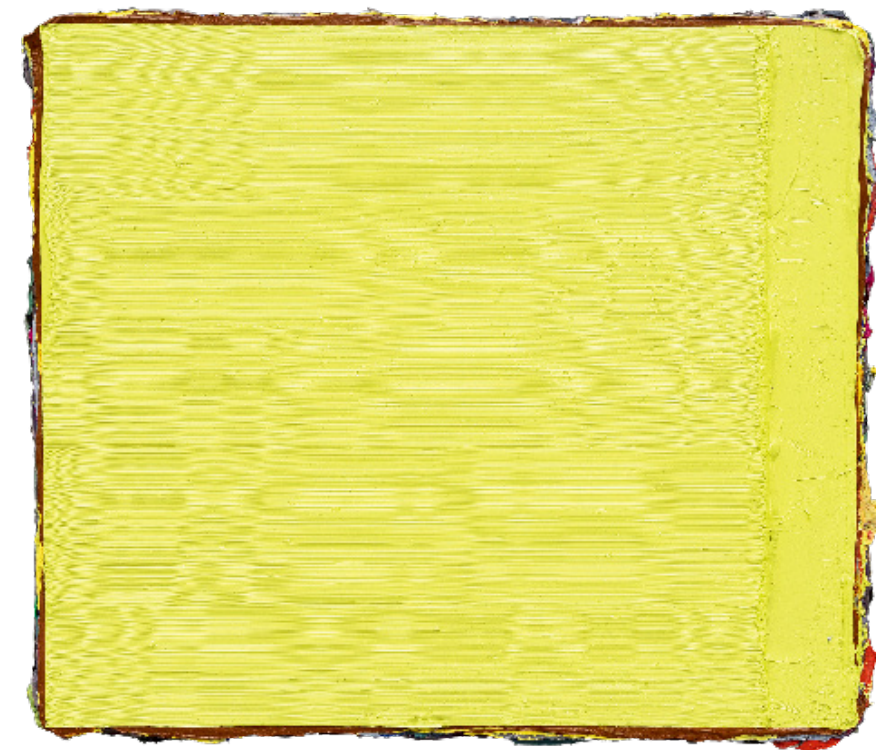


我不是非常勤奋的人，这让我在画布面前保留住了一种生疏感。失去把握，反而使画画不那么无聊，
让每次都会体验到新的、不同的经历。
我绘画的过程，从开始就在与绘画史进行着对话。

I'm not an overly diligent person, this makes me remain estranged from the canvas. Less certainly
makes the process of painting less boring, every creation is a new and different experience for me.
When I start to paint, that's when the dialogue with the history of painting begins.



无题 2016D-5
Untitled 2016D-5
60 × 70cm
布面油画 Oil on Canvas
2016



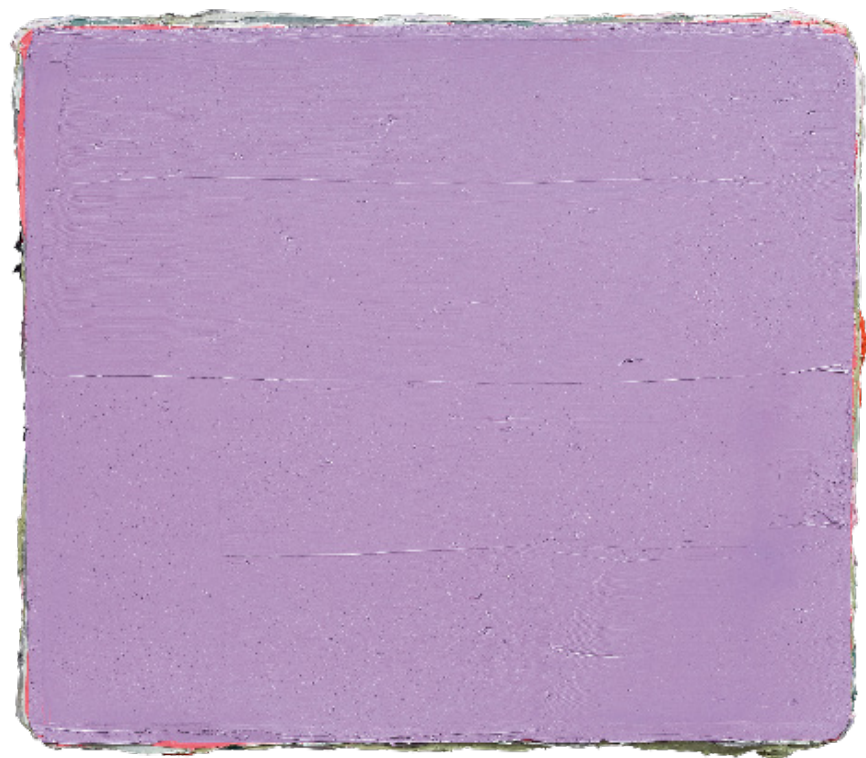
无题 2016D-4
Untitled 2016D-4
60 × 70cm
布面油画 Oil on Canvas
2016



无题 2016D-1
 Untitled 2016D-1
 60 × 70cm
 布面油画 Oil on Canvas
 2016

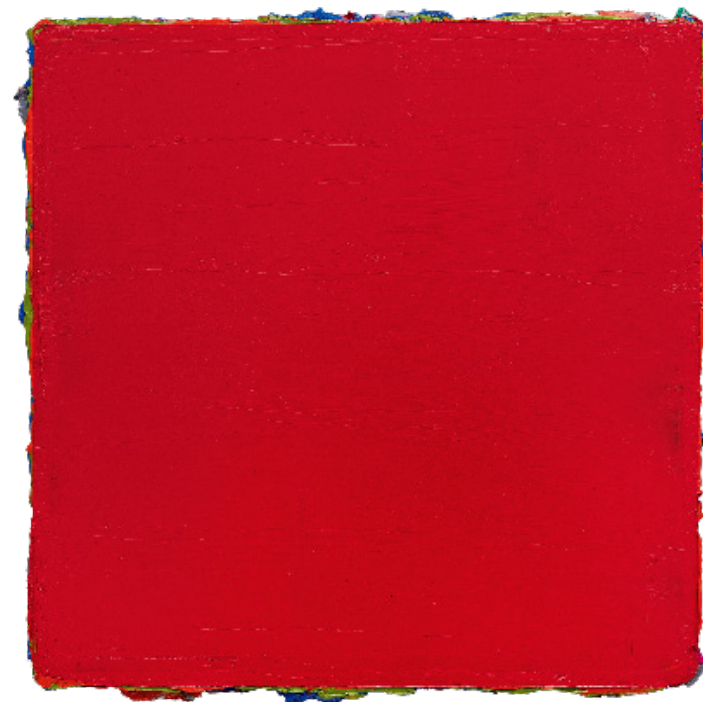


无题 2016D-3
 Untitled 2016D-3
 60 × 70cm
 布面油画 Oil on Canvas
 2016

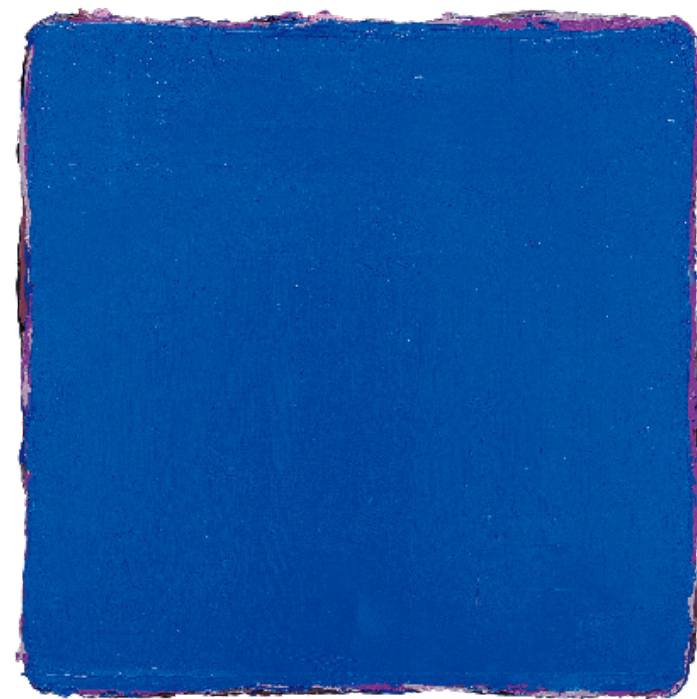


无题 2016D-2
Untitled 2016D-2
60 × 70cm
布面油画 Oil on Canvas
2016





无题 2016E-1
Untitled 2016E-1
60×60cm
布面油画 Oil on Canvas
2016

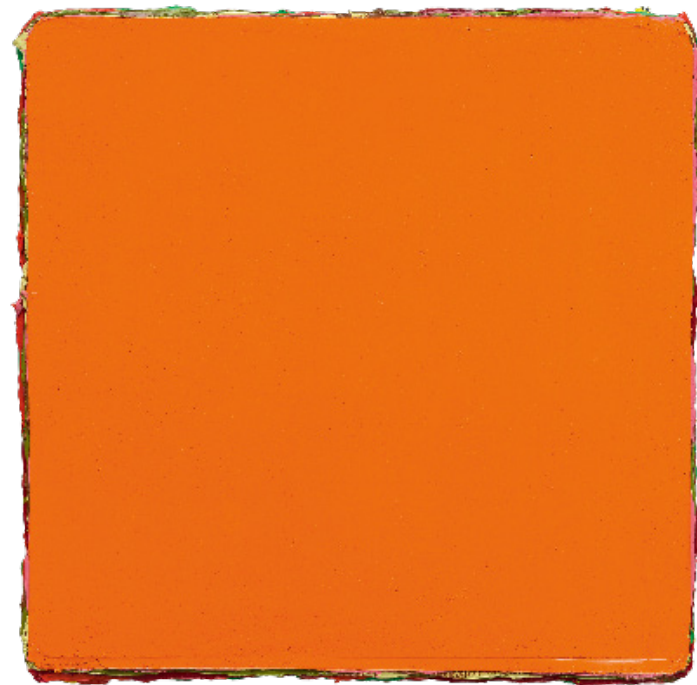


无题 2016E-2
Untitled 2016E-2
60×60cm
布面油画 Oil on Canvas
2016



无题 2016E-4
Untitled 2016E-4
60 × 60cm
布面油画 Oil on Canvas
2016



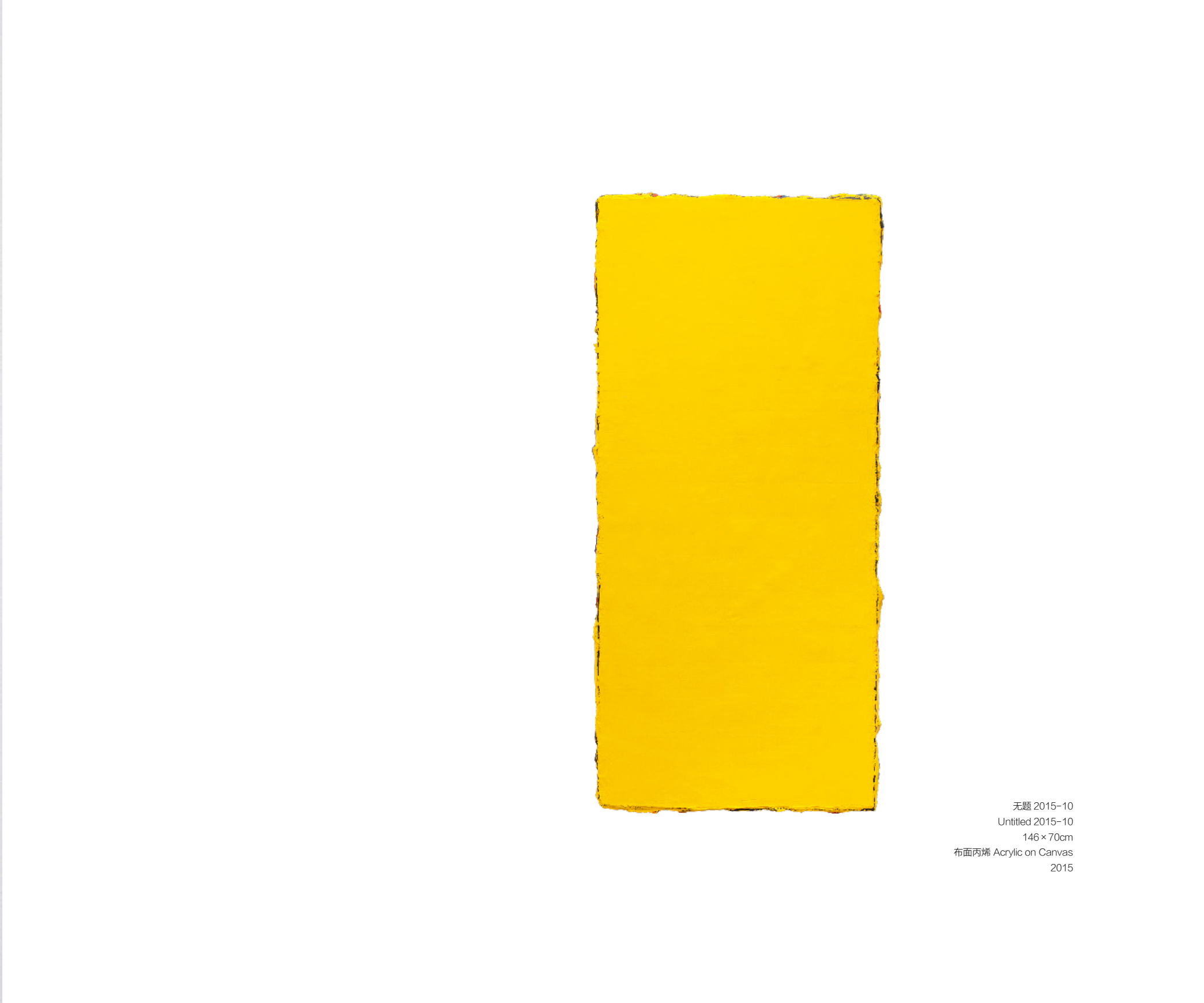


无题 2016E-3
Untitled 2016E-3
60×60cm
布面油画 Oil on Canvas
2016



圆形 2016-1
Round 2016-1
直径 Diameter 80cm
布面油画 Oil on Canvas
2016



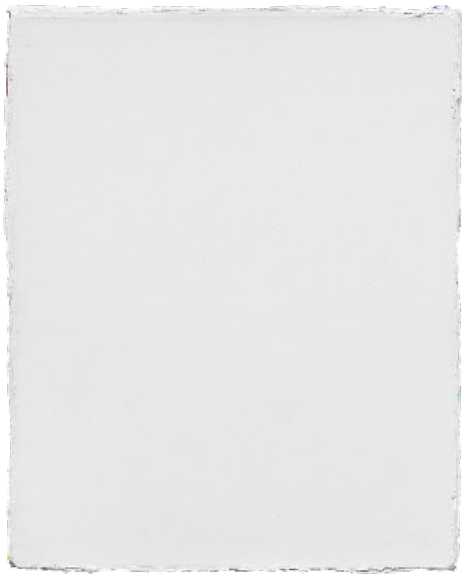


无题 2015-10
Untitled 2015-10
146 × 70cm
布面丙烯 Acrylic on Canvas
2015



无题 15 · a
Untitled 15 · a
103×57cm
布面油画 Oil on Canvas
2014-2015





无题 2015zj
Untitled 2015zj
50 × 40cm
布面丙烯 Acrylic on Canvas
2015

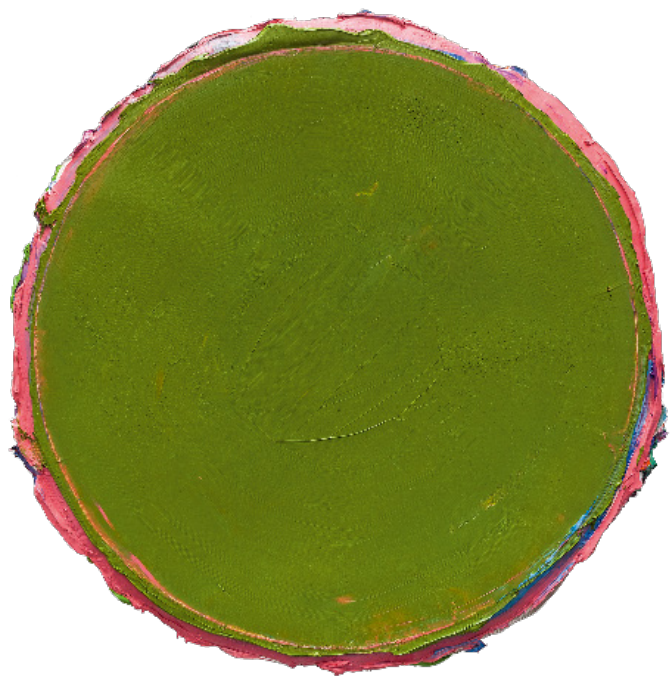




无题 2014-2015 圆·4
Untitled 2014-2015 Round·4
直径 Diameter 55cm
布面油画 Oil on Canvas
2014-2015

无题 2014-2015 圆 · 2
Untitled 2014-2015 Round · 2
直径 Diameter 55cm
布面油画 Oil on Canvas
2014-2015





无题 2014-2015 圆·3
Untitled 2014-2015 Round·3
直径 Diameter 55cm
布面油画 Oil on Canvas
2014-2015





无题 2014-2015 圆 · 1
Untitled 2014-2015 Round · 1
直径 Diameter 55cm
布面油画 Oil on Canvas
2014-2015

The concrete 具体艺术，这是我一些年前在巴黎蓬皮杜艺术中心看到的一个展览题目，艺术家用光作为作品的媒介。那个时候“concrete”对我还只是一个生词，没想到这个单词能如此生动地一直引导和陪伴我慢慢地走在自己学习和探讨抽象艺术的林中小路。

艺术品首先是物，物是具体的。

物所传达的信息是感性的，它存在于视觉、听觉和触觉当中，和对色彩、声响、粗糙、坚硬的感觉之中，在我看来，即使是概念艺术也会由这样的具体之物来构成，艺术家赋予物以形式，让物有所“用”在形式之下失去意义，作品呈现了艺术家的创造力而不是制作力，这是非常具体也非常理性的工作。

一直以来我们的艺术传播，包括艺术教育让我们很难真正面对艺术，我们用思想代替了我们的观看，这恰如早年海德格尔所讲：“也许长期以来物之物因素已经遭受了强暴，并且思想参与了这种强暴…”这种物性的被占有，使我们的感觉在观看的过程中已经无法保持中立。我尝试将自己的作品回到原点，成为具体可触摸的物，让作品离得更近，让意义离开。

物可以被取代，而生命却无法替换，被艺术家注入生命的作品也无法被取代，作品如果没有艺术家独一无二的形式那只是一件平庸之物，形式也许就是作品的生命所在吧？

马树青

"Concrete Art", this is the title of an exhibition at the Pompidou Center in Paris some years ago and the artist used light as his artistic medium. "Concrete" was only a foreign word to me then; I never thought this term could guide and accompany me so tellingly as I pace myself on this winding path of learning and discovering abstract art.

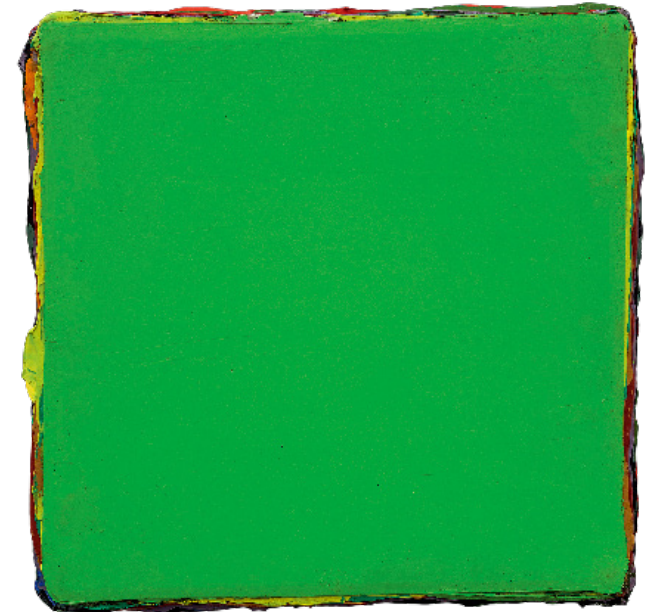
An artwork is an object, first and foremost, and an object is concrete.

The message conveyed by an object is sensual – it exists within sense of sight, hearing, and touch, as well as within the perception of color, sound, roughness, and firmness. In my opinion, even conceptual art is composed of concrete objects. Artists bestow form upon objects, to allow objects to surrender their meanings as they "take on" the form. Artwork thus illustrates the artist's strength of creativity but not of production, proving it a very concrete as well as sensible work.

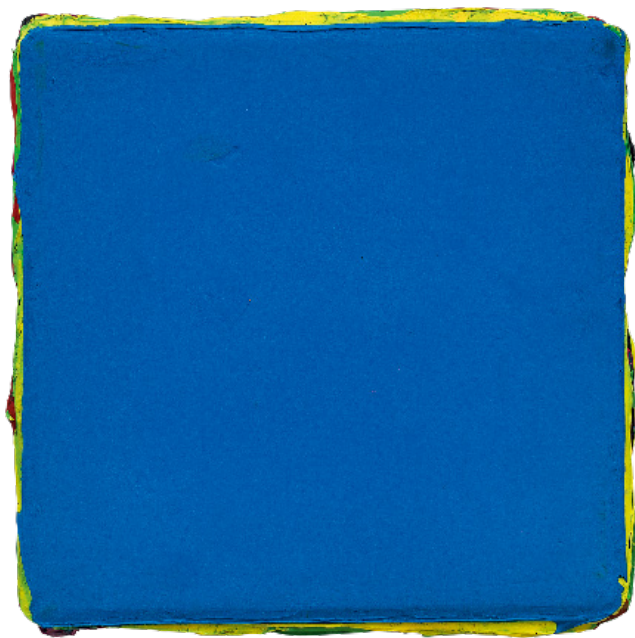
The dissemination of art, including art education, has always made it difficult for us to truly face art. We have replaced viewing with thinking, and as Heidegger once said, "perhaps the nature of objects observed have long been violated, and thinking contributes to this violation..." As the nature of objects is subdued, it disables our ability to remain neutral in the process of viewing. I attempt to return my artwork to its origin and to become a concrete, tangible object, allowing the artwork closer as its meaning drifts away.

An object can be replaced, but a life is irreplaceable, just as the artwork that the artist has instilled with life. If a work does not possess the artist's distinct form, it remains a common object. Perhaps form is where the soul of a work lies?

Ma Shuqing



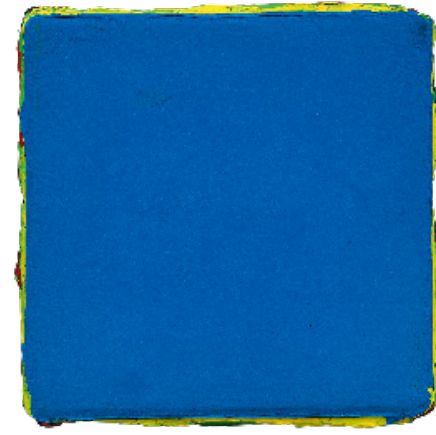
无题 2015 组图 4
Untitled 2015 Group 4
33×33cm
布面丙烯 Acrylic on Canvas
2015



无题 2015 组图 10
Untitled 2015 Group 10
33 × 33cm
布面丙烯 Acrylic on Canvas
2015



无题 2015 组图 8
Untitled 2015 Group 8
33 × 33cm
布面丙烯 Acrylic on Canvas
2015





无题 2015 组图 7
Untitled 2015 Group 7
33×33cm
布面丙烯 Acrylic on Canvas
2015



无题 2015 组图 13
Untitled 2015 Group 13
33×33cm
布面丙烯 Acrylic on Canvas
2015



无题 2015 组图 6
Untitled 2015 Group 6
33×33cm
布面丙烯 Acrylic on Canvas
2015



无题 2015 组图 2
Untitled 2015 Group 2
33×33cm
布面丙烯 Acrylic on Canvas
2015



无题 15 · c
Untitled 15 · c
44.5 × 112cm
布面油画 Oil on Canvas
2014-2015

马树青

1956 生于天津

1985 毕业于天津工艺美术学校

1989 就读于德国慕尼黑美术学院自由绘画专业

现工作、生活于北京

个展

2016 粉 · 尘 - 马树青, 亚洲艺术中心, 北京, 中国

2015 马树青的绘画, 璘宝轩画廊, 上海, 中国

劳作 - 马树青个展, 成艺术, 北京, 中国

如何画出一幅性感的画 - 马树青 2015, 中间美术馆, 北京, 中国

2014 触摸 - 马树青个展, 奥沙画廊, 香港, 中国

进行时 - 马树青作品展, 元典美术馆, 北京, 中国

2013 彩 · 絮 - 马树青绘画艺术展, 梅江国际艺术馆, 天津, 中国

2011 自絮 - 2011 马树青作品展, 水木当代艺术空间, 北京

空间 - 绘画: 马树青个展, 十方艺术空间, 杜塞尔多, 德国

马树青个展, 空谷艺术空间, 杭州, 中国

2010 马树青个展, 德国驻华使领馆, 北京, 中国

1996 马树青个展, KLAUS LEA 画廊, 慕尼黑, 德国

1995 马树青个展, FINKEL 画廊, 慕尼黑, 德国

1993 马树青个展, KLAUS LEA 画廊, 慕尼黑, 德国

群展

2016 对立物 - 作品存在于观看之中, 成当代艺术中心, 北京, 中国

中国抽象艺术研究展, 今日美术馆, 北京, 中国

2015 超越形式 - 中国抽象艺术展, 年代美术馆, 温州, 中国

今日中国抽象绘画, 波鸿美术馆, 波鸿, 德国

以绘画之名, 红鼎艺术空间, 北京, 中国

秩序的边界, 蜂巢当代艺术中心, 北京, 中国

不是绘画: 关于绘画边界的探索, 亚洲艺术中心, 台北

2014 形无形 VISIBLEINVISIBLE III, 鸿坤美术馆, 北京, 中国

抽象与自然, 筑中美术馆, 北京, 中国

色不异空 - 国际抽象绘画艺术家联展, 梅江国际艺术馆, 天津, 中国

2014' - 抽象艺术第七回展, 偏锋新艺术空间, 北京, 中国

命名物的方式, MAO SPACE 衡山坊, 上海, 中国

复调的诗学, 妙有艺术, 北京, 中国

中国抽象案例展, 德山艺术空间, 北京, 中国

单调, NUOART 画廊, 北京, 中国

尺寸: 马树青、倪军近作展, 西五艺术中心, 北京, 中国

2013 艺术 500: 中外名家艺术作品特展, 翡翠画廊, 上海, 中国

心手相应 - 中国抽象艺术第六回展, 偏锋新艺术空间, 北京, 中国

表 / 里: 观念的形式与幻想, 新氧艺, 北京, 中国

2012 中国 - 德国: 今日抽象绘画, 卡史巴 - 路德维希 - 宝兰德尔基金会, 多特蒙德, 德国

在当代 - 中国油画双年展, 中国美术馆, 北京, 中国

融汇 · 拓新 - 海外归国艺术家绘画作品展, 中华世纪坛世界艺术馆, 北京, 中国

2011 象由心生 - 中国抽象艺术第四回展, 偏锋新艺术空间, 北京, 中国

马树青、梁铨双人展, 久久画廊, 阿莎芬堡, 德国

中国抽象绘画, Galerie Frank Schla & Cie, 埃森, 德国

绘画的现实 - 马树青、陈若冰双人展, 现实空间, 北京, 中国

2010 马树青 / 张肇达抽象绘画双人展, 今日美术馆, 北京, 中国

同化古典 - 中国当代抽象绘画中的空间深度, 元典美术馆, 北京, 中国

水彩作为理由 - 2010 杭州水彩艺术邀请展, 中国美术学院美术馆, 杭州, 中国

中国当代艺术展, 现代美术馆, 斯德哥尔摩, 瑞典

无物之阵 - 当代抽象艺术学术邀请展, 湖北美术馆, 武汉, 中国

2009 现实的观察, 卓越艺术空间, 北京, 中国

中庸的视觉实验 - 东廊艺术 · 北京新馆开幕展, 东廊艺术 · 北京, 北京, 中国

DUO - 马树青与王小慧联展, 博雅珊艺术中心, 上海, 中国

尴尬, 水木当代艺术空间, 北京, 中国

2004 MENSA, 空白空间北京, 北京, 中国

2002 普罗旺斯艺术节, 艾克斯, 法国

1996 海洋美术馆联展, 海洋美术馆, 巴黎, 法国

1995 如何画出一幅性感的画, Seidlvilla Das Haus Fur Schwabing, 慕尼黑, 德国

1995 中国旅法艺术家联展, BELLEFOID 画廊, 巴黎, 法国

1989 慕尼黑美术学院联展, 慕尼黑美术学院, 慕尼黑, 德国

1986 十人绘画联展, 陕西美术家协会, 陕西, 中国

Ma Shuqing

1956 Born in Tianjin, China
1985 Graduated from Tianjin Academy of Arts and Crafts
1989 Major in free painting at Munich Fine Arts Academy
Currently living and working in Beijing

Solo Exhibitions

2016 Dust – Ma Shuqing, Asia Art Center, Beijing, China
2015 Ma Shuqing Solo Exhibition, LinBART, Shanghai, China
Work – Ma Shuqing Solo Exhibition, Cheng ART, Beijing, China
How to Make a Sexy Painting – Ma Shuqing 2015, Inside – Out Art Museum, Beijing, China
2014 Touch: Solo Exhibition by Ma Shuqing, Osage Gallery, Hong Kong, China
Making – The Solo Exhibition of Ma Shuqing, Yuan Art Museum, Beijing, China
2013 Whisper of Color – Ma Shuqing Painting Exhibition, Meijiang International Art Exhibition Gallery, Tianjin, China
2011 Whispering to Myself – 2011 Ma Shuqing, Shuimu Art Space, Beijing, China
Space – Painting: Ma Shuqing Solo Exhibition, Shi Fang Fine Art, Dusseldorf, Germany
Ma Shuqing Solo Exhibition, KoGo Art Space, Hangzhou, China
2010 Ma Shuqing Solo Exhibition, German Embassy China, Beijing, China
1996 Ma Shuqing Solo Exhibition, Klaus Lea Gallery, Munich, Germany
1995 Ma Shuqing Solo Exhibition, Finkel Gallery, Munich, Germany
1993 Ma Shuqing Solo Exhibition, Klaus Lea Gallery, Munich, Germany

Group Exhibitions

2016 Gegenstehen, Cheng Center for Contemporary Art, Beijing, China
The Research Exhibition of Abstract Art in China, Today Art Museum, Beijing, China
2015 Beyond Form – An Exhibition of Abstract Art in China, Epoch Art Museum, Wenzhou, China
Today's Chinese Abstract Paintings, Bochum Museum, Bochum, Germany
In the Name of the Painting, Top Red Gallery, Beijing, China
The Boundaries of Order, Hive Center for Contemporary Art, Beijing, China
This is Not Painting: Exploring the Boundary of Painting, Asia Art Center, Taipei
2014 VISIBLEINVISIBLE III, Hongkun Museum of Fine Art, Beijing, China
Abstract And Nature, Zhuzhong Art Museum, Beijing, China

International Abstract Painting Exhibition, Meijiang International Art Exhibition Gallery, Tianjin, China
2014' – The Seventh Abstract Art Exhibition, PIFO Gallery, Beijing, China
The Ways of Object Being Named, Mao Space Hengshan Fang, Shanghai, China
The Poetics of Polyphony, MOUart, Beijing, China
China Abstract Case Show, Deshan Art Gallery, Beijing, China
Single Tone, NUOART Gallery, Beijing, China
Size Does Matter – Recent Works by Ma Shuqing and Ni Jun, C5 Art Center, Beijing, China
2013 500 ART, Halcyon Gallery, Shanghai, China
Mind and Hand in Accord – The Sixth Exhibition of Chinese Abstract Art, PIFO Gallery, Beijing
The Concept of Form and Fantasy, O2 Art, Beijing, China
2012 China – Germany: Abstract Painting Today, The Gasper Ludwig Oplander Foundation, Dortmund, Germany
In Time – 2012 Chinese Oil Painting Biennale, National Art Museum of China, Beijing, China
Integrate the New Extension – Returned Overseas Artists Painting Exhibition, World Art Museum, Beijing, China
2011 Visible Soul – The 4th Chinese Abstract Art Exhibition, PIFO Gallery, Beijing, China
Duo Exhibition Ma Shuqing and Liang Quan, 99 Gallery, Aschaffenburg, Germany
Chinese Abstract Painting Now, Galerie Frank Schla & Cie, Essen, Germany
The Reality of Art – Duo Exhibition Ma Shuqing and Chen Ruobing, Esse Space, Beijing, China
2010 Ma Shuqing and Zhang Zhaoda Duo Exhibition, Today Art Museum, Beijing, China
Assimilation Classical – Depth space of Chinese contemporary abstract painting, Yuan Art Museum, Beijing, China
The Reason of Water Color Painting – 2010 Hangzhou Watercolor Art Invitation Exhibition, CAA Art Museums, Hangzhou, China
Chinese Contemporary Art, Museum of Modern Art, Stockholm, Sweden
Array With No Objects – Academic Invting Exhibition of Contemporaray Abstract Art, Hubei Art Museum, Wuhan, China
2009 The Observation of Reality, Joy Art, Beijing, China
The Opening Exhibition of Eastlink Gallery, Eastlink Gallery · Beijing, Beijing, China
Duo Exhibition Ma Shuqing and Wang Xiaohui, Elisabeth de Brabant Art Center, Shanghai, China
Awkward, Shuimu Art Space, Beijing, China
2004 MENSA, White Space Beijing, Beijing, China
2002 Aix-en-Provence Festival, Aix-en-Provence, France
1996 Musee De La Marine Painting Exhibition, Musee De La Marine, Paris, France
1995 How to Make a Sexy Painting, Seidlvilla Das Haus Fur Schwabing, Munich, Germany
Chinese Expatriate Artists in France, Bellefoid Gallery, Paris, France
1989 Academy of Fine Arts in Munich Painting Exhibition, Academy of Fine Arts in Munich, Munich, Germany
1986 Painting Exhibition of Ten Artists, Shaanxi Artists Association, Xi'an, China



粉 · 尘 马树青

Powder · Dust Ma Shuqing

2016.4.23 – 6.19

亚洲艺术中心（北京）

Asia Art Center (Beijing)

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