



展览标题 Title	个展《啊打以来：马可鲁作品 2016-2024》 Solo Exhibition <Since Ada: MA Kelu 2016-2024>
展期 Duration	2024. 03. 08 - 04. 27 媒体预览 Media Preview: 2024. 03. 08 开幕 Opening: 2024. 03. 08, 4-7pm
地点 Venue	ARARIO GALLERY, 上海市徐汇区龙文路 16 号芒果广场 D 栋 1 层 1 Floor, Building D, 16 LongWen Rd, Mangoo Hub, Xuhui District, Shanghai, China

马可鲁自“啊打”系列以来，告别了用研究方法和认知进行绘画的阶段，在尽情挥洒中，重塑自我；也用“啊打”系列将五十余年艺术工作的整体系统推向新境界。

伴随着李小龙每次迎敌前的吼叫“啊打”，表演拉开序幕，这是“啊打”系列名字的由来。2016年的画面中清晰呈现出拓印与笔触为主体元素的阵列式构成。在放弃了以往的艺术理论框架并使用最简单的元素进行创作后，“啊打”系列获得了前所未有的自由：材料运用广泛、处理手段多样、色彩灵动丰富。艺术家笑谈：我的画面上什么都没有。是的，如果用阐释学方法描述“啊打”的画面，可一言以蔽之。以画面为对象的“空无”，更为着力于绘事之后的意义：摒弃观念与应对，放弃图像与力耕，得自然而然状态，以四两拨千斤的方式书写舍我其谁的个人印记。

用“大则无外，小则无内”代替“外延与内涵”的文字系统，则更加准确。马可鲁完全走出了以往对任何绘画体系的研究，从对具体绘画语言的探索转移到自我内在状态与精神世界的表现。在这种意义上，画面的“空无”都对应着其人生阅历的饱满。

回顾为期8年的“啊打”系列及其延展，马可鲁将以往创作经历以个人传记体的方式草蛇灰线融汇其中。“啊打”中的自然状态与他在70年代初开始以印象派方式进行的户外写生如出一辙。作为无名画会这一中国现代艺术向当代艺术转变中的最初前卫艺术团体中的一员，他至今保持着直接的写生创作的工作方式。在“啊打”系列中，马可鲁大胆放弃了抽象绘画在画面效果上的追求，但这种对抽象语言体系的放弃正来源于80年代以来他对抽象绘画理论的系统性研究和在过去岁月中深谙的循序渐进的创作方式。在过去的40年中，他先后经历了美国抽象表现主义、东方哲学与美学的反思、知识分子的身份认同等潮流与问题在国际舞台的风起云涌。通过“啊打”系列，亦可窥见艺术家几十年的书法研习历程，上百卷《文赋》抄写作为肌肉记忆，成为“空无”画面背后的又一个支点。而对中国文化的理解，对“逸品”境界的追求，最终使从心之年的马可鲁，随心所欲不逾矩。

2016-2024年的“啊打”系列的意义即在于一位创作了半个世纪的艺术家的，从既定的游戏规则中走出，离开图像学的所指、构图的标准、绘画的肌理、形式的趣味等标准，在自己的来时路上，以笃定松弛的心态，用最基础的元素画出他丰富的个人肖像。

啊打以来，弃术问道，把酒临风。

文 / 梁爽

Since the "Ada" series, MA Kelu bid farewell to the stage of painting with research methods and cognition, reshaping himself in the process of freely expressing himself; also, through the "Ada" series, he pushed the overall system of over fifty years of artistic work to new heights.

Accompanied by Bruce Lee's roar of "Ada" before each confrontation, the performance begins, hence the name of the "Ada" series. The images of 2016 present an array-like composition dominated by rubs and brushstrokes. By abandoning previous artistic theoretical frameworks and using the simplest elements for creation, the "Ada" series attained unprecedented freedom: extensive use of materials, diverse handling techniques, and rich and agile colors. The artist jests: There's nothing on my canvas. Indeed, if one were to describe the images of "Ada" using interpretive methods, it could be summed up in one phrase. The "emptiness" of the image, as the object, focuses more on the meaning behind the painting: abandoning concepts and responses, giving up images and laboring, attaining a natural state effortlessly, and writing one's imprint with ease.

Replacing the textual system of "extension and connotation" with "no distinction between inside and outside" is more accurate. MA Kelu completely moved away from the previous research on any painting system, shifting from exploring specific painting languages to expressing his internal state and spiritual world. In this sense, the "emptiness" of the image corresponds to the richness of his life experiences.

Looking back on the eight-year "Ada" series and its extensions, MA Kelu reconditely integrates his past creative experiences into a personal biography. The natural state in "Ada" is consistent with his outdoor sketching in the early 1970s in an impressionistic manner. As a member of the art group "No Name", an initial avant-garde art group transiting from China's modern art to contemporary art, he still maintains a sketching approach. In the "Ada" series, MA Kelu boldly abandoned the pursuit of visual effects on abstract painting, but this abandonment of the abstract language system stems from his systematic research on abstract painting theory since the 1980s and the gradual and progressive approach to creation he has deeply comprehended over the years. Over the past forty years, he has experienced surges of trends such as American abstract expressionism, reflections on Eastern philosophy and aesthetics, and intellectual identity on the international stage. Through the "Ada" series, one can also glimpse the artist's decades of calligraphy study, with the muscle memory by copying hundreds of volumes of "*Wen Fu*", becoming another fulcrum behind the "emptiness" of the painting. His understanding of Chinese culture and pursuit of a transcendent realm ultimately allow MA Kelu, to act as he pleases without overstepping boundaries.

The significance of the "Ada" series from 2016 to 2024 lies in an artist who has been creating for half a century, breaking away from established rules of the game, leaving behind the signified of iconography, the standards of composition, the textures of painting, the interests of form, and other standards, and with a relaxed and determined mindset along his path, using the most basic elements to paint his rich personal portrait.

Since Ada, abandoned techniques, seeking the Tao, raising a toast to the wind.

**Text / Shuang, LIANG (Curator)**

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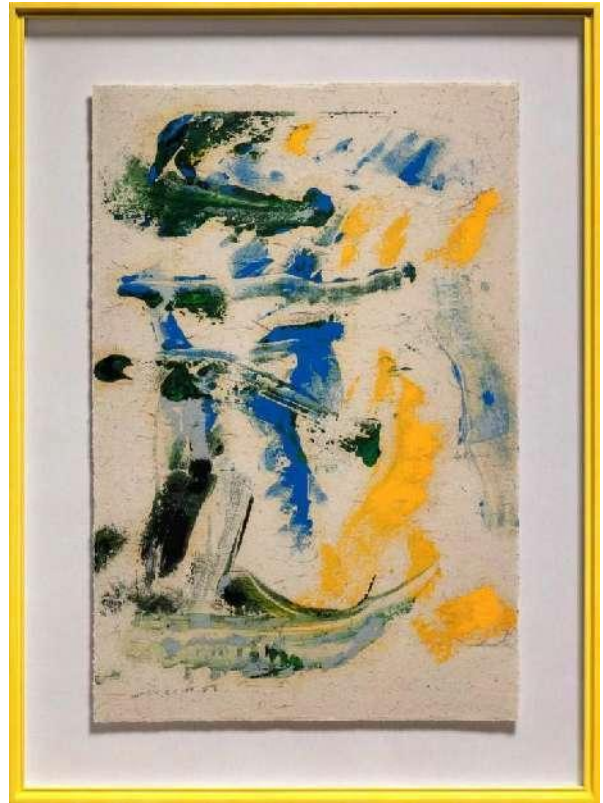


马可鲁

捕捉-繁花 | 2023  
布面油画  
80 × 60 cm

MA Kelu

*Capture - Blooming* | 2023  
Oil on Canvas  
80 × 60 cm



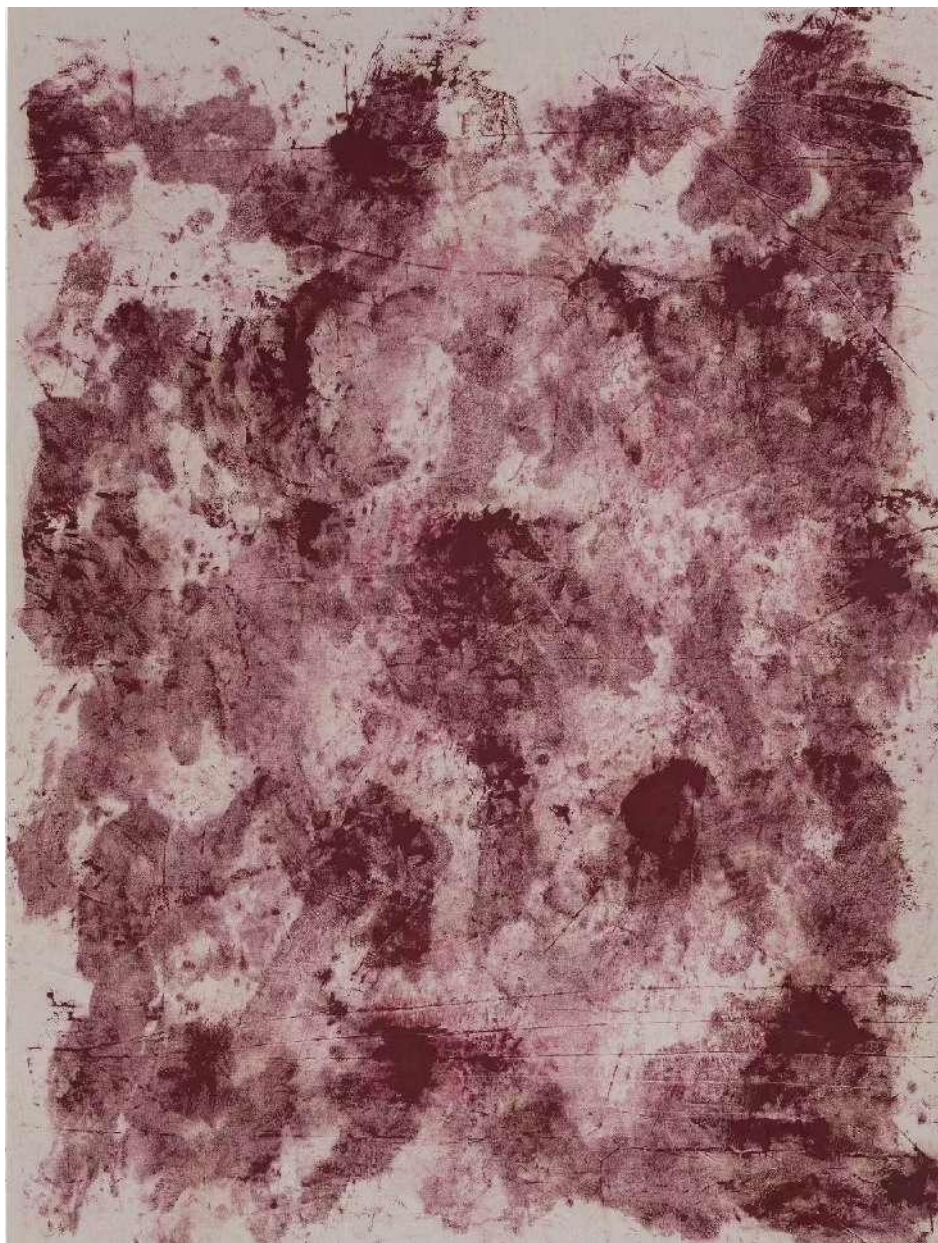
(左)  
捕捉 | 2023  
纸本油画  
90 × 60cm (画面)  
113 × 83cm (含框)

(Left)  
*Capture* | 2023  
Oil on Paper  
90 × 60 cm (unframed)  
113 × 83 cm (framed)

(右)  
捕捉 | 2023  
纸本油画  
90 × 60cm (画面)  
113 × 83cm (含框)

(Right)  
*Capture* | 2023  
Oil on Paper  
90 × 60 cm (unframed)  
113 × 83 cm (framed)





马可鲁

MA Kelu

无题 | 2022  
布面油画  
320 × 240 cm

*Untitled* | 2022  
Oil on Canvas  
320 × 240 cm





马可鲁

MA Kelu

啊打 2018 No.2 | 2018  
布面油画  
200 × 200 cm

*Ada 2018 No.2 | 2018*  
Oil on Canvas  
200 × 200 cm





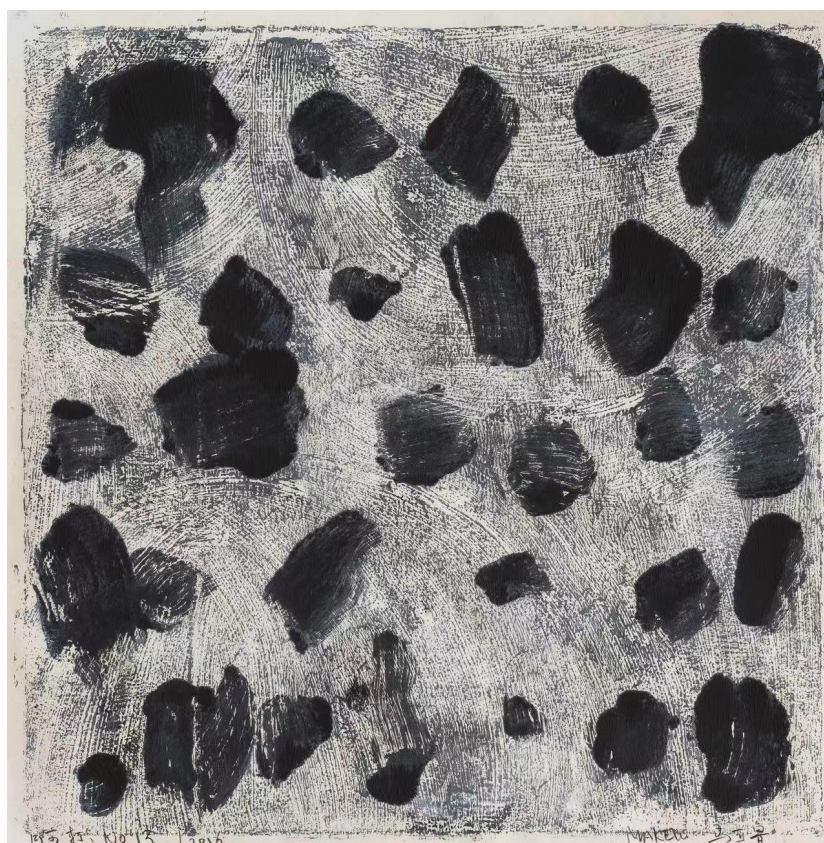
马可鲁

MA Kelu

啊打-绿 | 2024  
布面油画  
220 × 220 cm

*Ada - Green* | 2024  
Oil on Canvas  
220 × 220 cm





马可鲁

MA Kellu

啊打 No.13 | 2016

*Ada No.13* | 2016

纸本油画

Oil on Paper

64 x 64 cm (画面)

64 x 64 cm (unframed)

81 x 81 cm (含框)

81 x 81 cm (framed)