

Artist's Statement

"Women" Solo Exhibition

Ma Desheng

In my consciousness, women are goddesses, and no compliment can truly reach the zenith of their beauty. Every artist has the liberty to fashion their vision of the goddess, guided by their aesthetic and creative instincts. This freedom gives rise to a myriad of mythically marvellous beings, each shaped by nuanced perspectives. In turn, these creations define the distinctive artistic styles of their creators. Art doesn't require explanation—it must be felt and reflected upon, leading to varied interpretations by individual beholders. That is the true charm of art.

Since 1980, my "Woman" series has been in a constant state of evolution and reinvention. In the beginning of my female form creation, my depictions of women were primarily in black-and-white ink. Later, I began experimenting with acrylic on canvas, exploring more unapologetically vivid colour palettes. For instance, *Hesitation*, *Looking Back*, and *Cloaked in Whispers*, created between 2012 and 2013, feature subdued, hazy tones interspersed with dappled specks of colour, bringing the graceful forms of women into sharp relief. In recent years, I have ventured into creating sculptural depictions of the female figure adorned in vibrant and striking shades, with the intention of revealing women's enigmatic elegance and confidence in a raw, minimalistic, and unfiltered manner, with few frills. These transformations are not changes for the sake of style but bursts of artistic impulses. Every form is born from the soul of art. A style deliberately pursued is devoid of soul. The naturally luminous form of women deserves full credit for driving the shifts, elevation, and sublimation of my artistic expression and language.



Since moving to Paris in 1986, France has become the wellspring of my creative journey and the gem of catalyst for my artistic breakthroughs. It is within France—and the European cultural milieu in general—that I was profoundly influenced and inspired by some of the most impactful modern Western artists of the 20th century. One of them is Henri Matisse (1869–1954), a leading figure of Modern Art and a representative of Fauvism. My ink depictions of women engage in a larger-than-life dialogue with Matisse—a collision of black and white with colour that results in a serene exchange with the master. However, my colourful works of women transcend dialogue; they are my presentation and tribute to Matisse, a parade of my women before him. And I must clarify that I am not referring to "paintings of women" but to "women" themselves. At this stage, dialogue becomes redundant. Instead, the canvas creates a parallel universe where Matisse and I can raise our glasses

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of wine and silently admire each other's creations of the female form. As long as the soul of art remains clear, it will possess its own unique language, one that is not artificially pursued.

In the "Woman" series, I have fused the two lifelong inspirations of my art— "stone" and "woman"—into a form of expression that is both unique and thought-provoking. Stones are eternal, and so are women. Combining the two creates a "super eternity," which is the inspiration behind merging women's figures with stones in my art. Fashioning a stone into the shape of a woman and casting a woman in the form of stone through biomorphism represent my pinnacle praise for women. This concept fuels my boundless creative passion and invites viewers to engage in profound reflection. Such reflection goes beyond recognising the physical beauty of women's bodies and forms; it ascends to an appreciation of the strength, resilience, and noble beauty that women embody.

Throughout my life, I have pursued an ideal of natural, eternal, and resilient beauty. The Earth itself began as a giant stone, and it will end as one. From nothingness to existence, and then back to nothingness—ultimately, nothing truly happens. The highest spiritual state lies between being and non-being, and this is the essence of my "Rock" series.

The "Woman" series naturalises, eternalises and idealises the existence of women and their inherent values, which all hinges and are driven by my earnest exaltation for the elegance of female forms and virtues that women represent.

I feel greatly honoured and thrilled to stage my solo exhibition in London as the inaugural show of 3812 London Gallery's relocation to The Whiteley. The selected collection of artworks showcased under the 'Woman' theme this time, which come in large scale, are all conceived out of my reverence and admiration for women's forms, the ideologies they symbolise, and the qualities they embody. On top of the ethos running through my Woman oeuvre, I intend my art to naturalise, eternalise and idealise the represented image of the female.

I hope people can pause for a moment, gather themselves amidst today's unnerving disquiet and disruption, and retreat to the essence of nature—the most sincere, pristine, and chaste state of mind. Only in that uncluttered composure can we truly appreciate and immortalise the everlasting pure beauty bestowed upon humanity by the creator.

I place great weight on this exhibition as it centres around "woman" — my first-ever global showcase dedicated to this theme. It holds profound artistic and emotional hefts, making it truly worth cherishing.

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「女人」個展

藝術家自述

馬德升

在我的意識中女人就是女神，無論如何讚美都達不到峰值。其實每位藝術家都按照自己自由的想像去塑造，因此美妙的女神從不同的角度誕生了，隨之也確立藝術風格。藝術不需要更多的解釋，這就是藝術的魅力。

自 1980 年以來，我的「女人」系列一直處於持續的演變與創新之中。在最初的女性形象創作中，我主要以黑白水墨描繪女性。後來，我開始嘗試在畫布上使用壓克力，探索更大膽鮮明的色彩運用。例如：《躊躇》、《回望》和《耳語環繞》等作品，皆創作於 2012 至 2013 年間，共同採用比較低調朦朧的色彩將女性婀娜的體態烘托呈現。近些年我開始大膽嘗試創作雕塑感、色彩鮮豔的女人體態，旨在將女性最獨特的高雅和自信不加掩蓋的平鋪出來。這些變化，不是為了風格變化而變化，而是出於我強烈的衝動而裂變出的風格，是一種配套。因此每一種風格形式的出現都是藝術靈魂的噴發。刻意追求的風格是沒有靈魂的。這一切的主角都是女人體給予的，隨之而促進風格的變化與演進。



我 1986 年移居巴黎，法國變成了我藝術創作的根據地，因此也深受 20 世紀最具影響力的西方現代藝術家的影響和啟發。其中一位就是引領現代藝術的野獸派代表人物亨利·馬蒂斯(Henri Matisse)。我的水墨女人體畫是真正的與馬蒂斯對話，是黑白與色彩的碰撞，從而達到平靜的對話。但到了我的色彩女人體畫就不是對話了，是向馬蒂斯呈現我的女人體。特別要說，這裡指的不是「女人體畫」，而是「女人體」。這時的我們不需要對話，而是我們各自舉起一杯紅酒，默默的欣賞著對方的作品。只要藝術靈魂是清晰的，就具有個人的獨特語言，不是刻意追求的。

在「女人」系列的作品，我將「石頭」和「女人」這兩個伴隨我一生藝術傳作的靈感意象融合，形成一種既獨特又引人深思的藝術表達。石頭是永恆的，女人也是永恆的，兩者結合變成超級永恆——這是我創作女人體畫與石頭相融的靈感初衷。把石頭女人化，把女人石頭化，這是對於女人的最高讚美。因此給我帶來創作的無限激情，也希望帶給觀者耐人尋味的反思。這種反思不止於對女人體和形象的美感認知，更是昇華到對女人所代表的那種頑強，崇高的美的一種的欣賞。

在我的一生中，我追求一種自然、永恆、堅韌的理想。地球一開始就是一塊大石頭，最後還是一塊大石頭，從無到有，再從有到無。其實什麼都沒有發生。無與有之間是最高精神境界。這是我石頭系列的精神所在、而這次的「女人」系列將女人的存在和價值自然化、永恆化、理想化，但這些都是基於我對女人的體態、女人所代表的意識形態和品質的崇尚之上的。

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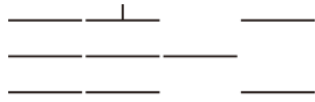
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此次個展於倫敦舉行，作為 3812 倫敦畫廊遷址至 The Whiteley 的首場展覽，我感到無比榮幸與興奮。本次展出的「女人」系列作品，均為大尺幅之作，皆源於我對女性形象的敬仰與讚頌，亦是對她們所象徵的理念與品質的深刻探索。除了貫穿我「女人」系列的核心精神，我借用藝術將女性形象自然化、永恆化與理想化。

我希望，人們能夠在當今動盪不安的時代中短暫放鬆，沉澱自我，回歸自然的本質 — 回到最真摯、純淨與無瑕的心境。唯有在這樣的澄澈狀態下，我們才能真正領悟並銘記造物主賦予人類的那份恆久純粹的美。

我對這場展覽寄予厚望，因為它聚焦於「女人」— 這是我全球首場以此主題為核心的展覽。它承載著深厚的藝術與情感重量，應該珍惜。

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