

史国良画集

COLLECTED PAINTINGS
BY SHI GUOLIANG



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简 历

史国良 1956年生于北京

1975年毕业于北京第三师范学校美术专业班。

1980年毕业于中央美术学院国画系研究生班。

1980—1985年在解放军艺术学院美术系任教。

1985调入北京画院任一级画家。

1989移民加拿大温哥华。

出版有《史国良作品选》《史国良速写集》《水墨人物画技法》《史国良画集》。作品“刻经”荣获第23届蒙特卡罗国际现代艺术大奖赛“联合国科教文组织大奖”，及中华人民共和国文化部嘉奖。

现为中央美术学院国画系、首都师范大学美术系客座教授，中国美术家协会会员，温哥华华人艺术家协会付会长。

Resume

Name: Shi Guoliang

Date of birth: 1956

Education:

1975: Graduated from the Fine Arts Department, Beijing No. 3 Teacher's School;

1980: Graduated from the Postgraduate Section, Department of Traditional Chinese Painting, Central Academy of Fine Arts;

1980—85: Taught at the Department of Fine Arts, Institute of Fine Arts of the Chinese People's Liberation Army.

1985: Transferred to the Beijing Painting Studio and was entitled a First-class Painter;

1989: Immigrated to Vancouver, Canada.

Publications:

Selected Works of Shi Guoliang, Sketches by Shi Guoliang, Ink and Wash Figure Painting Technique and Collected Paintings by Shi Guoliang.

Awards:

Carving the Scriptures was awarded the Grand Prize at the 23rd Monte Carlo Interannual Modern Art Show, a UNESCO Grand Prize, and a citation by the Ministry of Culture, People's Republic of China.

Social Activities:

Guest Professor, Department of Traditional Chinese Painting, Central Academy of Fine Arts; Department of Fine Arts, Capital Normal University. Member of the Chinese Artists' Association. Vice-chairman of the Vancouver Chinese Artists' Association.

不息的朝圣者——史国良

汪为新

70年代末80年代初，中国美术界出现了一批以反映现实生活为题材的写实人物画家。在这批青年画家当中，现已侨居加拿大的史国良先生是比较典型的一个。

这位从坎坷的人生中走出来享受幸运的宠儿，在他今日从温哥华到北京到西藏的往返途中，几乎每时每刻都陷入一种对使命感的思索。说他乐观，只能说是一种玩笑，如果说他忧郁多愁，似乎在他的自强与自信面前，只是稍纵即逝的东西。

作为新中国成立以来的第二代中国画家，沐浴了完整、系统的学院派教育，他的现实主义的绘画创作建立在他对现实生活的动感，透过他早期的一些作品，通过现代人常常关注的焦点，在揭开绘画神秘面纱的同时，他更随和地把生活中所见到的和感受到的奉献给你，使你感动或震撼，而他不是无私奉献。有时他的热烈或火爆，使得你无法心平气和。

从他对社会的影响，我们清楚地看到，史国良从艺经历和时至今日的努力，似乎与当年许多年青艺术家有不同之处，他在竭尽全力地把传统与现代紧密结合在一起，互不排斥和干扰，尽管至今他仍然有时感觉吃力，甚至有时为了一个绘画生命或主题，不得不牺牲一些技法上的探索，但他表现的是现实精神，把握的是一种人性的语言，无疑他这种主题精神绝不会超出我们常规观念里的人类精神的原素。我们不难看出，过于诡秘玄奇和荒谬与他无缘，因为他理性的成分支撑着他的激情，在感性里取得和谐。

对史国良来说，他的恩师蒋兆和、黄胄、周思聪等先生给他灌輸的营养滋补了他的生命，因此技法上的中西结合他永远不变，但以什么样的方式结合却是他个人的选择，他深知“俯仰自得，游心太玄”，无论是东方文化还是西方文化，在他身上只是他驾驭的工具，他也是站在东方文化瞭望西方绘画历史

的人，因此他感到把东西方绘画思想、哲学思想结合成为现实主义绘画仍觉得远远不够。在此上，我们对比一下不少抽象绘画，其中弱点之一就在于企图以翻新的心计取代作为原本的心理构想，史国良作为一个现实主义画家，他对生活直接而不逃避。

当代哲学、自然科学与文化艺术密不可分的一点，那就是人的意识，就象法兰克福学派哲学家弗罗姆认为的概念产生经验，产生理念的普遍性，反过来支配个体经验，作为社会性的东西，被规范化了，就必须服从他。

史国良在西藏的体会经历，从他在画册的介绍和传闻当中知道西藏的神秘，好奇和要强驱驰他在1981年决心去体验藏族的风土人情。

而后，他郑重、理智地选择了西藏。在史国良的眼里她是那么的纯净和完美，那些善良的人类当中的虔诚和净化，他们的希望只待来世大吉，不求今世荣华，他们的一切幸福只希是冀来世的给予，在他们神圣殿堂顶礼祈祷，史国良已经到了不可自控的地步，而这种为之痛苦或悲哀似乎多于他感受的欣喜，促使他无法挣扎出这种痛苦的重负，这种重负竟使得甘愿劳役，不知疲累地为他普救众生的奔波，因此他计划着从思想到行动虔诚地付出他的艰辛，他告诉我有一天他要随着四川阿坝步行去拉萨朝拜的藏民，去更深入地体验那种真挚的心灵，去体会藏民为来世幸福而现实苦难修行的情愿心理。

当他进入自我时，他会为终于实现作品的完整而狂喜，有时画面的黯淡真使他悲痛欲绝，在他进入角色体会出来的痛苦，那份坚韧的苦忍，又有人能去作深入的理解？透彻他此时心底的烦闷又何止一个画面的失控？

西藏作为整个人类世界关注的焦点，可以给人无法估量的内涵和外延，灿烂的历史人文、令人震撼

的独特的民族风情，以此去感受他在西藏历经艰辛的瑰丽的跋涉，才感觉他的画扑面而来的善良、朴实、执着的性灵和狂暴激情，他以神圣的崇拜去触摸滚滚红尘无法掩没的孤傲风骨和纯朴的人生。

我有时想史国良能否归入表现一类的艺术家，或则象蒙克对落寞的呐喊，而他是否在向社会宣示一点诚挚的希望，就求在异化当中孤寂思维以单纯明朗的探索走向本源的结局？比如象他获89年23届蒙特卡罗国际大奖的《刻经》（整个空门系列），他的概括性多于具体感性，他有足够的激情和丰富的联想，乃涉及哲学范畴，古老文化的重负是否向人们昭示一种沉重的使命感？在这些淳朴又极易满足的世界里，平常的生活，是否就是一种人生的境界？

在对艺术家痛苦这个定义上，史国良透彻得近乎残忍，他把灵魂与躯壳非常完整地区分开来，灵魂驾驭躯壳，灵魂永远是自我和至高无上的，而躯壳只是灵魂的外衣，是被驾驭的车马，这样，如果仅仅是外衣的损折和撕破，痛苦也是表面的痛苦，而灵魂尚无归依，或还在惨遭蹂躏，这种痛苦才是无与伦比的痛苦。

我们设想，这个曾在一个时代里具有象征意义的画家，如果陶醉在名利里或吆喝指使或坐吃名利的修身养性，我们也无可指责，然而他今天依然的布衣模样，一样的烦恼，只是这种苦闷显得很成熟，连你想与他坐下来聊聊并听听他过去的荣耀都没有机会，你会感慨地觉得一个艺术家生存之难，名利对他来说承受了很多，似乎已显得钝化，没有那份沾沾自喜和成就感，这些只是外壳和车马的安慰来增加他为之解衣磅礴的信心和勇气，而导致他的灵魂归依何处才是他至为关心的命题。

中国文化的修养酿就一个艺术家的传统思想，他选择的“写实和提炼”是他永恒的形式，面对他的“灵魂”，他别无选择。

曾经一个晚上，他用了很多的时间与我谈了他的“黑洞”逻辑，当代一个人挣扎在漆黑的洞穴里，后面并无足音，或者还有些许干扰，当你摸索在那种仅存目标的洞穴，听到一句理解的呼唤或灵光的出现，这该是怎样的一个惊喜，他动情地说：“或许我真会变得疯狂起来”。

当我静下心来想象善良的人群中尚且有衣不蔽体的贫穷落后，当他们被置于无理无睬的境地，他们在毫不抱怨地生活，当我们这些艺术家在极力关注他们的生活，甚至想为他们耗尽心血给他们树立丰碑的时候，他们除了对你报以质朴的一笑仍然生活依旧，似乎毫无深谢之意，也是多么令人激动的啊！

写到这，我又想起史国良绘画艺术的努力，正如修行的人们，似乎在从事一个苦难的目标，而他也仿佛成了苦难人群中的一员，但他是为着艺术而不是为了来世，他与他们的道路选择都是虔诚，而追求的目标，只是人生意义的差异罢了。

95年2月于北京



在台湾故宫

播种民族文化的人

杨文会

国良做为人物画家,对所选择的事业以身相许,以命相搏,忠心无二,时刻关心中国人物画的发展和动向,这便是使命感的驱使。

中国人物画在世界绘画的海洋中宛如一叶发自古老中国的小舟,而东西方文化恰似两条滚滚向前的川流不息的河,也许由于各自的船夫和舵手乃至他们的载体形式各异,但这是人类文化的总汇。在拥有汪洋30多亿人口的地球上,中国人物画的存在也许算不了什么,然而却是我们民族文化的一个组成部分,要让世界了解她,了解我们民族,了解我们的文化。

在这个问题上历来有不同的看法。要么以“国粹”精神自居,要么与西方“接轨”,改头换面求得异邦文化的认同。国良在这个问题上始终是冷静的思考,试图从一个新的角度看待自己和世界。89年国良移居加拿大,跨越了东西方之间,对中国人物画的传统、现状和发展进行了立体的审视。国良深知中国人物画的传统技巧和风格,他曾努力尝试以多种艺术手段推出中国文化,还其世界精神宝库中应有的地位,但西方人高傲的偏见曾刺痛过画家的心。现在他以开放的襟怀接纳着世界文化,同时对自己的母土文化认真的审视。民族文化传统在画家心中已然扎根,土地是肥沃的,关键是使艺术之树常青,而艺术之道是寂寞之道,不尽的探求,犹如在黑洞中行走,偶尔发现前方时而显露的亮光,便想执着地切近,但当人的躯壳行将完成生命之旅的时候,这亮光仿佛还在遥远的前方,命中注定,艺术家在永恒的孤寂中,所幸身后还有不尽的探求者从身边悄然而过,

他们要去领略那艺术的辉煌,国良便是这探求者之一。

经过千百次痛苦的磨炼,从国良的画作中可以看出,对于发展中国人物画他是从“人”开始切入的。人物画的取位是反映人民的生活,人是有感情的、有思维的,郑板桥即便是写竹也有“一枝一叶总关情”的感叹。历史的主体是人,由人而组成的鲜活的历史画面。自己提着自己头发离开地球无论如何都是一种无稽,从“离骚”到“满江红”,从“清明上河图”到“流民图”无一不是以艺术家的胸怀去迎接那些人们对心灵产生撞击,蕴意致深的物象,形成一种情感的凝聚。艺术家各有自己的独特经历,但凡有所作为的艺术家,都离不开时代的总体环境,都与时代有着一种精神联系,这种联系反映在他的作品中,可以使我们触到时代的脉博,感受到时代的呼吸。大凡这种作品经历世而不衰,从而得到人民的承认、历



与夫人刘玉梅及著名学者丁果在温哥华家中

史的承认,民族的承认乃至世界的承认。

国良针对中国人物画的特点,在题材摄取上有独到之处,当他徜徉在中国北方的大地上,行走在太行山宽厚的脊背上,能体会到山里汉子那般诚实、凝重,便有“卖猪图”、“八个壮劳力”从笔端流淌出来。他爱听,自己也会唱那一曲曲高亢的陕北民歌,他可以向黄土高原上的汉子那样带着血丝吼出“信天游”,深深地体味着人生。他钻进藏民居住的漫溢着羊膻味和闪烁着黑亮的油渍的帐篷,他也倾听过湍急的金川一路拍击两岸嶙峋怪石的咆哮。

国良曾被本世纪末的一个游牧民族的精神世

界所感动,并由此领悟到东方文明的博大精深。在藏族这个独特的民族中宗教占有重要位置,做为文化使者的文成公主从古长安带去了紫金佛像,至今供奉在大昭寺内。佛堂之上笼罩着肃穆的昏暗,在虔诚的朝圣者中,有像山一样挺拔健壮汉子,也有脸上布满沟壑一般深重的皱纹的耆老。他们许多人中都是一步一叩来自于千里之外的青海和四川。这些藏胞单纯、善良,有着极深沉的精神境界。这种虔诚,这种执着的精神深深感动了画家,他由此萌发了要探求藏民们精神世界的强烈愿望。于是,有了《朝圣者》、有了《添灯油》。有了荣获第23届蒙特卡罗国际现代艺术大奖的《刻经》。创作的灵感来自这古老土地的回声,同时也是画家的心声。一个构思的生成,一幅画面的组合,如同创造一个新的生命,画家的精神、情感、信仰已经流淌其中,在国良笔下,这些真切的生命体验,刻骨铭心的感悟,在人与自然与社会交汇契合中,它们已不再是自然生活的奴隶,这种跳跃性的升华和对观众的深深的震撼之中已经隐藏着画家的灵魂。

在中国人物画的形式技巧方面,传统的中国人物画曾面临新的挑战,相当一部分处于困惑中的画家努力以自己的变形、特技、新异致力于创新的同一时,国良却默默地走向西藏,来到太行山区,以一个艺术家敏锐的眼光冷静地审视着生活这个艺术创作的源泉,以一个艺术家的特有的灵感与生活中情感的火花相互撞击。国良主张,形式、技巧于中国人物画来讲无异于文学创作中的炼词造句,而关键是要利用这些词汇写文章,中国人物画的形式、技巧可以多种多样,这不在于继承和发掘古人留下的技法与趣韵,也不在于把西方绘画中的解剖、结构、光影、构图如何与水墨巧妙地结合,而是要建立自己的思想体系和文化结构,找准自己的立足点和前进方位,遵从鲁迅先生的“拿来主义”让古人的、别人的、自己的经验形成一种潜在力,服务于新的灵感,新的构思和新的追求。炼词造句,呕心沥血为的是创作一部传世之作,苦练基本功,掌握形式技巧、笔墨技巧为的是创作一幅震撼人心的作品,是以其独到的见解,让世

人读懂画家向世人敞开的心扉。这才是唯一目的,因此国良的画作中,笔墨厚重,酣畅,画面层次分明,进深感强烈,色彩凝重富有装饰的意味,在坚定地保持着中国传统笔墨的同时,揉进了更多的西方绘画的造型技法,这便是激情所至,技法服务于新的灵感。这是“意度”的修养,是在感受客观世界的同时,使画家心中升腾的主观情思与自然生活的熔铸。在这种激情的感召下,画家的定向思维发生强化效应,这时画家会运笔自如,可以做大文章了,无异于曹雪芹触到了表现贾、史、王、薛四大家族兴衰的神经脉络,可以写《红楼梦》了。

美术创作作为精神个体活动,是画家对自己独特生活经历的一种选择,在中国人物画的探求道路上不断结出奇花异果,虽未获得巨大丰收,而他所遵循的信念和其艺术道路是十分朴素自然的。果良的创作贵在情真,他的真情来自浓厚的乡思,来自植根母土的民族文化,和由此而获得的灵感,成就他的是祖国的文化,是中国北方那广袤的农村和纯朴、虔诚的藏民。他好比利立足于母亲大地的安泰,乡土中国永远是他的动力。

国良对他的艺术并未满足,对中国人物画的发展仍然忧心忡忡,他将以不息的热情实践自己的诺言,展示一个完全真正的自我。他深知,传统是一个民族历史文化的积淀,是一个民族继续发展的能源,中国美术传统是一个非常广博的系统,中国人物画的发展也当在其中,应体现为一种民族气质、民族精神。这种传统的延续,有赖于历代有创新精神的艺术家不断深化。只有成为本民族的,才能称其为世界的。

把中国的民族文化推向世界是国良梦寐以求的。只有不蹈前人覆辙走出自己独特的路的人,才是对历史,对传统有所作为的人。这条路因注入了画家的全部精神感受,注入了时代生活的特定境域,是社会历史的必然。然而这条路才得以更宽、更远,向世界延伸。

国良正做为一个播种民族文化的农夫,辛勤地耕耘。

一九九五年七月



在温哥华国家美术馆为观众介绍中国绘画

SOWING THE SEEDS OF NATIONAL CULTURE

By Yang Wenhui

Guoliang has devoted his heart and life to figure painting. Driven by a sense of his mission, he has continually focussed on further developing this art.

In the vast ocean of international paintings, Chinese figure painting is like a small boat first cobbled together in ancient China and now sailing on an ever-rolling river where the cultures of the East and West flow together. On a planet inhabited by over three billion people, the existence of Chinese figure painting probably does not count for much; nonetheless, it is a component part of our national culture and we should let the world know more about this special art, and thus about our nation and culture.

Views on figure painting in China have long been divided. Some would style themselves the embodiment of the quintessence of Chinese culture and others identify themselves with Western painting schools, changing their own face just to enable recognition by another culture. Guoliang, however, has remained aloof from this choice, trying to look at both himself and the world from a new angle. He moved from China to Canada in 1989. Having lived in both worlds, he is better able to understand the two styles of art, thoughtfully examining their two traditions, and present circumstances, speculating on the paths they will take in the future. Steeped in the traditional techniques and styles used in traditional Chinese figure painting, Guoliang has worked hard using all the artistic tools at his disposal in an effort to further propagate Chinese culture and to gain Chinese figure painting the place that it merits in the world of international art. At one time he felt hurt by the unthinking arrogance and prejudices of some Westerners, but now he accepts the world's many cultures with an open mind as he thoughtfully reexamines the culture of his own motherland. China's national culture has surely planted deep roots in the fertile land of his heart. It is essential that this tree of art now planted remain forever green and growing. Walking the often lonesome road of art, endlessly pursuing the goal of sustained creativity, is like feeling your way in the dark. If some light happens to appear ahead of you, you may want to take the shortest path towards it. After all this exploration, when your life is about to its close, the light still remains floating far in the distance. It seems that artists are destined to walk in eternal loneliness, occasionally encountering another stray explorer also seeking to find the brilliance of aesthetic experience if only for a moment. Guoliang is one of these explorers.

We can see from Guoliang's Chinese figure paintings that his mind goes to people and their lives. People have feelings and thoughts. The great Qing Dynasty artist Zheng Banqiao extended this sympathy to the bamboo he painted, saying that "each branch and leaf has its own feelings". People are the stuff of history, and they form the vision we see when we visualize the past. In paintings ranging from *Li Sao to Manjianghong*, from *Scenes at the Qingming River* to *Vagabonds*, the artist has created enduring human images, symbols beyond the man that inspire their own lasting place in the heart. Every artist draws upon his or her own unique experiences. Accomplished artists are spiritually connected with the times in which they live. Looking at their works, we can feel the pulse and the breath of the age. Such works live forever and will be recognized for that worth by the people, by history, by a nation, and even, by the world.

Guoliang handles his subject matter in a unique way. Wandering the plains of northern China, going deep into the majestic Taihang Mountains, he sensed the quiet honesty and dignity of the mountain dwellers, a feeling which inspired the paintings *Selling Pigs and Eight Strong Workers*. He enjoys the high-pitched folk songs of northern Shaanxi and sings the song *xintianyou* as though he himself had grown up on the loess plateau. This is part of savouring the meaning of life. He has slept amidst the strong smell of mutton and butter oil in Tibetan tents. He has stood beside the torrential Jinsha River, listening to the roar of the waves beating the rocks the shore.

Deeply moved by the Tibetans' spirituality, Guoliang gained a new understanding of the profoundity of Oriental civilization. Religion plays a very important role in the lives of Tibetans. A purple gold image of Sakaymuni taken to Tibet by Princess Wencheng of the Chinese Tang Dynasty is among the many images still worshipped at the Dazhao Temple in Tibet today. The shrine is shrouded in solemn, respectful darkness. The worshippers include freshly robust young men and old people weather beaten by time, many of whom performed ritual prostrations the entire length of their pilgrimage from Qinghai or Sichuan thousands of kilometers away. Simple and kind, the immense spirituality of these Tibetans deeply touched the artist. Trips to Tibet resulted in paintings like *pilgrims*, *Filling the Lamp Oil*, and *Carving the Scriptures*, the latter winning the Grand Prize at the 23rd Monte Carlo International Modern Art Show. The artist was inspired by the echoes of this ancient land, the echoing of his own heart. The creation of a painting is like the creation of a new life. The artist has blended his own spirit, feelings and beliefs in the work. Under Guoliang's brush, these genuine experiences of life, these epiphanies that come so lightly but engrave themselves on the bones and heart, merge with nature, transcending a slave-like adherence to its forms. The soul of the artist appears in his distillation of life and the feelings aroused in his audience.

Today, traditional Chinese figure painting faces new challenge in form and technique. Many artists have become confused, bowing their backs in desperate pursuit of distortion, special techniques and novelty. Guoliang followed a different path, going alone to Tibet and the Taihang Mountains to carefully examine life, the source of artistic creation, with his own eyes, combining what he saw with his artistic inspiration and his feelings. In Guoliang's opinion, the forms and technique used in Chinese figure painting are akin to the wording and phrasing used in literature. Forms and techniques are adaptable and need not conform to those used traditionally in China or to those traditionally used in the West. The individual should establish his or her own thought system and approach to culture, find his or her own footholds and directions. The experiences of the past should feed new inspirations, new compositions and new pursuits. The reason for honing basic skills, forms and techniques is to enable the artist to create a genuinely moving work, the artist's own interpretation, communicating to the viewer the artist's intent. Guoliang's paintings make use of smooth, thickly laid ink, the layers clearly demarcated, the colors imposing and appealing to the eye. Preserving traditional Chinese painting techniques, he adds modeling techniques learned from Western painting. This is letting passion and technique serve a new inspiration, mixing subjective feelings and emotions with natural life. Driven by this passion, the artist can do anything with his pen, just like Cao Xueqin writing the masterful *A Dream of the Red Mansion* after coming to understand the rise and decline of the four families of the Jia, Shi, Wang and Xue.

Artistic creation is a spiritual activity, a choice of life made by the artist himself. Guoliang's exploration of the Chinese figure painting has born fruit, if not yet a bumper crop.

Guoliang follows a simple and natural belief. His true love comes from his remembrance of the past, from Chinese culture, and from the inspiration of both. It was the culture of his motherland, the vast land of northern China and the simple and devout Tibetans that made him successful. His motherland will forever remain the force driving his art.

Never satisfied with his accomplishment, Guoliang remains concerned about the future development of Chinese figure painting. He will fulfill his promise, revealing his true self and endless passion. He knows very well that tradition is the accumulation of a nation's history and culture, and the source and energy behind a nation's growth. The broad-ranging tradition of Chinese art should embody the nation's spirit and beauty, the continuation of this tradition lies in ever-deepening the creative spirit of each generation of artists. Only when something is truly of a nation and people, can it belong to the world.

It is Guoliang's dream to let the world learn more about Chinese culture. Only one who does not repeat the mistakes of his predecessors and follows his own unique road can accomplish something of worth. If the artist's road is filled with his or her spiritual experiences and the particular flavor of the era, it will stretch still wider, still farther into the world.

A farmer sowing the seeds of national culture, Guoliang is hard at work cultivating his field of art.

图版目录

1. 雷阵雨 Thunder Shower
2. 少女 Young Maiden
3. 4. 挂经 Hanging Buddhist Scriptures
5. 母亲的心愿 Mother's Wishes
6. 母亲的心愿(局部) Mother's Wishes (Partial)
7. 祈福 Bless for Fortune
8. 祈福(局部) Bless for Fortune (Partial)
9. “空门” “Buddhism”
10. “空门”(局部) “Buddhism” (Partial)
11. 12. 圣水 Holy Water
13. 转经 Spin Prayer Drums
14. 慧眼 Spiritual Eyes
15. 16. 大昭寺 Jokhang Monastery
17. 18. 朝拜的队伍 Procession for Worship
19. 20. 礼佛之一 Ceremonial Buddha Chapter I
21. 礼佛之一(局部) Ceremonial Buddha Chapter I (Partial)
22. 礼佛之二(局部) Ceremonial Buddha Chapter II (Partial)
23. 礼佛之二(局部) Ceremonial Buddha Chapter II (Partial)
24. 礼佛之三(局部) Ceremonial Buddha Chapter III (Partial)
25. 26. 礼佛之三 Ceremonial Buddha Chapter III
27. 28. 礼佛之三 Ceremonial Buddha Chapter III (Partial)
29. 礼佛之三(局部) Ceremonial Buddha Chapter III (Partial)
30. 礼佛之三(局部) Ceremonial Buddha Chapter III (Partial)

31. 32. 礼佛之四 Ceremonial Buddha Chapter IV
33. 礼佛之四(局部) Ceremonial Buddha Chapter IV (Partial)
34. 礼佛之四(局部) Ceremonial Buddha Chapter IV (Partial)
35. 36. “刻经”荣获第23届蒙特卡罗国际现代艺术大奖赛“联合国教科文组织大奖” “Engraved Scriptures” Awarded with “UNESCO Prize” in the 23rd Monte Carlo International Modern Arts Contest
37. 38. 添灯油(局部) Add Lamp Oil (Partial)
39. 大昭寺(速写) Jokhang Monastery (Sketch)
40. 归 Homeward Journey
41. 收青稞 Reap Green Barley
42. 麦熟 Ripe Wheat
43. 母子图 Portrait of Mother and Son
44. 捡土豆 Pick up Potatoes
45. 访状元 Visit No.1 Scholar
46. 访状元(局部) Visit No.1 Scholar (Partial)
47. 48. 月色 Moonlight
49. 50. 小憩 Rest for a While
51. 52. 藏区行写生(长卷局部) Sketch of Journey in Tibetan Region (Part of Long Scroll Painting)
53. 写生 Life Painting
54. 藏区行写生 Sketch of Journey in Tibetan Region
55. 星云大师 Nebula Master
56. 小河边 On the Edge of Brook











