



陈艳玲画集

OIL PAINTINGS OF
CHEN YANLING



我从云南来

I AM FROM YUNNAN

人民美术出版社
PEOPLES FINE ARTS PUBLISHING HOUSE



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贵在传神

读青年画家陈艳玲的油画

/ 潘世勋

我并不认识陈艳玲，只是从她的一本小画册中简单了解到她出生于云南，1990年毕业于云南艺术学院附中，1994年又到中央美院徐悲鸿画室进修过两年，后来留在北京地区的文化馆工作。近十年来她画了一批油画创作，多次展出并获奖。

她的上本画册印得不算精美，色彩还原和细部笔触会有些含混粗略之处，从而屏蔽掉不少原作应有的精彩与细腻，尽管如此，人们从中仍可窥见画家反映生活的热烈情感和艺术表现的个性追求。我特别喜欢其中几幅描写山区孩子的肖像作品：如《春寒》《远方的呼唤》《赶集去》等，这几幅画的动人之处就在于形象刻画很真实很生动，情感描写既准确鲜明又细腻丰满，颇具南方大山中农家孩子的特征与个性。

尤其是《童年》那幅画，看来十分眼熟，忽然记起几年前在文化部主办的一次青年美展上，我曾见过这幅尺寸不小的原作。它虽挂在一个展厅的角落，却很吸引我的目光，令我驻足良久。其实这幅画构图很单纯，色彩也不奇特，只是在一片地势空旷山气迷蒙的背景前面站着两个依偎的女孩，或许是去上学也可能是在放学回家的途中，不知道是遇见生人还是想着自己的心事，动作并不明确。显然画家的创作意图，并不在于交待某种生活情节与故事，而是想集中心智用最简单的形式来深入表现令她感动的孩子的形象。这两个形象很平凡也很特殊，当下描写儿童的画作，人多着眼于祖国花朵的天真与美丽，表情也常是幸福的微笑，这幅画则别具一格地去描写两个孩子深沉的思绪与凝重的目光，我们常说“眼睛是心灵的窗口”，晋代大画家顾恺之也说过：“妙处传神尽在阿堵中。”我很赞赏陈艳玲通过眼神刻画表达人物精神面貌的造型能力，这两双眼睛，几分羞涩几分睿智，画得炯炯有神，观众可以透过两个孩子不尽相同的眼神，感受到她们童真的心灵深处比城里孩子多了不少因生活历练而显出的成熟，这也让人们会自然联想到，今天在一些偏远的山区，人们虽然已脱离贫困，儿童可以就学，但求学之路仍有诸多辛苦，可能上学要走很远的路，回家还要承担不少家务，或有幼小弟妹年老多病的长辈要他们照顾……画家对生活在这种现实环境中孩子们的童年生活，一定有长期入微的观察与深刻的体验，也许还融入不少自己儿时生活无法磨灭的记忆。这幅画除神情描写精当之外，对于孩子朴素衣着以及手姿、发式等细节也都是刻意斟酌饱含感情画出来的。中国古代画论谈及山水画的意境，提到有“可观”、“可游”、“可居”的不同，我想评论人物画水准也应有能引人欣赏、引人爱慕与引人思考的差别，陈艳玲笔下的这幅《童年》产生的艺术效果，足以吸引人们观赏和思考，从而呼唤社会对下一代的共同关怀。

这种有主题内涵的肖像画作，仅靠观念的注入与设计的巧思并不能保证成功，除敏锐的观察、深刻的体验之外，还需要熟练的绘画技巧。陈艳玲作为一名青年画家，从她一些写生习作可以看出，她的油画写实技

艺还显稚嫩，制作经验不够丰富，但她作画却能大处着眼，不尚琐细，倒颇有大家风范，把握色调统一，控制主次虚实，皆有过人之处。所画的《春寒》一幅最能显露她这方面的才华，这幅画虽用笔粗犷洒脱，造型表达却很到位，背景浑然一体，既与前景人物很协调，又反衬得主要形象很突出，虽属反复制作方可完成的大幅作品，却有一气呵成之妙。画集中有几幅有花的静物，也同样因布局错落有致，用笔淋漓痛快而显得格调不俗。画前既要胸有成竹，落幅又能随机应变，这种“若不经意实极经意”的掌控画面的能力，对于画家是非常重要的，我们常见一些学画的人色彩、素描都学得不错，只因不善构图与把握整体而难登艺术创作的殿堂。整体感觉有时源发自天赋的敏感，也须得益于刻苦的专业训练和广泛修养之熏陶，陈艳玲肯定做过不小的努力。

由于艺术多元化的取向，当代青年画家醉心于形式探索风格创新者居多，画写实人物的也多画身边朋友与家小，相比之下陈艳玲这种直面人生，关注底层民众，充满浓郁乡土气息的人物画作，便显得难能可贵。中国的绘画艺术从古到今始终伴随人们的生活，见证社会之进步，记录人类的历史，陶冶人们的心灵，我认为在强调精神文明建设的今天，这种源于生活真实可以感发人心的作品，绝对需要大力提倡。

某些前卫艺术理论，否定与贬低写实绘画的理由之一，在图像与传媒空前发达的今天，摄影照像足可替代绘画的功能，其实这是不值一驳的。再先进精巧的成像器材，面对丰富无比的自然景观与社会生活现象，只能是机械地纯客观地记录，故其艺术表现力至今仍有很大的限制；而绘画则可根据作者的创作意图，将生活素材通过“删繁撮要更加润色”的艺术手段，加以改造升华，可以无限地注入主观情感因素，进入创造的自由境界。其实早在一百多年前的印象派绘画时期，照相机既已发明，今日画家利用与参考照片作画已是很普遍的现象，问题关键在于是主动的利用还是被动的抄袭，结果则会大相径庭。有些画家不善于观察生活，也不注重写生能力的训练，创作完全依赖照片，甚至是抄袭别人所拍自己并不熟悉其生活根据的照片，只能死描硬摹不敢做哪怕些小的变动，这样画出来自然不会有生动的气息与感人的力量。陈艳玲这几张创作也明显使用了照片，《童年》与《远方的呼唤》画了同样两个女孩，参考的是两个不同角度的拍照，但她并未简单地追求照片效果，而是大大强化了造型与色彩的力度，通过构图变化造成不尽相同的意境，有画意也有自己的特色，如此利用照片还是得当的。

近年陈艳玲也画了不少小幅的肖像习作，有的保持固有风格，有的则想在形式语言上有所变化，或求单纯，或近装饰，目前看有的已见成功，有的还在试验之中，但都无异是给自己提出更高的要求 and 新的挑战。我觉得陈艳玲的绘画已有很好的基础，如能勤于思索勇于实践，不久的将来会有更大的进步。

2012年夏月写于不了堂画室灯下

Painting the Soul

On the Oil Paintings of Chen Yanling

/ Pan Shixun

I am not familiar with Chen Yanling, but I got to know her from an album of paintings. Born in Yunnan Province, she graduated from the High School Attached to Yunnan Arts University in 1990. She then entered Xu Beihong Studio, China Central Academy of the Fine Arts in 1994 for further study. Two years later, she stayed in Beijing and worked for a cultural center. During the past 10 years, she has created many oil paintings and held exhibitions frequently, winning several awards.

To be frank, her previous album was not so well printed: Some colors and strokes of the original printings are blurry or even lost. Despite of its bad printing, readers can still feel the painter's passion and pursuit toward the life and arts. I was touched by some of her paintings, especially the portraits of the kids from the mountain area, such as *Spring Chill*, *Call from Afar*, *Go to the Market*, etc. Children's images and their personalities are vividly depicted in these paintings, reflecting the characteristics of those youngsters living in the southern mountains.

The painting under the name of *Childhood* seems quite familiar to me. Several years ago, I came across it at a fine arts exhibition organized by the Ministry of Culture. Hung at a corner of the exhibition hall, it attracted my eyesight for a long time. The painting is simple in its layout and its colors are not grotesque at all. In the picture, two little girls snuggling against with each other in front of the vast expanse of afar mists-clad mountains. Are they on the way to school or home? Are they feeling shy when meeting strangers or having something in mind? It is not clear. Obviously, the painter did not intend to tell a story but paid more attention to depict the images of the two girls in a simplest way. The images are both ordinary and extraordinary. Nowadays, many a paintings on children stress their innocence and loveliness with big smiles. Chen's painting focuses on the profound expressions of the girls' eyes, which are regarded as the windows of the heart. Legendary Chinese painter Gu Kaizhi once said that the soul of a portrait lies in the eyes of the people. I am impressed by Chen Yanling's capability of depicting people's spiritual world through the eyes, which are shy but intelligent with radiating vigor in them. Through their eyes, viewers can feel their maturity that the girls gained from rural life that is quite different from the life in town. As a result, the picture reminds us that there are people still living in remote mountainous areas. Though they have shaken off poverty, their children have to take a long way to go to school everyday. After school, some children have to take chores, either to babysit younger brothers and sisters or look after elder family members. I believe that the artist must have carefully observed these children and their life for quite a long time. Maybe she also blends her own childhood memory into it. Besides of the accurate and delicate depiction of children's countenances, she also drew their clothes, gestures and hair styles

with deep emotions.

In ancient China, the artistic conception of landscape paintings can be classified into three tiers, "appreciable", "visitable" and "liveable". For me, figure paintings should also follow the similar standards, to attract people to enjoy, to love and to think. The painting of *Childhood* by Chen Yanling attracts people to enjoy and think, demanding the whole society to take care of next generations.

To draw such theme-oriented portraits, a painter needs not only embedded concepts and delicate designing, but also a keen observation and profound experiences, as well as adept painting skills. Judged from her sketches, Chen, still a youth artist, is not mature enough in her oil painting skills. Being a youth artist, she also lacks of some creation experiences. When drawing paintings, maverick Chen stands high and pays little attention to peddling details. From this aspect, she has the potential to become a great artist. Besides, she has proved her extraordinary talent in the use of colors and shades, in balancing the important of and the lesser, reality and imagination. The painting *Spring Chill* serves a good example. Rustic and free, the theme of the painting is accurately expressed. The setting acts in cooperation with and sets off the figures it depicts. Though this large-scale painting has been revised many times, it also has the subtleness of finish at one stroke. Among these selected works, there are several paintings of still flowers, which are very excellent in both their layouts and styles. A good painter should not only have a well-regulated mind but also act according to the changing circumstances in his/her art creation. This is a crucial capability for a painter to handle the situation. It is not unusual to see quite a lot of learners, who are skillful in colors and sketches, fail to reach a higher level in their paintings due to their awkwardness in layouts and overall control. The sense of overall control sometimes comes from one's instinct, sometimes benefits from long-term arduous training and artistic studies. Undoubtedly Chen Yanling has made painstaking efforts in this aspect.

Due to the diversification of art development, lots of contemporary youth painters are addicted to exploring new forms and new styles in painting. Even drawing profiles, many a painters prefer to select friends or family members as their models. Considering Chen Yanling's bravery to face the hard life, the grassroots people and rural life, it is indeed something rare and deserving praise. Since ancient times, Chinese paintings have been in close contact with daily life, witnessing social

development, recording history and moulding people's temperament. In an era that stresses the construction of spiritual life, such paintings that come from life and touch the heart should be encouraged.

In some avant-garde art theories, one reason to negate or degrade arts lies that telecommunications and photographing, which have made tremendous development nowadays, is sufficient to replace painting. Such a theory is not worth refuting. The best camera could only conduct objective and mechanical photographing and would be dwarfed by the delicacy and richness of natural landscape and vital phenomena. Dislike photographing, painting could reform and sum up an artist's art creation, emotion and life elements so as to create a free world of arts. More than 100 years ago, the camera was invented during the period of impressionism. Even today, it is quite common that a lot of painters create their works on the basis of photos. But the key problem lies in how to use the photos; creative using or blind copying of a photo will produce different results. Some painters neither are good at observing life, nor pay attention to the practice of sketches. Their creation depends heavily upon photographs, some even draw the pictures of the life that they are not familiar with at all. Their paintings are copycats of the pictures with few changes, lacking of vigor that can move people. It is obvious that Chen has used photos in creating the paintings. Both *Childhood* and *Call from Afar* depict the same two girls but with different angles. Instead of simply copying the photos, she stressed the use of modeling and coloring. Through the change of layouts, these paintings are vivid in images and have their own characteristics. Chen's use of photos deserves praise.

In recent years, Chen Yanling also created many small-sized portraits: Some remain her own style; some try to bring changes, either in form or in "painting language". Some are successful, some still in experiment. All the efforts whatsoever Chen has made have brought her new challenges and higher requests for her art creation. In my view, Chen has already laid out a solid foundation for her painting. If she sticks to thinking hard and practicing a lot, she will make more progress in a near future.

2012 summer night, at Buliaotang Studio

从红土地走来的画家

/ 张利

2004年，第十一届艺术博览会上，几幅清新、朴实、生动的画作吸引了我。我驻足细细地欣赏：画中那些鲜活的人物和风景，唤起了我二十多年前在云南采风时的美好记忆，把我又带回了美丽神奇的云南。当我知道这些画的作者是一位来自云南的画家时，对她的作品也就有了更大的兴趣和关注，就是在那次艺博会上，我认识了陈艳玲——这位来自云南的画家。

云南是个美丽的地方，那里不仅有雄浑、壮丽和秀美的自然风光，更有着丰富多彩的少数民族风土人情。在那片令人魂牵梦绕的土地上，孕育了很多艺术家，他们生长在那片土地上，吸取着大地的养分。土地、山川和众多的少数民族风土人情，给他们带来创作灵感，使他们创作出许多富有生命力的作品。陈艳玲的作品给我的第一感觉是：个性鲜明，色彩强烈，人物形象朴实生动，生活气息浓郁。艳玲告诉我，她的家乡在云南文山州，因为我去过那里，对那儿的风土人情有所了解，因此有一种特殊的情感和记忆，使我不由得回忆起当年到那里采风时的许多情景，少数民族少女美丽淳朴的面孔和诱人的服饰，宁静的田园，江边的水车以及夕阳下江边洗浴的姑娘们……

艳玲作品的题材包括人物肖像、人物风情、静物和风景，人物肖像和风情画是她创作的主要内容。她善于发现和捕捉生活，加上对云南家乡的深厚情感，所描绘出的人物生动鲜活，富有生命力。画中的那些孩子们，尤其让我感到亲切，似乎都是熟悉的面孔。

“红土地之恋”系列作品是陈艳玲绘画创作的主要部分，这些作品反映了她对故乡的挚爱，这些作品对她以后的创作有很大的影响，尤其是创作理念和绘画风格的形成。“北迁之后”是她来到北京以后，有了新的生活，有了新的感受和体验创作出的一批作品。这些作品同样让我们看到一个艺术家在用自己的绘画向人们展示她的内心感受，她所看到和所经历的另一种生活。陈艳玲的“静谧之声”系列作品也是我非常喜欢的，她所画的一些花卉同样是自己心境的一种展现：热爱生活，热爱生命。艳玲在艺术上始终是一个勤奋而执著的人，她有着很好的绘画感觉，她的色彩感觉尤为突出。在她的作品中，可以感受到一种激情，这种创作激情对于一位艺术家来说是非常宝贵的，这种激情来自对生活的热爱和向往。

陈艳玲在自己的艺术之路上不断地探寻和追求，我衷心地祝愿她创作出更多的作品，收获更多的艺术成果。

2012年8月

A Painter Hailing from Red Earth

/ Zhang Li

At the 11th Arts Expo in 2004, I was attracted by several fresh, vivid and simple paintings. The figures and landscape in the paintings reminded me my sweet memories of Yunnan when I stayed there 20 years ago. Those paintings brought me back to that beautiful and mysterious land. After knowing that those paintings were created by a Yunnan painter, I started to pay more attention to her works. That was the first time I got to know Chen Yanling, a painter from Yunnan.

Being a beautiful place, Yunnan boasts of splendid and gorgeous landscape as well as various ethnic cultures. A charming land, Yunnan has nurtured numerous artists, who draw inspirations from local culture and natural scenery. Their art creations are full of vigor and energy of Yunnan. From Chen Yanling's paintings, we could see unique characteristics, bright colors, earthy figures and the vigor that penetrates from the paper. Chen told me that her hometown is Wenshan Prefecture, a place that I have visited in the past. Due to the special connection, I cannot help remembering the days I have been there: lovely faces of young girls, beautiful costumes, peaceful farmhouse, water wheels along the river as well as the bathing girls.

The topics of Yanling's paintings range from portraits and folklores to still objects and scenery. Among them, portraits and folklores are the major fields she draws. She is good at discovering and grasping life. Because of her profound love toward Yunnan, the figures she painted are vivid and energetic. The children in her works, whose faces are so familiar to me, touched me softly.

"Love toward the Red Earth" series is a major part of Chen Yanling's paintings, indicating her profound love toward her homeland. These paintings have produced strong influence on her later creations and art concepts. "Moving to the North" are paintings she has moved to Beijing. In Beijing, the new life here opened a new page for her and inspired her to create new works. The paintings told us the inner feelings of an artist. I also like the series of "Sound of Silence" — the flowers she painted show her love toward life and arts. On her way to pursue art, Chen is a diligent and persistent artist, who has good sense of painting, especially the use of colors. From her works, one can feel a kind of passion toward arts. Originated from the love of life, passion is one of the most precious characters for an artist.

Chen Yanling is still on the way of art pursuit. I sincerely hope she will have more excellent paintings in the future.

August 2012

红土地的呼唤

/ 陈艳玲

花草、树木以及万物有秩序地生长，宇宙中有着怎样一位全能创造者？特别是养我、育我，天人合一的地方——云南。面对这件奇妙的作品，我激动、沉思、摹写这原本存在的至真至纯至美。

父亲在我年满十一岁那年去世，使我过早领悟生活的艰辛，母亲是一名小学教师，微薄的薪水抚养四个年幼的孩子和她年迈的母亲。

1986年，我考上云南艺术学院附中，成为附中的第一届学生，从此跟绘画结下了不解之缘。由于家庭经济困难，我失去上大学继续深造的机会，但绘画这粒“种子”已深深地扎根于我心间的土壤里，在不知不觉中，不断地生根发芽。我一边参加工作，帮扶母亲一起供养弟妹们完成学业，一边利用工作之余，勤勤恳恳、坚持不懈地写生和尝试油画创作，一边等待机会继续深造。

小妹大学毕业那年，我拿到了中央美院徐悲鸿画室的录取通知书。自此，我背上简单的行囊北上，开始穿越梦想：给我心中那粒“种子”精心浇灌、施肥，在阳光的抚育下健康快乐成长。一年来的刻苦学习，对油画的认识和理解有很大的提高。我由衷地喜欢这个用光影塑造真实的物体，神秘的“外来客”——油画。北京，这个政治、经济、文化中心和对外开放的大都市，美术馆和画廊的画展络绎不绝，极大地开阔了我的视野，不断满足我如饥似渴的求知欲。自此后，北京如同我的第二个故乡，常来常往。

在生活中，我是一个很容易满足的人。对我而言，幸福是很简单的事，只要有人爱，有绘画，有所期待。爱人常对朋友说一句话：“明天没米下锅，她都不着急，睡眠好，心态好。”然而，身居北京多年，目睹都市林立威严而冰冷的高楼大厦，穿越在大街小巷的车流、人流，置身经济高速发展的现代社会，我的视觉一度模糊不清，视线的焦点常常穿越眼前的这一切，停留在记忆的某个阶段，定格为永恒的一瞬间，在现实和梦境里交替。

曾经一度，我的画笔催生不出优秀的作品，一个人走在熙熙攘攘的人群中，心灵却是茫然无助。2005年，我携夫带女回到久别重逢的故乡——云南，感受高原红土的热情，重温一草一木的馨香，边疆民族妇女、少女着装如彩蝶翩翩起舞于蓝天、白云和油菜花之间，令我陶醉：尘封已久的心灵渐渐地复苏了，仿佛又回到了无忧无虑、欢欣快乐的儿时日子。突然间，我找到了拍摄的焦点，我的指尖逐渐升温，直到燃烧整个身心，与那曾经梦里寻她千百度的“永恒一瞬”擦出了火花。那是心灵的归属，红土地的呼唤……之后，我每年都会定期来到这片魂牵梦绕的，几乎失去的美丽家园。

那山、那水，那片红土地上的人们，是一幅和谐的乐园图。

2012年7月27日写于北京庆王府

Call from Red Earth

/ Chen Yanling

Flowers, trees, all the creatures in the world are growing in order. I wonder if there exists an omnipotent who has created such a beautiful universe, including Yunnan where I was born and raised. Standing before this charming works of homeland, I am so excited that I want to mediate and jot down all the beauty and purity, which have existed for quite a long time.

My father left us when I was 11, thrashing me to taste the hardship of life. My mother is a primary school teacher, who took a burden of supporting a big family that includes four little children and her old mother, with her humble salary.

In 1986, I was admitted by the High School Attached to the Yunnan Arts University and became one of its first group of students. From then on, I stepped onto the road of arts. Because of no money, the family cannot afford me to go to college. But the seed of painting has embedded in my heart and grew continuously. I began to work in order to help my mother support my sisters and brothers in their studies. During my spare time, I kept on learning sketches and oil paintings with the aim to wait a chance for further study.

In the year when my younger sister graduated from university, I received an admission letter from Xu Beihong Studio under the China Central Academy of Fine Arts. I packed my simple luggage and moved to Beijing. Therefore I started my journey to realize my dream. The seeds inside my heart started to sprout and grow healthily under care. After one year's hardworking, I have made great improvement in both my recognition and understanding of oil painting. I fell in love with oil painting, which uses light and shade to create images. Being a capital of politics, economy, culture and international exchange, Beijing is abundant with galleries, studios, museums and exhibitions, which have greatly enlarged my vision. From then on, Beijing has become a second homeland of mine.

In real life, I am an easy person to feel satisfied. For me, happiness is very simple: to be loved, to love oil painting and to have something anticipated. My husband has a comment on me when speaking to our friends, "Even if we have no rice to cook tomorrow, she won't be worried. She sleeps sound at night as usual." Meanwhile, after living in Beijing for many years, I have been dazzled by the growing skyscrapers, the hustle and bustle of large crowds. My memory used to linger at some moments, in which dreams and reality alternate frequently.

For a period of time, my brushes cannot create any good works. Walking among the crowded people, I felt helpless in my heart. In 2006, I returned to my hometown together with my husband and daughter. Once

again, I was moved by the passion from the red earth of high land and became intoxicated by the fragrance of the plants. Ethnic women, colorful costumes, splendid dances, the blue sky, white clouds and the yellow canola flowers, everything made me enchanted. It seemed that I have returned to the old happy times of childhood. Suddenly, I found the focus for my lens. My finger tips became excited and so did my body and my heart. I came across the eternal moments, which had been visited me many times in my dreams. That is where my heart belongs to. That is the call from the Red Earth. From then on, I returned to Yunnan in term every year, return to my once lost homeland.

The mountains, the rivers and the peoples have interwoven a harmonious paradise.

Qingwangfu, Beijing

July 27th, 2012

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