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# 彦涵画集

人民美術出版社

PEOPLE'S FINE ARTS PUBLISHING HOUSE



# 虞南明集

上海古籍出版社

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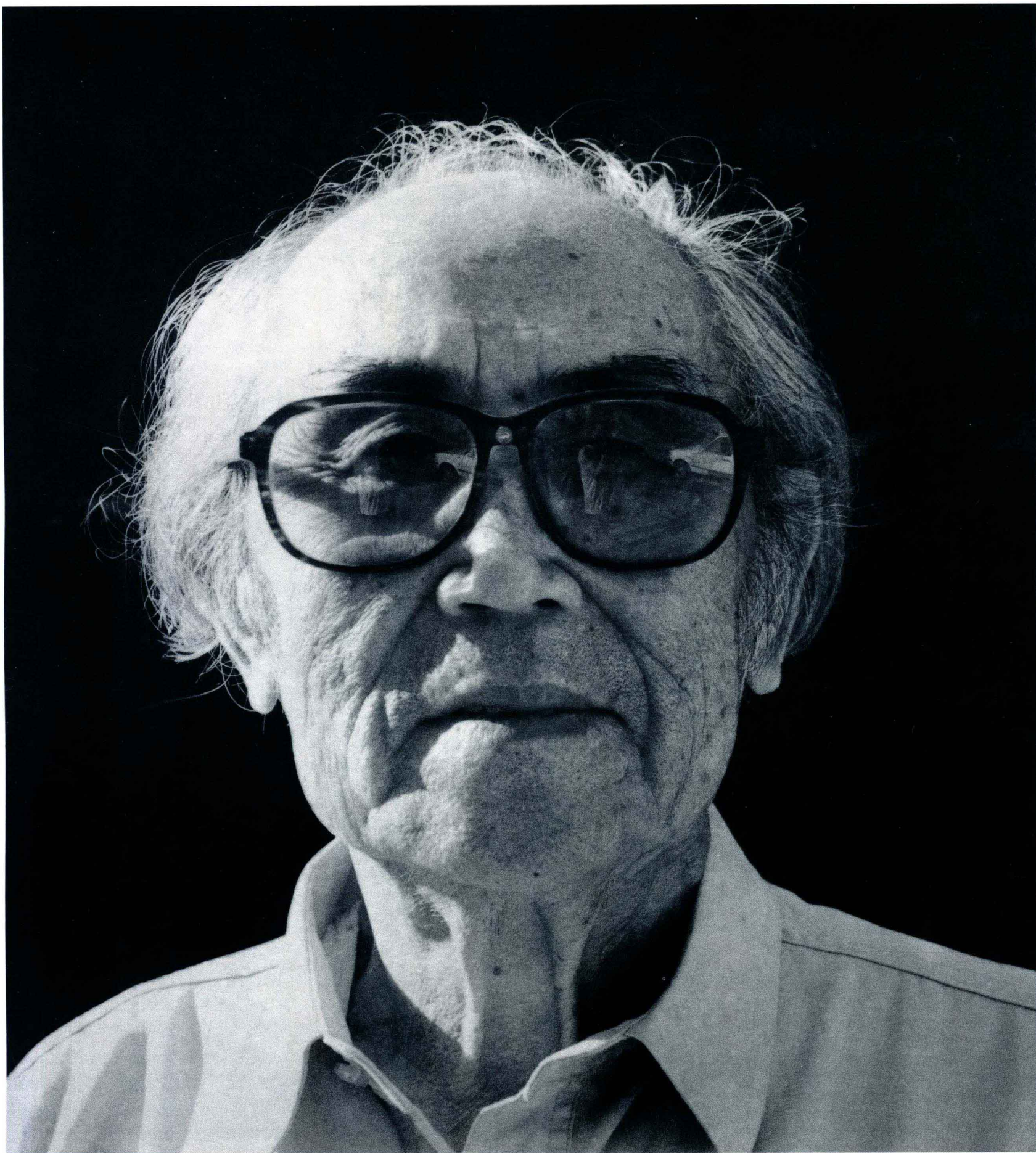
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主 编 郜宗远 程大利

编 委 刘大为 李中贵  
王春立 许征云  
白 炎 杜春才  
王建华 廖宗友  
徐千里 彦 冰  
彦 东



近照

(摄于 2001 年)

# 序言

彦涵，一位在现代中国美术史上有重要地位的画家。他的艺术将成为美术史的研究课题，这不仅是因为他创作了大量的优秀作品，这些作品反映着自30年代以来中国社会的命运和变迁，从而折射出画家的理想、信念和人格，同时也因为这些作品的艺术魅力将会感染一代又一代的读者。在现代中国画家，很少有人经历了彦涵那样的艰苦磨难，曲折得富有传奇色彩；很少有人像他那样富有旺盛的精力，在85岁高龄仍激情磅礴，不断地变化和创造，让艺术理想在具象世界和抽象世界之间自由飞翔。他不仅是一位优秀的版画家，同时是一位优秀的油画家和国画家，他旺盛的创作热情不因年事已高而稍减，相反，他不断地变革，在形式感的探索上始终走在时代的前列，影响着后来的画家。画种和材质对于他已不是那么重要，重要的是表达深刻的思想和美好的境界，表达崇高的审美理想和完善的人格，所以，彦涵是能够代表我们这个时代的最优秀的艺术家之一。

2001年6月，全国文联和中国美术家协会授予他的“金彩奖”奖状上这样写着：“鉴于您在艺术上的卓越成就和在当代美术领域的巨大影响”，这是相当高的评价。如果我们展开彦涵先生的人生画卷看看他留下的足迹，就可以知道这是对老人一生准确的概括。

彦涵艺术大致分为三个时期。

第一个时期，1935年——1949年。这是艺术家的青年时期，崇高的人生理想和对真理的追求使画家走上了革命的道路。这一时期，对祖国民族命运的关切，对新生活的向往，对底层人民大众的深深关注成为画家创作的动力。画家以版画这一形式展示了自己的才华。他的作品大致为两部分内容，一部分是共产党人领导的抗日战争，展示了中国人民奋起抗战的壮烈场面和大无畏的英雄主义气概，如《亲临前线指挥的彭德怀将军》、《当敌人搜山的时候》、《不让敌人抢走粮草》、《宁死不屈的人们》、《狼牙山五壮士》、《军民抗战》、《来了亲人八路军》等，这些作品尽情讴歌了中华民族可歌可泣的反侵略斗争。另一部分内容是反映解放区生活，如土地改革、支援前线 and 人民战争的场面，其中的代表作品是《民主选举》、《冬学》、《农

民诊疗所》、《豆选》、《诉苦》、《向封建堡垒进军》、《审问》等等。这两部分内容均形成了画家独具特色的个人风格，以写实主义和浪漫主义的创作方法抒发了一个战士的革命情怀，同时，也展示了一个真正的艺术家对祖国命运的关注，始终以自己的作品倾诉自己的衷肠。这批作品既是中华民族解放战争的英雄史诗，也是第二次世界大战反法西斯战争的经典作品。作为“解放区版画”的代表人物，彦涵艺术在中国版画史乃至世界版画史上都留下了重要的一页。

第二个时期，1949年——“文革”之前。画家以勃发的创作热情尽兴地歌颂新中国的新生活，以严肃深刻并充满激情的作品为时代立传，倾注了对祖国和人民的挚热。在艺术上，他保留了“解放区版画”拙朴、深沉、洗炼的特点，艺术语言更趋成熟，刀法更加个人化。如《淮河水闸》、《治淮民工》、《我们热爱和平》等。同时，他还创作了一批大幅油画，如《豆选》、《黄河》、《窑洞战》等，这些依据个人丰富的生活阅历，表现出的气势磅礴的大型创作不仅有相当高的艺术价值而且有重要的历史价值，它们均被中国革命军事博物馆和中国美术馆收藏。1952年创作的套色版画《我们衷心热爱和平》作为第二次世界和平大会中国代表团的展品受到广泛好评，产生了世界影响。从此，和平与友谊成为画家创作的重要主题。50年代中期，彦涵为人民英雄纪念碑设计创作了《胜利渡长江》浮雕画稿。这幅作品是艺术家在人民战争中的切实感受，它的英雄主义基调和深沉雄壮的意境使作品成为新中国50年美术的代表作品之一。

1957年，作为一位老革命的彦涵，因美术教育改良问题，被划为“右派”，由此开始了长达21年的政治磨难。命运的改变没有使艺术家沮丧，相反，他变得更加坚强，更加热爱生活，艺术的信念也更加坚定，在任何艰难困苦的环境下，他都没有放下刻刀和画笔。他仍然一丝不苟地对待艺术，哪怕很小的题材，在他的手下都变得精细而生动。他没因政治遭遇而动摇崇高的信仰，思想更加深沉和成熟。除了继续他熟悉并深爱着的战争题材，如《爬雪山》、《过草地》、《飞夺泸定桥》外，更关注人本身的问题，叩问生命意义的作品开始出现，他从个人命运的体验转变到对人性的表述，对人生价

值的探询,通过作品表明自己对美与丑、善与恶、真诚与虚伪、光明与黑暗的歌颂与鞭答。《老羊馆》作为表达人的善良天性的作品成为这一时期代表作之一。这一时期,对鲁迅小说的深刻感受,使画家与鲁迅的洞悉社会、对人生的深刻理解、对人性的深层认识产生了共鸣,创造了一批优秀的插图,如《阿Q》、《孔乙己》、《祝福》、《药》和《明天》等。这些作品展示出的深刻内涵反映出画家深刻的思想和深厚的文化素养。这一时期,他为大批文学作品作了插图,如《王贵与李香香》、《复仇的火焰》、《将军河》、《革命烈士诗抄》、《刘志丹》、《李有才板画》等,这些作品的艺术语言和思想光辉折射出画家杰出的才华和深厚功底。

第三个时期,“文革”之后。文革期间,除了挨批斗,彦涵一直没有放下手中的笔。作为经历了半个世纪风雨的艺术家,他的意志更加坚强,思想更加深邃。把艺术视作自己的生命,一直进行着不懈地探索。如果说,彦涵在青年时代就注意到艺术形式的重要,几十年艺术实践中对形式语言的探索从未中止过,而到了晚年,画家则以生命的激情大胆地进行形式的探索。在当代的老画家中敏于形式的人不是没有,但是太少。而彦涵则是一位对形式极为敏感的画家,这除了说明他有良好的天赋外,还有一副年轻的心态,他是个真正的艺术家,他的艺术感觉和对艺术的理性认识都是一流的。他是个善于以现代语言表述传统精神的人,借用西方形式抒泄东方韵味宽容的心胸不排斥任何语言形式,愈到晚年,愈显现思想的活力。他对于传统价值的超越,是从客观走向主观,从外部世界进入心灵世界,从理性进入感性,从审美走向超验,个人情感和心理体验伴随着画家走过了大半个世纪。对形式的探索不回避外来形式,如构成和表现因素的运用都丰富了画家的语言。画家的造型手法从具象再到抽象,游刃有余,自由地抒写心灵;象征和比喻的运用则流露出画家的诗人气质和哲人的思维方式。这一时期,他的作品进入了一个新的阶段,形成更强烈的个人风格,画面活跃、构图独特、造型简约、刀法泼辣,如《春潮》、《彩帆》、《少女与海豚》、《耀眼的早晨》等等都充满激情和张力。而《行行者》、《力之美》、《重叠的

面孔》、《亦鱼亦鸟》、《大羽》、《两半和一体》、《陨落与升华》等则把哲思化作艺术语言,赋予版画作品深刻的文化内涵。

从事版画创作的同时,彦涵还进行着中国画创作。年青时代他曾师从潘天寿,有深厚的传统绘画根基。加上他的强劲性格和豪放气度,再加上半个世纪的人生锤炼,他的中国画独树一帜,展示出全新的面貌,给许多专门从事中国画创作的人们以新的启示。他的《红色的山峰》、《天山牧歌》、《风帆》、《山山水水》、《月亮悄悄地走过》、《玉屏山》、《桃花坞》、《山魂水魄》等作为中国画艺术在巴黎展出后,受到法国美术评论家的高度赞赏。

晚年,彦涵居然操起了多年搁置的油画笔,一发而不可收地创作起油画来,在短短几年里积累了大量的油画作品,如《一而二,二而一》、《构架》、《多极飞向》、《日日夜夜》等,色彩的强烈、造型的简炼、形式的奇特、内涵的丰富,都超出人们的想象。中国老画家晚年往往放下油画,专事国画,而彦涵先生却一反常规。版画、油画、国画均成了老画家的语言方式,不刻意画种,从需要出发,唯适之者从。画笔和刻刀是画家实践艺术理想的工具,凭借任何一种工具,画家都能在自由王国里轻松地飞翔。

在2001年的版画作品《明月和玉峰之吻》,画家以炉火纯青的技巧展现了一位85岁老艺术家的纯洁的心灵和深邃的思想。埋头耕作,沉醉在自己的艺术理想之中,不知老之将至,这就是彦涵的目前状态。在不久前人们为彦涵先生祝贺85岁华诞的庆典上,老艺术家幽默地说:“不看会场上的横幅,我都不知道自己已经85岁了,你们看我像吗?”一句话引来人们的开怀大笑。

谨以此文祝老艺术家永葆青春,为中国版画史续写出更新的篇章。

朱大可 / 2001年9月

# Preface

Mr. Yan Han is a famous painter in the history of modern Chinese art. His artistic works are destined to become research topics in the history of art. This is not just because he has created outstanding paintings that reflect the fate and changes of Chinese society over 30 years and elaborated painters' ideas, faith and personalities, but also because the artistic charm of his paintings has influenced one generation after another. Among modern Chinese painters, few of them have experienced hardships like he did, and few of them have stayed as vigorous. He is 85 years old now, but he is still quick-witted, freely advancing from the concrete to the abstract. He is not only a famous engraver but also an outstanding painter in oil painting and the traditional Chinese style. His enthusiasm for painting has not withered with age, he is advancing and improving his ideas constantly. His earnestness has influenced young painters. He doesn't care about the sort of paintings or about the materials he uses; what is most important is how to express his deep concepts and attain a lofty realm of thought. So Mr. Yan Han is one of the most outstanding painters of our era.

In June 2001, the China Federation of Literary and Art Circles and the Chinese Artists Association conferred on the "Golden Color" award. On the certificate of merit it says: "You have made remarkable achievements and exerted a huge influence in the art field." If we review his life and achievements, we can say that this is a precise summarization of both.

Yan Han's artistic career can be divided into three periods:

The first period, from 1935 to 1949, was his young period. His lofty ideals and pursuit of truth directed him onto the road of revolution. In this period, his motive power came from his desire for a new life and his concern for the national fate. He showed his artistic talent by creating woodblock pictures. His work in this period involved two parts: The first part depicted the War of Resistance against Japanese Aggression led by the Chinese Communist Party. It depicted the heroic spirit of the people in the struggle against the Japanese invaders. His works included *General Peng Dehuai Directing the Battle at the Front*, *Enemy Search of the Mountains*, *Don't Let the Enemy Loot Army Provisions*, *People who Would Die Rather than Submit*, *The Five Heroes of Mount Wolf Teeth*, *United Army-Civilian Resistance* and *The Dear Eighth Route Army Men Are Coming*. These pictures all depicted the heroism of the Chinese people in the war of resistance against Japanese invasion. The pictures of the second part depicted the people's life in the liberated areas, including land reform, supporting the battle front and people's war. Outstanding works of this part were: *Democratic Election*, *Study in Winter*, *Peasants' Clinic*, *Electing Leaders by Casting Beans*, *Pour Out One's Woes*, *Fight Against Feudalism* and *Interrogation*. The works of these two parts illustrate Mr. Yan's unique style. The artist expresses his feelings from a romantic perspective. Meanwhile, these works show the pa-

triotism of a true artist. They are not only heroic records of the Chinese people's liberation war but also classical works of the anti-fascist struggle during the Second World War. As a representative of "the woodcut art in the liberated areas" Yan Han's paintings wrote a very important page in the history of woodcuts both in China and the world as a whole.

The second period was from 1949 to the beginning of the "cultural revolution" (1966). The painter warmly praised the new life of the liberated people, expressing his love for the people of his motherland. He retained his style of simplicity, vigor and thoughtfulness in his paintings, yet his skill improved. He sculpted *A Watergate on the Huaihe River*, *Taming the Huaihe River* and *We Love Peace*. At the same time, he created a number of large oil paintings, including *Electing Leaders by Casting Beans*, *Yellow River and Fighting from Caves*. These large oil paintings have a high value in both art and history. They are in the possession of China's Revolutionary Military Museum and the China Art Gallery. In 1952, his woodcut *We Love Peace Sincerely* was adopted by the Second World Peace Conference. Later, peace and friendship became important themes of his paintings. In the mid of 1950s, Mr. Yan designed a relief sculpture, *Crossing the Yangtze River Victoriously*, for the Monument to the People's Heroes. This sculpture shows his real feelings about people's war. The heroic postures and magnificent appearance made this sculpture

one of the masterpieces of New China.

In 1957, as an old revolutionary, Yan Han was wrongly named a "Rightist". From then on, he suffered from political hardships for 21 years. But his enthusiasm for painting was undiminished. On the contrary, he became even more firm and maturity. In addition to war themes such as *Climbing the Snowy Mountain*, *Crossing the Grassland* and *Seizing Luding Bridge*, he began to depict the value of the people's life. Using his brush to express beauty and ugliness, kindness and wickedness, honesty and falsehood. The Old Shepherd, and oil painting, expressing the kindness of the people, is one of his masterpieces of that time. He also created a number of fine pictures for books written by Lu Xun, including *The Story of Ah Q*, *Kongyiji*, *Xianglin's Wife*, *Medicine* and *Tomorrow*. All these paintings are full of connotations reflecting the author's high cultural attainments. During this period, he also did many illustrations for literary works such as *Wang Gui and Li Xiangxiang*, *Full of Hatred*, *General's River*, *Poems by Revolutionary Martyrs*, *General Liu Zhidan* and *The Woodcut by Li Youcai*. These illustrations reflect the author's talents and rich skill.

The third period came after the "cultural revolution".

During the "cultural revolution," Yan Han never laid down his brush even if he was criticized. After suffering hardship for half a century his will became stronger. He took art as his life.

When he was getting on in years he never stopped improving his painting skill. Yan Han is very sensitive to situations. He has a natural talent with a mood of youth. His sensitivity forward and understanding of art rank first. He is good at depicting traditional forms in modern ways. The more he gets on in years the more vigorous he becomes. His effortless painting has an unconventional grace of its own from objective to subjective; from the outside world to his mind; from rational to perceptual. His skill in mould making goes from concrete to abstract. The way of signification and metaphor he uses reflects his philosophy. In this period, his works entered a new stage. His composition is unique, his modeling is simple and the way of expression is pungent. *The Spring Wave*, *Colored Sail*, *Young Girl and Dolphin* and *The Shinning Morning* are all full of vigor. *The Pedestrian*, *The Beauty of Strength*, *Overlapping Faces*, *Like Fish Like Bird*, *Big Wings*, *Two Combined into One*, *Falling and Rising* are all rich in cultural connotations.

When he was young, he acknowledged Pan Tianshou as his teacher. So he acquired a deep basis of traditional Chinese painting. After half a century of experience, his paintings emerged as an independent school, providing new encouragement for painters. *His Red Peak*, *Pastoral Song of the Tianshan Mountains*, *Wind Sailing*, *Mountains and Waters*, *The Moon Passing Quietly*, *Yuping Mountain*, *Peach Flower Dock* and

*Mountain Soul and Water Spirit* were shown in Paris and received high praise from local critics.

Unusually, Mr. Yan Han started oil painting in his old age. His works like *Unity of Opposites*, *The Structure*, *Multiplier Combination and Separation* and *Days and Nights* are all full of connotations and stretch people's imagination. Old painters tend to abandon oil painting for traditional Chinese painting when they reach old age. But Mr. Yan Han went against this rule. Woodcut, oil painting and traditional Chinese painting are all tools to express his language. Both brushes and chisels are tools of his expression.

In the woodcut *The Moon and Jade Mountain Kiss*, done in 2001, he attained perfection, and expressed the pure soul and thoughtful ideal of an 85-year-old painter. Mr. Yan is intoxicated with his artistic ideal, forgetting that he is getting on in years. On his 85th birthday he said humorously: "Without seeing the words on the banner I wouldn't even have known I was 85 years old already. Do I look my age?"

I wrote this article wishing that this old artist would remain youthful forever and make new contributions to the history of Chinese woodcut art.

By Cheng Dali  
September 2001, in Beijing



## 让艺术之梦展翅飞翔

前些年当我第一次见到彦涵先生时,便留下了一种不同寻常的深刻印象:面前的老人身材高大,风度儒雅,在谦和可亲的态度中,又自然透露出一种豁达、刚正、坚毅的气质。在了解了老人一生坎坷曲折的艰苦磨难和艺术上取得的辉煌成就后,我感觉到一种巨大的震撼,对老人的虔敬之心油然而生。

纵览彦涵先生一生的作品,我们可以强烈地感受到时代前进的脉搏。作为一个从青年时代就投身革命的画家,半个多世纪以来中国人民的苦难、觉醒和斗争,以及对于民主和自由的渴望,都在他的创作中得到了真实和充分地表现;中国革命进程的每个阶段都被形象而生动地反映出来,他用画笔谱写了一部可歌可泣的当代中国的革命史诗,成为一部活生生的中国现代美术史。

尤为值得赞誉的是,在彦涵先生进入晚年之后,随着时代的前进,更激发了他艺术创造的活力。从作品题材内容的拓展到形式语言的探索,从艺术观念的变革到艺术风格的演进,都体现出了强烈的时代感和现代意识。他在艺术上的创新与突破,更引起了众多青年画家的惊叹与赞佩。

在中国很少有哪位老画家,像彦涵那样,敏感地深层次反映现代不同历史时期的社会本质;创作高产而多样。在中国很少有哪位老画家,像彦涵那样,在85岁高龄仍是思维敏捷,富于博大的艺

术创造力;那样不断地变化,不断地创新,与时代同步前进;在现实主义与抽象主义的艺术世界里自由驰骋。可以说,他不断深化的美学思想创造性地发展了艺术的规律,已经和将要对后人产生重要的影响。

正是由于彦涵作品所具有的鲜明的历史价值和艺术价值,使他在 中国美术史上占有重要地位,并成为国内外美术史论家们的研究对象。

鉴于他在艺术上的卓越成就和在当代美术领域的巨大影响,彦涵先生在2001年6月获得了中国美术最高、最具权威的“金彩奖”。

作为一个“老延安”、老革命、老画家,获得如此殊荣是党和国家对他一生事业的充分肯定。崇高的信仰、坚定的信念、深邃的思想、顽强的探索,是他对人生对艺术的根本追求。正是这种昂扬而强大的精神力量,使他在生命的质量、人格的完善和艺术的创作上,达到了超凡的境界,成为一位与时俱进、德艺双馨的优秀艺术家,也成为后辈艺术家们学习的典范与楷模。

作为一个热爱艺术的晚辈,我没有经历彦涵先生渡过的那些烽火岁月,但通过他的作品,可以体验到他浸透在线条与色彩中的旺盛的生命力和对艺术理想的追求。

真正的艺术家都是理想主义者。我认为彦涵先生顽强的艺术探

索精神和达到的艺术高峰，都是他追求人生理想和艺术理想的结晶。这些丰硕的果实应该让更多的后人理解并传之久远。

通过帮助解决经费，出版综合性画册这一文化载体，把彦涵先生的人生和艺术所产生的巨大精神力量介绍传播给当代和后代人，为中国艺术事业的发展，尽一份力的心愿，在我第一次拜识老人时，便深深地埋在心底了。

尽管彦涵先生已出版过多种分类的早期、中期的画集，但不能全面完整地概括他的艺术成就，特别是晚年艺术探索的成果。我相信这本综合性的《彦涵画集》的出版，必将对当代及后辈画家们的创作给予有益的启示并产生重大的影响；也将对中国艺术走向世界

界，促进中外艺术的交流，起到积极的推动作用。

85岁的老艺术家现仍遨游在艺术的海洋中，一幅幅内涵丰富、生机盎然并充满创造性的画作源源不断地问世，艺术生命力显得更加光彩夺目。看着老人挥毫作画时坚实的姿态和洋溢着灵感的眼光，看着他沉浸在澎湃的创作激情和成功后的喜悦中，我也为之心驰神往。祝愿老人的画笔永葆青春，祝愿老人的艺术之梦展翅飞翔。

北京华龙乾坤制冷设备有限公司董事长

陈胜利

# LET THE DREAM OF ART SPREAD ITS WINGS AND FLY

Mr. Yan left me a deep impression on me when I first met him several years ago. He was tall and stout, with an imposing appearance. His mood was courteous and accessible, tinged with an artistic temperament. I was surprised to learn that Mr. Yan had suffered a lot but had made brilliant achievements.

From Mr. Yan's paintings I felt strongly the pulse of the era. He joined the revolution in his youth, and soon became a painter. For more than 50 years, the Chinese people experienced hardships, awareness and struggles. All these are vividly reflected in his paintings. Each period of the Chinese revolution is depicted by his brush, forming a contemporary Chinese art history.

In addition, as the years went by, his energy for painting increased. From the development of content to the exploration of style; from the reform of artistic conception to the changes of artistic style, his paintings all embody contemporary features. His artistic creation is admired and praised by young artists.

There are few old painters like Yan Han who depict social nature in different historic periods. At 85 years of age, he is still quick-minded and full of artistic creation. He gives free rein to his own talents and wisdom in the realistic and abstract artistic fields. It can be said that his constant improvement of artistic thought will have an important impact on later generations.

It is precisely because Yan Han's works have historical and artistic value that he has assumed an important position and become a research subject for artistic commentators.

In June 2001, Mr. Yan Han won the prestigious "Golden Color Award" because of his remarkable achievements and influence in the contemporary art field.

As an old revolutionary and old painter with such outstanding merits, Mr. Yan Han has been recognized by the Party and government. Lofty faith, rich imagination and indomitable exploration are his primary aspirations in his art.

It is this spirit that made him reach a super realm in the cause of art, and he has become an excellent artist and a model for younger artists.

As a young artist I didn't experience hard times like Mr. Yan Han did. But from his paintings I can realize his vigorous vitality and pursuit of artistic aspiration.

All artists are idealists. This is the crystallization of their quest for artistic idealism. Yan Han's achievements should be propagated forever for later generations to learn from.

As soon as I met the respected painter, a new concept emerged in my mind: That was to help a publisher with funds to publish a comprehensive album which could help to spread Mr. Yan's spirit far and wide. In that way, I would be making a contribution to the development of the cause of Chinese art.

Although Mr. Yan Han has published many selections of his paintings in different categories, those selections can hardly cover all his artistic achievements, especially those made in his later years. I am sure that the publication of this album—Selected Comprehensive Paintings by Yan Han—will benefit the painters both of the present and future generations. It will promote interest in Chinese art worldwide and give an impetus to artistic exchanges between China and other countries.

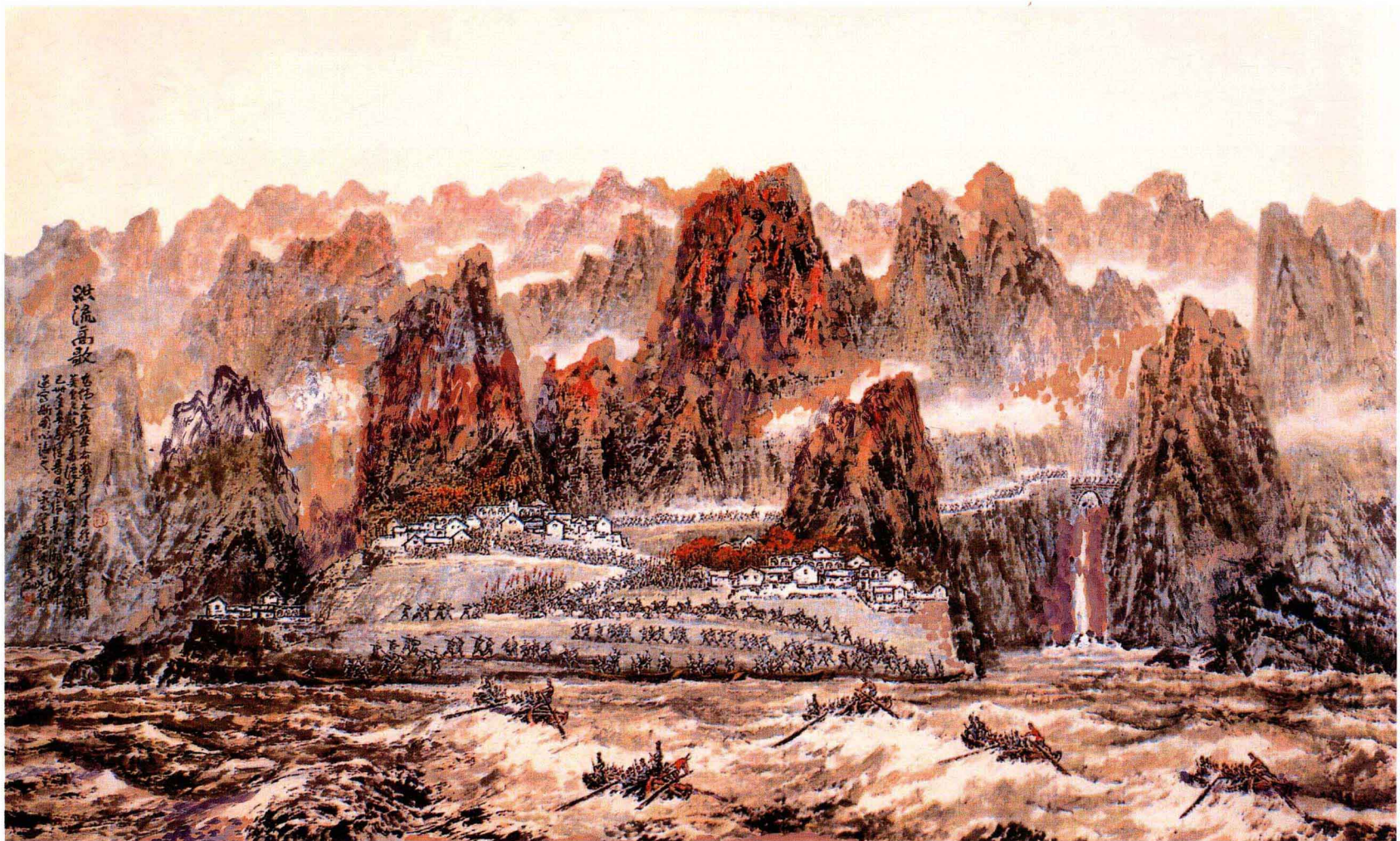
Despite his 85 years, Mr. Yan still devotes himself to his art. His paintings, full of connotations and overflowing with vigor, are still being produced, one after another. His artistic vitality is even more brilliant than ever. Viewing his substantial stature, as he holds his brush, his eyes bright and shining with a feeling of immeasurable joy, I have a sense of well-being and delight. I hope that he will always retain his youthful vitality and that his artistic dream will spread its wings and fly.

Chen Shengli

President of Beijing Longhua Universe Cold-Storage Equipment Co., Ltd.

国画

TRADITIONAL CHINESE PAINTING





洪流高歌 200cm × 400cm 1978 年  
Marching Among High Mountains

期待 69cm × 91cm 1985 年  
Expecting

帆樑 66.5cm × 68.5cm 1985 年  
Sails and Masts Crowded Together like Forests



雪山之夜 71.5cm × 73.5cm 1985 年  
Snow Mountain at Night