

方达驹画集

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THE ART OF JULIEN FANG

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序

研究 20 世纪中国美术史的学者，不应忽视这样一种现象，那就是包括徐悲鸿、林风眠、吴大羽、赵无极、朱德群等在内的中国现代油画开拓者们，早年都曾怀着一颗十分虔诚的心，不远万里地奔赴巴黎。在这些当时都还十分年轻的求索者的心目中，巴黎是世界油画艺术的中心，不仅名家云集，而且各大艺术馆所珍藏的世界名画原作，也足资他们学习和观摩。

作为旅法华裔中生代的画家，方世聪正是怀着和这些前辈大师同样的心情，于 1987 年从上海去巴黎的。尽管方世聪在赴法前，已是上海很有影响的肖像画家，但他不惜以往所获的成绩和声誉，毅然西行，带着佛教徒般的禅心，驻足巴黎南郊的塞纳湖畔。孤独、艰辛、宁静与激越，伴随着他在画室中度过了十三个春秋。今天，他在艺术创作中取得了杰出的成就。

旅法十三载，方世聪在广袤的艺术世界中孜孜不倦地探索着、磨炼着，在不断吸收西方艺术甘冽琼浆的同时，也更深切地感悟到汉民族文化的博大与精深。从此，他的艺术思想更趋成熟，他的天赋和才华也得到了充分的展示。他的作品，从原先致力于对人物和色彩惟妙惟肖的表现，升华到对人物内心的刻划和对宇宙、人生、灵魂等宗教哲理的揭示，画面充满了东方艺术的神韵和灵气。这次在上海美术馆新馆举办的方世聪油画展，共展出方世聪旅法十三载创作的五十余件新作。无论是人物油画或速写，以及他的“宇宙、人生、灵魂”系列作品，都明显地体现出深邃的哲理性，即画家对生命的歌颂，对母亲的爱，以及对宇宙人生的探索。

方世聪油画新作的图式，既是西方的，又是东方的，既是传统的，又是现代的。他以富有灵性的艺术构思和圆纯娴熟的艺术技巧，把自己的美学思想淋漓尽致地表达出来。他的思想属于未来，而其精神却是永恒的。

方增先

2000 年 9 月 于上海

The scholars studying the Chinese art history of the 20th century should not neglect such a phenomenon, namely the pioneers of modern Chinese oil painting including Xu Bei Hong, Lin Feng Mian, Wu Da Yu, Zhao Wu Ji, Zhu De Qun all had cherished a very zealous heart in the early days before coming to Paris ten thousand miles away. In the heart of these very young seekers at that time, Paris is the artistic center of oil painting in the world. Not only many famous painters gather here, but also many original world famous paintings collected by various big art museums supply the condition for them to learn and inspection.

As a Chinese painter of the middle aged generation residing in France, Julien Fang cherished just the same feeling of the elderly masters, came to Paris from Shanghai. Though he was already an influential painter of portrait oil painting before he entered France, but he didn't mind of the achievement and reputation attained in the past. He went resolutely to the west, brought the Buddhist meditative heart, made a temporary stay near the bank of Seine the south suburb of Paris. Loneliness, hardship, quietude and passion followed him in 13 years at his studio.

Residing 13 years in Paris, Julien Fang explored and tempered himself in the vast artistic world. At the same time, when he absorbed continuously the delicious syrup of western art, he deeply felt the vastness and essence of the Han national culture. From then on, his artistic thought became riper, his inertness and talent also developed fully. His works, originally devoted to the vivid expression of personage and color, sublimated to the depiction of the heart of personage and the revilement of the religious philosophy of cosmos, life and soul etc.. The tableau was full of romantic charm and inspiration.

This time, Julien Fang will hold an personal oil painting exhibition in the New Shanghai Art Museum to exhibit more than 50 new works created during his 13 years residing in France. No matter the oil painting or sketch of personage, and even his series works of 'cosmos, life and soul' all reflect the eulogy of the painter to the life, the love to mother and the exploration to the cosmos and life.

The pattern of the new works of Julien Fang's oil painting is not only western, but also oriental, not only traditional, but also modern. He works out a plot of satisfactory and familiar artistic skill with his art full of inspiration expresses thoroughly his own aesthetic thought. His thought belongs to the future, but his spirit is immortal.

Fang Zeng Xian
2000. 8. 1.

赞颂宇宙和生命的艺术家

当历史进入公元两千年时，号称“万物之灵”的人类，正以前所未有的智慧和技艺探究着可以看到和想到的一切。从宇宙的新星和黑洞，到人类基因密码的排列，我们似乎无所不能了。但与此同时，曾经有过数千年辉煌的绘画，却失去了立足点，陷入焦虑和绝望之中。当代艺术家拥有太多的选择机会，他们可以表现一切能想得到的事物，从内心的隐私到宇宙的结构，从最崇高的理想到最无耻的秽行……但许许多多的艺术现象却使普通观众失望——就因为某些艺术家的自残造成他身上的伤疤，就该让一切生灵都来感受伤疤的痛楚？这只能说明艺术家的自私。

但是也有对艺术和人类的良知怀有信心的艺术家，他们清醒地看到“文化在享乐中衰退”，希望凭借自己的智慧表现“被现代文明消蚀和鲸吞了的人类精神”。“要描绘人，歌颂人以及宇宙中的一切生命现象，这是绝妙而永恒的主题……人们美丽，是因为他们有生命；人们智慧，是因为他们能创造。我是多么热爱这可爱而伟大的人类啊。”发出这些呼唤的画家是旅居法国的方世聪，他的信心来自他对艺术、哲学以及宗教的历史性思考。

方世聪原来是上海画家，早年受教于吴大羽、周碧初、俞云阶、张隆基等人。70年代在上海戏剧学院任教，以肖像画享誉海上。他的《金发夹》、《老师》、《东方少女》等作品，曾给许多观众留下难以忘却的印象。《金发夹》是一幅普通中国少女的肖像，让观众从画中人物明澈的眼神里，感受到青春的迷惘和生命的温暖。《老师》反映的是一位饱受风霜而耕耘不辍的中国文革时期的知识分子——教师的典型形象，这幅画在美术馆的展出和报刊杂志上的刊登，曾在社会上引起过不小的轰动。《东方少女》则是用象征的手法淋漓尽致地表现了一位贤淑智慧的东方新女性，由于作品的典雅和精

湛的艺术表现力，1983年在纽约获得了“中国现代绘画展”特别奖。

方世聪于1987年离开上海，以访问学者的身份到法国，从此在巴黎开始了新的艺术生涯。与20世纪前期赴法的留学生不同，方世聪是以成熟的艺术家身份来到欧洲的。这既给他观察、研究欧洲艺术以较高的起点，也成为他思想、艺术上的压力和重负。他基于一种“实验意识”开始他在法国的艺术活动——探究东西方艺术能够在哪个层面上融合互补，有悠久传统的中国绘画在何种意义上可以从后现代艺术中汲取生机。方世聪完全按一个艺术家的方式展开这一试验，他不是为了追逐某种潮流而变化，不是从理论上推导出艺术应该如何发展，而是从生活、艺术的体验、积累，引发他所企求的“内在需要”。巴黎的博物馆、音乐厅以及市街给他的印象与中国古典文化、民间文化的记忆，共同构成萌发艺术灵感的土壤。他曾经画过许多肖像画，从江南的少女到欧洲的学者，画面上最引人注意的仍然是人物的眼神。方世聪似乎从“灵魂的窗户”中看到了更多的东西。他为几位法国著名作家、雕塑家所画的肖像，以优雅潇洒的笔调，准确地传达了这些人物的个性气质和文化境界，使许多法国同行对他刮目相看。1995年和1999年在ST GERMAIN LES CORBEILL两次获市政府艺术奖，油画《华夏魂》获最高评委奖。

到巴黎以后的十多年里，方世聪源源不断地向公众展示作品。每年都举办个展或参加联展。虽然旧日的朋友看了他在巴黎的作品，觉得“上海的方世聪与巴黎的方世聪判若两人”，但法国艺评家却赞赏他的作品具有东方人文精神。实际上方世聪的变化并不是日本式的“脱亚入欧”，而是在原有文化基础上的生长和提高。萌生于法兰西的苗木仍然属于

中国品系，方世聪绘画创作的源来自中国。方世聪的母亲信佛教，他对佛教本来就怀有特殊的感情。离开中国以后，他对东方的哲学、佛教由感情上的亲近逐渐进入思想和学理上的省悟。1996年，他在明暘法师指引下皈依佛教，而且有了一个“法号”——“妙聪”。这件事不仅反映着方世聪人生态度的转变，也表现了他的文化追求。但方世聪并不把佛学视为宗教，它没有“神”，它只是一种学说，一种哲学，一种“宇宙的智慧”。生活在巴黎的方世聪，没有被巴黎的文化、物质所征服，反倒是更加靠拢东方文化，这实在是值得思考的文化现象，也是理解其艺术精神的钥匙。

1992年，方世聪获准迁入巴黎市郊RIS-ORANGIS的艺术家聚居村落C.A.E.S.——“艺术家自治实验中心”。这是一个由旧工厂改造的居住区，周围有清澈的塞纳河和茂密的丛林。原有的车间、仓库改造成艺术家的工作室、展厅和排练场。方世聪迁来后，对艺术家自治实验中心勤劳而亲和的生活气氛感受极佳，便提出以“蜂房”命名这个新的巴比松，他的建议为大家欣然接受。在这座“蜂房”中，方世聪的画室是一间60平米的车间，高大宽敞而且安静。他在这里思索、作画，有时候夜以继日地工作。终于，“蜂房”里酿出了新的蜜。1997年春秋，方世聪在VILLIERS和MORSANG SUR RORGE城堡举行他的第二次和第三次回顾展，80多幅作品分布在几个宽敞的大厅里，其中他的新作《宇宙·生命·灵魂》系列作品受到最大关注。

从题目看，“宇宙、人生、灵魂”是当代许多艺术家曾经作过的文章。在许多创作或者议论中，这一话题常常引发惶惑、焦虑和绝望。但方世聪表现出来的却是生命的无穷活力和宇宙的永恒激昂。用中国传统文化语言形容，就是《易》所指的“天行健”的境界。用方世聪自己的理解来解释，就是

当人们认识了宇宙的广袤智慧时，“人类会变得更聪明起来，更精神起来”。而生命和宇宙的本质就是“聪明”和“精神”的。精通写实技巧的方世聪，在创作《宇宙·人生·灵魂》系列时，从具象向抽象的过渡，正切合佛学诠释由直示本体的“表诠”，向“意正语偏”的“遮诠”的转向。因为以有限的形、色表达无限的生命和宇宙之流，本来就不是具象写实（表诠）所能胜任，但完全排斥生命实体形态的纯粹抽象，又难以引起观众对生命、宇宙、灵魂的联想。于是，他在创作中“寻找生命的特殊形态”，在升腾、飞动、缥缈、闪烁的线与色之中，作为永恒生命的借代，他饱含柔情地画出纯洁而健康的儿童和妇女。她们的出现，使整个画面有了鲜活的生命光辉。而他想的是“要用有形的东西表现无形的东西”，通过“动态结构”来表现生命和宇宙永恒的运动。他认为，正是生命“赋予那些形式以美感、动感、力度和灵性”，因为抽象的表现性的动态结构“接近于生命的形式、节奏与符号”。

近年来，海外的中国画家凭借扎实的写实技法以肖像画打开局面的可谓多矣。而方世聪为法国文学家、艺术家所作的肖像，除了形的精确之外，更有一种文化性、精神性的东西蕴涵其中。他的座右铭是“艺术即精神”，在法国十多年间，他对文化、精神的哲学思考，远远超出对艺术时尚的关注。这实际上是他的“活法”，即生存方式，也是他的艺术思想和艺术实践最令人回味的东西。

水天中

2000年盛夏 于北京

Julien Fang: An Artist Eulogizing the Cosmos and Life

When the history enters 2000AD, the mankind entitled 'Soul of all things on the earth' is searching whatever he can see and think with the unprecedented wisdom and skill. From the new stars and black hole to the arrangement of the gene cipher of mankind, we seem to do all these things. But at the same time, the painting having several thousands years splendiddness has lost its standing point, trapped into the trouble and despair. The contemporary artist possesses too much chance for selection, they can express all thinkable things, from the privacy of inner heart to the structure of cosmos, from the loftiest ideal to the most shameless dirty behavior but many artistic phenomena makes the common audience disappointed just because certain artists kill each other, causing the wounded scars on their bodies, so let all the people feel the painfulness of the wounded scars? This can only explain the selfishness of the artist.

But also some artists are full of confidence to the art and good consciousness of the mankind. They clearly see the 'regression of culture in the enjoyment', and hope to express 'the spirit of mankind depleted and engulfed by the modern civilization' by their own wisdom. 'If you want to describe man, eulogize man and all the phenomena of life in the cosmos, this is the marvelous and everlasting main topic people are beautiful, because they have life and people have wisdom, because they can create. Ah! Please love so much about this lovely and great mankind.' The painter issuing these calls is Julien Fang who has resided in France. His confidence comes from his historical thinking to the art, philosophy and religion.

Originally, Julien Fang is a painter in Shanghai, in the early days, he was educated by Wu Da Yu, Zhou Bi Chu, Yu Yun Jie, Zhang Long Ji etc.. In 1970s, he taught in the Art Faculty of Shanghai Theatre College, and was famous by his portrait painting in Shanghai. His works such as 'Golden hairpin'. 'Eastern girl'. 'Teacher' etc. left unforgettable impression to many audience. The 'Golden hairpin' is the portrait of common Chinese girl, but the audience feels the confusion of youth and the warmth of life from the bright and limpid sight of the personage on the painting. 'Teacher' reflects the typical figure of an intellectual -teacher during the cultural revolution in China who had experienced the hardship of life and cultivated continuously. At that time, this painting was exhibited in the art museum and published on the newspaper and journal, produced great influence in the society. 'Eastern girl' expresses thoroughly a virtuous and wise new eastern female by symbolic skill. Because

of its elegant and outstanding artistic expressively, it got the special prize of 'China Modern Painting Exhibition' in 1983 in New York.

In 1987, Julien Fang left Shanghai and came to France as a visiting scholar. From then on he has begun a new artistic life. As quite different with the students studying in France in the earlier period of the 20 century, Julien Fang came to Europe in an identity of matured artist. This not only gave him a higher starting point to observe and study the European art, but also became the pressure and heavy burden of his thought and art. Based on a kind of 'Experimental consciousness', he began to undertake the artistic activity in France °™exploring on which grade the eastern and western arts can merge and compensate mutually and on which meaning the Chinese painting having the tradition of long history can draw the vivid life from the post modern art. However, Julien Fang carried on this experiment completely according to the style of an artist, he didn't change anything for the sake of chasing', certain trend, didn't derive how the art should develop on theory, but led to the thought of inherent necessity, he was seeking from the experience and accumulation of life and art. The museum, concert hall and his impression about the street in Paris together with the memory of Chinese classic and folk culture constitute jointly the soil of sprouting the artistic inspiration. He has drawn many portrait paintings, from the maiden in South China of the scholar of Europe, and most attractive point on the tableau is still the vivid eyesight of the personage. Julien Fang seems to see more things from the 'window of soul'. The portait he painted for several famous authors and sculptors transmitted exactly the personal lofty demeanor and cultural realm of these personages by his elegant and unrestrained writing tone, let many people of the same trade in France looked at him with new eyes. In 1995 and 1999, it got the municipal arts prize in St. Germain Les Corbeill twice. The oil painting 'Soul of Huaxia' got the highest prize from the judge committee.

After coming to Paris for more than ten years, Julien Fang has displayed continuously his works to the public. Every year he used to hold personal exhibition or participate in other joint exhibitions. Though some old friends felt 'Julien Fang in Shanghai is quite different with Julien Fang in Paris' after looking his works in Paris, but French artistic reviewers appreciated his works possessing the eastern humanistic spirit. Actually, the change of Fang Shi Cong is not the Japanese type of the 'separating from Asia, entering in Europe', but grows and enhances on the original cultural basis. Sprouting from the

French nursery stock still belongs to the Chinese variety, the origin of creation of Julien Fang's painting comes from China. The mother of Julien Fang believed Buddhism, originally he had special feeling to the Buddhism. After leaving China, his thinking to the eastern philosophy and Buddhism turned from the intimacy on feeling gradually entering into the awareness of thought and theory. In 1996, under the guide of Master Ming Yang, he converted to Buddhism and had a Buddhist Title ---'Miao Cong'. This point not only reflected the change of Fang's attitude of life, but also expressed his chasing of culture. However, Julien Fang didn't look the Buddhism as the general religion. It has no 'God', it's only a kind of theory, philosophy and 'wisdom of cosmos'. Julien Fang -living in Paris -was not conquered by the culture and material of Paris, conversely, he closed more to the eastern culture, this was actually a cultural phenomenon worthwhile to think about, and was also a key to understand his artistic spirit.

In 1992, Julien Fang was approved to move to the village C.A.E.S situated at the vicinity RIS-ORANGIS of Paris. It is the 'Artist's Autonomic Experimental Center' where the artists used to live together. It is also a residential quarter renovated from the old factory, around it there are limpid Seine River and luxuriant bush. The original shop, warehouse were renovated to be the studio, exhibition hall and rehearsal site of artists. After moving here, Julien Fang felt very well to this kind of living atmosphere of 'Artist's Autonomic Experimental Center', he proposed to take the name 'Bee's House' as the new Barbison, his suggestion was joyfully accepted by all the friends. In tins 'Bee's House', the studio of Julien Fang was a 60 sq. meters shop, tall, broad and quite. He was thinking and painting in such a nice place, sometimes worked day and night. Finally, he made new honey in 'Bee's House'. In the spring and autumn of 1997, Julien Fang held his 2nd and 3rd retrospective exhibitions in VILLIERS and MORSANG SUR RORGE citadels, more than 80 painting pieces were distributed in several broad grand halls, among them his new work 'Cosmos, Life & Soul' (series works) was mostly concerned by the audiences.

It seems from the topic, 'Cosmos, Life & Soul' is an article written by many contemporary artists. In many creation or discussion, this topic often leads to perplexness, uneasiness and desperation. But what expressed by Julien Fang is the boundless vitality of life and everlasting passion of cosmos. Described by the Chinese traditional culture, it's the boundary of 'Perfect Heaven's

Movement' indicated by 'Yi Jing'. Explained by Julien Fang's own ideal, this means when people recognize the widespread wisdom of cosmos, 'people will become more wise and more spiritualized. And the essence of life and cosmos is 'wisdom' and 'spirit'. Mastering the realistic painting skill, when creating the series of 'Cosmos, Life & Soul', the transition of Julien Fang from concrete phenomenon to abstract phenomenon suits the explanation of Buddhism --- from the 'superficial explanation' of body shown straight forwardly turns to the 'hidden explanation' of 'correct meaning, deviated language'. Because the limited shape and color expresses the unlimited life and cosmos is originally not competent by the realistic description ('superficial explanation'), but repels thoroughly the pure abstraction of the real body morphology of life is also hard to arouse the audience's mind of life, cosmos and soul. Then he 'seeks the special morphology of life in his creation, as the substitution of the everlasting life, he draws with deep feeling the pure and healthy children and women in the rising flying, misty and glittering line and color. Their presence makes the whole tableau possessing fresh and live radiance of life. What he thinks is 'using visible things to express invisible things', and expresses the permanent movement of life and cosmos. He considers this just like life 'endows these forms by aesthetic feeling, movable feeling, strength and intelligence', because the abstractive and expressive dynamic state structure is 'closing to the type, rhythm and symbol of life'.

In the recent years, there are many Chinese painters abroad have opened up a new prospect by their solid skill of realistic description and portrait painting. Besides the accurate shape, the portrait paintings drawn by Julien Fang for the French writers and artists have more cultural and spiritual things hidden among them. His motto is 'Art is spirit'. During the period of residing more than 10 years in France, his philosophical thinking to the culture and spirit overpasses farthest the concern to the artistic fashion. Actually, this is his 'way of living', namely the existing style, it's also the retrospective part of his artistic thought and practice.

Shui Tian Zhong
Late Summer in Beijing Sept.2000

La peinture de M. Tang affiche au
premier regard - Occidental - une manière expressionniste.
Mais au delà de cette apparence et de l'ornement de
cette vision, se profile une réflexion / méditation - Orientale -
dont l'intériorité puissante exprime une pensée
majestueuse.

Comme si, par un imperceptible soulèvement du voile
recouvrant le secret de l'univers, surgissait l'universalité
même du moi, emblème du monde, révélé tel le principe
de l'essentiel.

Ainsi, bien au delà de nos cultures différentes, se trouve
socialisée l'image primale, gravitant autour de notre quête
commune : la force de nos différences et la sérénité issue
de notre rébellion.

Serge PERKOWSKY

当我第一眼看到方世聪先生的油画作品时，我认定它是一种西方的表现主义形态。然而，在这些梦幻的表象中，却透露出一种东方的冥思，亦是他强烈的内在性所能获得的杰出构思。

诚然，透过这层难以觉察的外在波动里，更蕴藏着宇宙的奥秘，出现了众多象征人世间的裸体，它告示了这美好的生命的永恒法则。

同样由于我们之间异殊的原因，他神圣地发现了这些原始形象，并且在和我们一起进行艺术上的探索时，他竟运用了和我们不一样的智能和我们没有的静穆。

赛尔捷·贝尔珂维斯基

2000年春 于巴黎

目 录

Painting Album

1	和平世界	油画	Peaceful world 130×195 cm	oil painting 1992	26	转 世	油画	Shifting to another world 54×65 cm	oil painting 1992
2	灵魂之光	油画	Light of soul 130×195 cm	oil painting 2000	27	与日共舞	油画	Dance with the Sun 81×100 cm	oil painting 1992
3	不息的精灵	油画	Non-stopping Demon 60×73 cm	oil painting 1991	28	须弥山之舞	油画	Dance of Xumi Mountain 150×150 cm	oil painting 1991
4	平和的灵魂	油画	Peaceful soul 130×162 cm	oil painting 2000	29	银河之旅	油画	Journey of Milky Way 150×150 cm	oil painting 1991
5	无尽旋	油画	Endless rotating 130×162 cm	oil painting 2000	30	生命流	油画	Flow of life 114×146 cm	oil painting 1992
6	宁静的灵魂	油画	Quite and silent soul 162×130 cm	oil painting 1994	31	生命之圆	油画	Round of life 51×61 cm	oil painting 1992
7	蓝灵魂	综合材料	Blue soul 100×81 cm	mixed media 1996	32	专注的安妮	油画	Gazing Annie 92×65 cm	oil painting 1996
8	混沌初开	油画	The earth was first separated from heaven 130×195 cm	oil painting 2000	33	华夏魂	油画	Huaxia soul 195×130 cm	oil painting 1998
9	火星女	综合材料	Girl from Mars 114×162 cm	mixed media 1995	34	红果子	油画	Red fruit 100×100 cm	oil painting 1999
10	花枝春满	油画	Flower blossoming in spring 50×61 cm	oil painting 1992	35	纯净的微笑	油画	Innocent smiling 65×54 cm	oil painting 2000
11	生命流注	综合材料	Pouring of life 125×250 cm	mixed media 1994	36	蓝眼睛	油画	Blue eyes 46×38 cm	oil painting 1992
12	临 界	油画	Critical phase 38×46cm	oil painting 1996	37	法国面纱	油画	French face gauze 46×38 cm	oil painting 1995
13	幸福之舞	油画	Happy and lucky dance 130×162 cm	oil painting 2000	38	神奇之光	油画	Mysterious ligh 92×65 cm	oil painting 1999
14	繁 衍	油画	Multiplication 81×100 cm	oil painting 1994	39	花 季	油画	Flower season 55×46 cm	oil painting 1997
15	七重天	油画	Seventh heaven 97×130 cm	oil painting 1992	40	精 灵	油画	Demon 195×130 cm	oil painting 1998
16	涅 盘	迹染	Sublimation 75×122 cm	trace dye 1985	41	红头发	油画	Red hair 55×46 cm	oil painting 1995
17	星 辰	迹染	Stardust 155×73 cm	trace dye 1985	42	夜 宵	油画	Night snack 63×80.5 cm	oil painting 1996
18	另一种存在	油画	Another existence 130×162 cm	oil painting 1992	43	沉 思	粉彩	Reverie 39.5×51 cm	famille rose 1995
19	神 游	综合材料	Celestial tour 81×100 cm	mixed media 1995		背	粉彩	Back of body 30×20 cm	famille rose 1986
20	众神之车	综合材料	Celestial vehicle 73×92 cm	mixed media 1997	44	乡村演员	木炭	Country actor 65×50 cm	carbon 1996
21	忠 魂	油画	Loyal soul 100×81 cm	oil painting 1997		相 思	墨汁	Thinking 26×25 cm	ink 1992
22	天 国	综合材料	Heavenly city 73×92 cm	mixed media 1997	45	鹤 步	粉彩	Crane's step 41×26.3 cm	famille rose 1988
23	天心月圆	油画	Central heaven and full moon 130×195 cm	oil painting 2000		姿 态	墨汁	Posture 42×30 cm	ink 1995
24	缘 生	综合材料	Embryo of life 45×37 cm	xmid media 1996		戏 腿	粉彩	Play by foot 32.5×50 cm	famille rose 1995
25	灵 火	油画	Spiritual fire 73×60 cm	oil painting 1995	46	神 谕	油画	Sacred revelation 180×180 cm	oil painting 1996



和平世界

Peaceful world



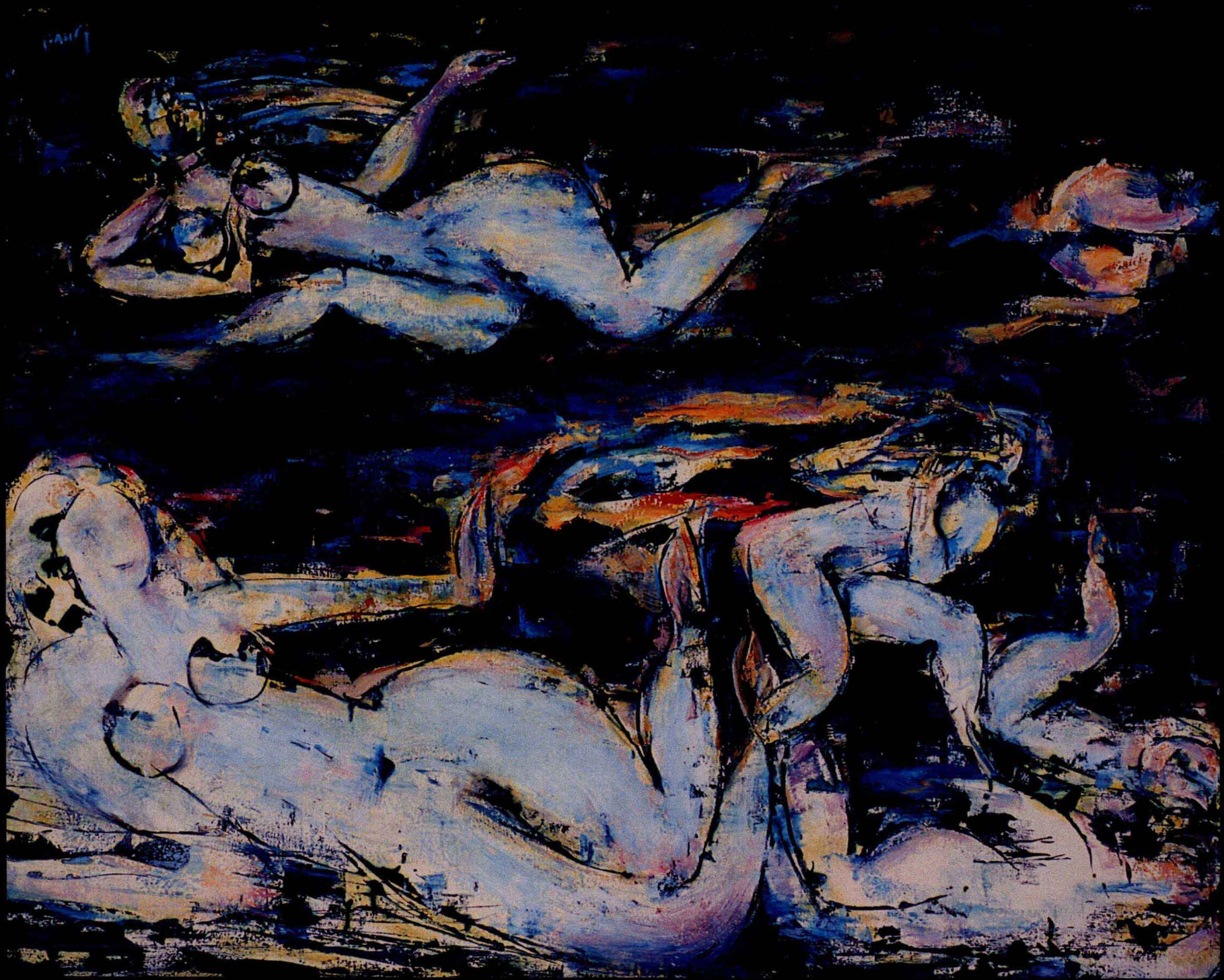
灵魂之光

Light of soul



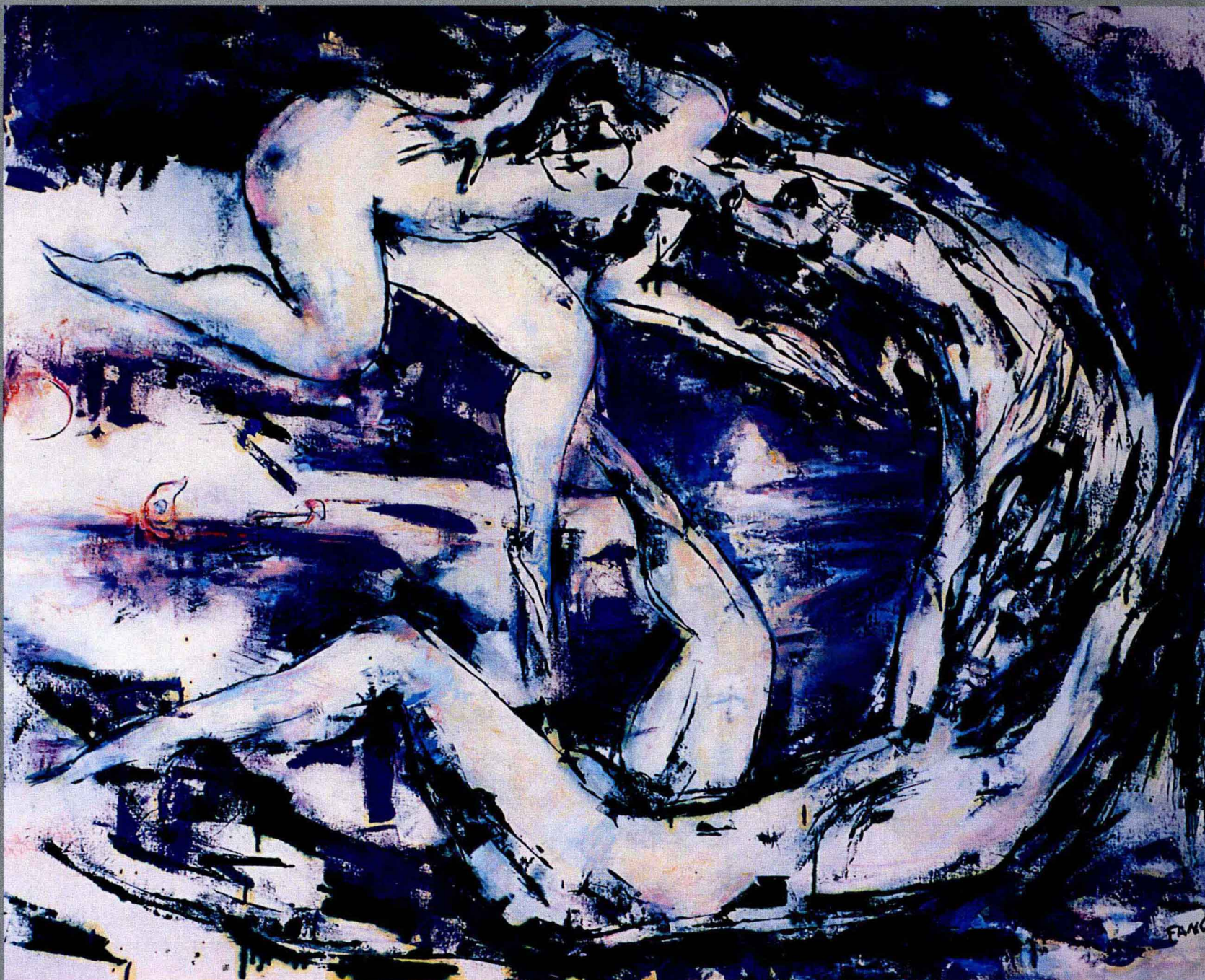
不息的精灵

Non-stopping Demon



平和的灵魂

Peaceful soul

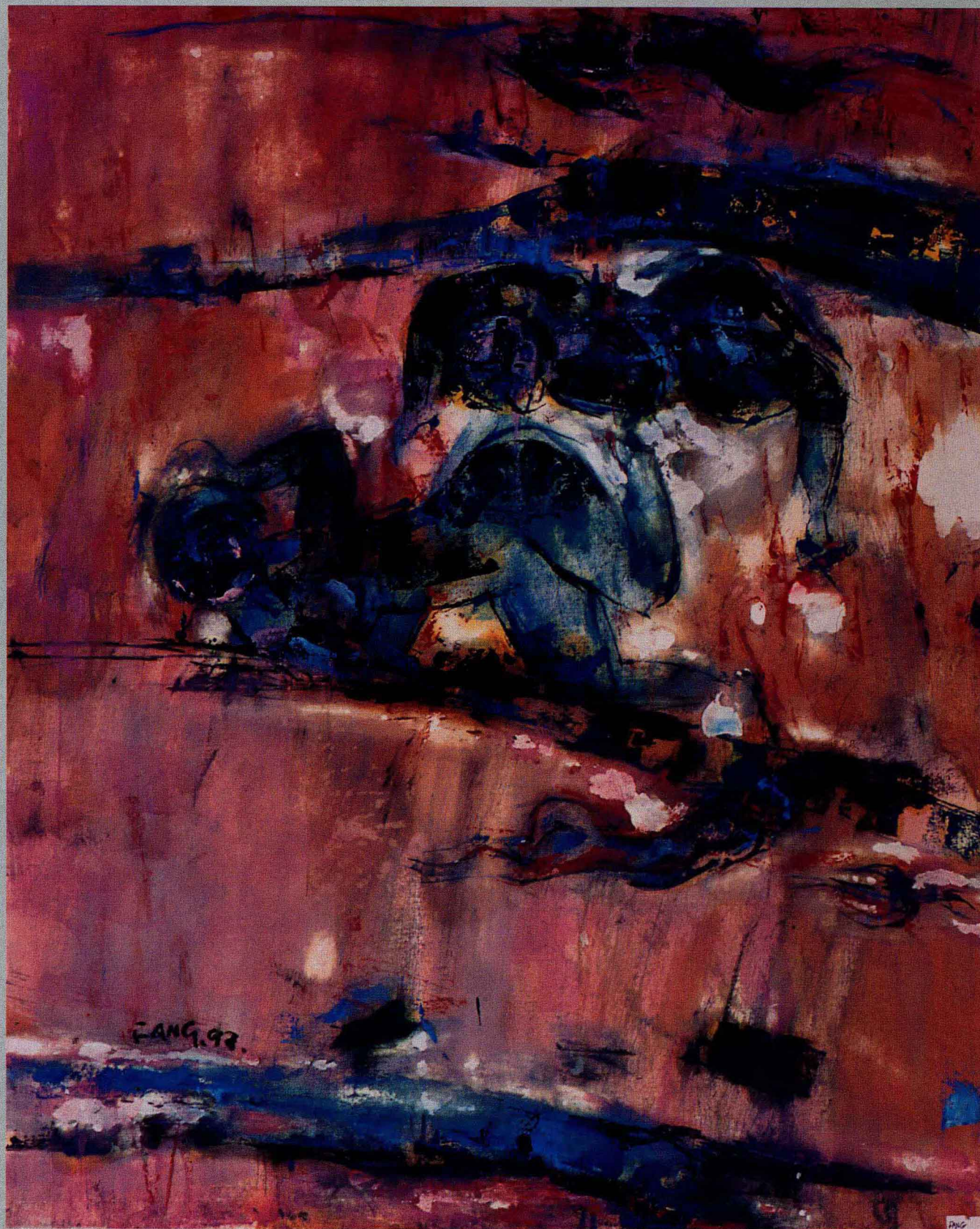


无尽旋

Endless rotating



蓝灵魂



Blue soul