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**SELETED WORKS OF
FINE ARTS BY
CONTEMPORARY
ARTISTS IN GUIZHOU**

贵阳市图书馆



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當代貴州美術作品選

■ 貴州人民出版社

目錄

Contents

序	張 克 楊長槐	49 雕塑·玻璃鋼 清水江	劉万琪
1. 中國畫 晚 歸	宋吟可	50 雕塑·陶 生命·林	劉万琪
2. 中國畫 鼓 舞	宋劍鋒	51 雕塑·銅 風 神	尹光中
3. 中國畫 節 日	楊抱林	52 雕塑·銅 炎 帝	尹光中
4. 中國畫 路 途	黃天虎	53 雕塑·銅 辟 邪	尹光中
5. 中國畫 施洞的傳說	錢文觀	54 雕塑·銅 母 親	尹光中
6. 中國畫 高 坡	譙宏微	55 雕塑·木 有奶就是娘	劉 雍
7. 中國畫 豆汁香	沈國青 李 潔	56 雕塑·木 爲虎作倀	劉 雍
8. 中國畫 苗族姑娘	潘 梅	57 雕塑·木 龍的祭祀	劉 雍
9. 中國畫 山澗清流	孟光濤	58 雕塑·陶 合成塔——伏羲和女媧	劉 雍
10 中國畫 千形萬象多奇峯	楊長槐	59 雕塑·木瓢 和 平	廖志惠
11 中國畫 蠟染之鄉	李昌中	60 雕塑·木瓢 男人·女人	廖志惠
12 中國畫 山環水抱	王振中	61 雕塑·木瓢 牛	廖志惠
13 中國畫 山中一夜雨	張潤生	62 雕塑·木瓢 獅	廖志惠
14 中國畫 黃 鴨	方小石	63 雕塑·陶 驅 惡	范新林
15 中國畫 南國雨晴	魯 風	64 雕塑·陶 戰 神	范新林
16 中國畫 秋山月初出	平 治	65 雕塑·陶 馭	范新林
17 中國畫 初 雪	翟啓綱	66 雕塑·陶 喜 神	范新林
18 油 畫 烏蒙山徑白鷺飛	秦元魁	67 雕塑·原木 吶 喊	陳白秋
19 油 畫 金 曲	向 光	68 雕塑·原木 樹 神	陳白秋
20 油 畫 烏蒙春曉	張正剛	69 雕塑·木 月明火紅	劉永祥
21 油 畫 春之祭	李慧昂	70 雕塑·木 布依女	曾傳文
22 油 畫 五色天地	任小林	71 雕塑·木 山 風 石	曹智勇
23 油 畫 木葉聲聲	曾希聖	72 蠟 染 壁 掛	馬正榮
24 油 畫 高原奏鳴	陳曉光	73 蠟 染 臉 譜	馬正榮
25 版 畫 入市喜盈盈	王樹藝	74 蠟 染 啄木鳥	馬正榮
26 油 畫 石頭村室	張世申	75 蠟 染 母子鳥	馬正榮
27 版 畫 呼 喚	蒲國昌	76 蠟 染 板櫓舞	傅木蘭 陳寧康
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29 版 畫 森林之歌	蒙紹華	78 蠟 染 賣刺梨	傅木蘭 陳寧康
30 版 畫 大地復蘇	吳家華	79 蠟 染 坐 月	傅木蘭 陳寧康
31 版 畫 太陽雨	董克俊	80 蠟 染 雛 舞	蒲國昌
32 版 畫 村 寨	董克俊	81 蠟 染 作品一號	蒲國昌
33 版 畫 岷沙·禾架	曹瓊德	82 蠟 染 古雛系列 三頭將軍	王建山 熊紅剛
34 版 畫 春催處處綠	張炳德	83 蠟 染 戲 龍	呂國昌
35 版 畫 山 村	劉隆基	84 蠟 染 安順地戲臉子	洪福遠
36 版 畫 人與自然	袁 琳	85 蠟 染 魚歡圖	王曉鳴
37 版 畫 鄉 情	龍開朗	86 蠟 染 動	胡 軍
38 版 畫 夜郎古戲	騰維平	87 挑 花 吉 祥	王朝珍
39 漆 畫 晚 風	張幼農	88 挑 花 花圍腰	王朝珍
40 漆 畫 苗寨構成	金 珏	89 剪 紙 十二生肖	謝志誠
41 水彩畫 銀 寨	田宇高	90 剪 紙 侗 寨	謝志誠
42 水彩畫 夕 光	田 軍	91 剪 紙 生命系列之一 石榴生子	王少豐
43 雕塑·木 歡樂柱	田世信	92 剪 紙 生命系列之二 情竇初開	王少豐
44 雕塑·木 山上的風	田世信	93 剪 紙 生命系列之三 男婚女嫁	王少豐
45 雕塑·木 獵 手	田世信	94 剪 紙 生命系列之四 生兒育女	王少豐
46 雕塑· 屈 原	田世信	95 面 塑 吞口藝術	袁文奎
47 雕塑·石 山寨女	劉万琪	96 土 陶 泥	陳啓基 章治華
48 雕塑·竹根 晚 年	劉万琪	97 繩 編 高 原	陳啓基 章治華



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Preface

1. Home in the Evening (traditional Chinese painting)
by Son Yinke
2. Copper Drum Dance (traditional Chinese painting)
by Song Jianfeng
3. Festival (traditional Chinese painting) by Yang Baolin
4. On the Way Home (traditional Chinese painting)
by huang Tianhu
5. The Story of Shidong (traditional Chinese painting)
by Qian Wenguan
6. Highland (traditional Chinese painting) by Chen Hongwei
7. Sweet Bean Juice (traditional Chinese painting)
by Shen Guoqing and Li Jie
8. Miao Girls (traditional Chinese painting) by Pan Mei
9. Clear Mountain Brooks (traditional Chinese painting)
by Meng Guangtao
10. Myriad Peaks (traditional Chinese painting)
by Yang Changhuai
11. Home of Batik (traditional Chinese painting)
by Li Changzhou
12. Blessed by Mountains and Rivers (traditional Chinese painting)
by Wang Zhengzhou
13. A Rainy Night in the Mountains (traditional Chinese painting)
by Zhang Runsheng
14. Yellow Ducklings (traditional Chinese painting)
by Fang Xiaoshi
15. After Rain in the South (traditional Chinese painting)
by Lu Feng
16. Autumn Moon in the Mountains (traditional Chinese painting)
by Ping Zhi
17. First Snow (traditional Chinese painting)
by Zhai Qigang
18. Herons in the Wumeng Mountains (traditional Chinese painting)
by Qin Yuankui
19. Early Spring in the Wumeng Mountains (oil painting)
by Zhang Zhenggang
20. Hymeneal Ceremonies in Spring (traditional Chinese painting)
by Li Huiang
21. Colourful Sky and Land (traditional Chinese painting)
by Ren Xiaolin
22. Leaf Melodies (traditional Chinese painting)
by Zheng Xisheng
23. Highland Song (traditional Chinese painting)
by Chen Xiaoguang
24. Golden Melody (traditional Chinese painting)
by Xiang Guang
25. Stone Village (oil painting) by Zhang Shisheng
26. Happy in Town (wood-cut) by Wang Shuyi
27. Outcry (wood-cut) by Pu Guochang
28. Luo Opera (wood-cut) by Pu Guochang
29. Song of the Forest (wood-cut) by Meng Shaohua
30. Spring Comes to the Land (wood-cut) by WuJiahua
31. Rain in the Sun (wood-cut) by Dong Kejun
32. Mountain Village (wood-cut) by Dong Kejun
33. Racks in Basha (wood-cut) by Cao Qiongde
34. Spring (wood-cut) by Zhang Binde
35. Mountain Village (wood-cut) by Liu Longji
36. Man and Nature (wood-cut) by Yuan Lin
37. Folks at Home (wood-cut) by Long Kailang
38. Ancient Yelang Performances (wood-cut) by Teng Weiping
39. Evening Winds (lacquer painting) by Zhang Younong
40. Inside a Miao Village (lacquer painting) by Jing Jie
41. Silvery Village (water colour) by Tian Yugao
42. Evening Twilight (water colour) by Tian Jun
43. Happiness (wood sculpture) by Tian Shixin
44. Winds on the Mountains (wood sculpture) by Tian Shixin
45. Hunter (wood sculpture) by Tian Shixin
46. Qu Yuan (wood sculpture) by Tian Shixin
47. Village Girl (stone sculpture) by Liu Wanqi
48. Old Age (bamboo root sculpture) by Liu Wanqi
49. Qingshuijiang (glass fibre reinforced plastic sculpture) by Liu Wanqi
50. Life. Wood (pottery) by Liu Wanqi
51. Emperor Yan (bronze sculpture) by Yin Guangzhong
52. God of Winds (bronze sculpture) by Yin Guangzhong
53. Mother (bronze sculpture) by Yin Guangzhong
54. Pi Xie- A Demon Killer (bronze sculpture) by Yin Guangzhong
55. Dragon (wood sculpture) by Lin Yong
56. Accomplice (wood sculpture) by Lin Yong
57. Wolf's Child (wood sculpture) by Lin Yong
58. Combination- Fuxi and Nuwo (pottery) by Lin Yong
59. Man. Woman (sculpture / wooden ladles) by Liao Zhihui
60. Peace (sculpture / wooden ladles) by Liao Zhihui
61. Lion (sculpture / wooden ladles) by Liao Zhihui
62. Ox (sculpture / wooden ladles) by Liao Zhihui
63. God of War (pottery) by Fan Xinlin
64. God of Mirth (pottery) by Fan Xinlin
65. Driving Out the Evil Spirits (pottrey) by Fan Xinlin
66. Reignsman (pottery) by Fan Xinlin
67. Outcry (crude wood sculpture) by Chen Baiqiu
68. God of Trees (crude wood sculpture) by Chen Baiqiu
69. Bonfire under the Moon (wood sculpture) by Liu Yongqiang
70. Buyi Girl (stone sculpture) by Zheng Chuanwen
71. Winds on the Mountains (wood sculpture) by Cao Zhiyong
72. Dragon (root sculpture) by Yang Shuang
73. Beautiful Women (root sculpture) by Gong Zhilin
74. Tapestry (batik) by Ma Zhengyong
75. Face Patterns (batik) by Ma Zhengyong
76. Woodpecker (batik) by Ma Zhengyong
77. Maternal Love (batik) by Ma Zhengyong
78. Dance with Benches (batik) by Fu Mulan and Chen Ningkang
79. Harvest Festival (batik) by Fu Mulan and Chen Ningkang
80. Selling Cili Fruits (batik) by Fu Mulan and Chen Ningkang
81. Love Songs (batik) by Fu Mulan and Chen Ningkang
82. Dance in a Luo Opera (batik) by Pu Guochang
83. Op. 1 (batik) by Pu Guochang
84. Luo Series; Three-headed General (batik)
by Wang Jianshan and Xiong Honggang
85. Playing with the Dragons by Lu Guochang
86. Luo Opera Face Patterns (batik) by Hong Fuyuan
87. Fish Patterns (batik) by Wang Xiaoming
88. Movement (batik) by Hu Jun
89. Good Luck (hand-stitching work) by Wang Caozheng
90. Flower Pattern Pinafore (hand-stitching work)
by Wang Caozheng
91. Twelve Symbols of Birth (paper-cut) by Xie Zhicheng
92. Dong Village (paper-cut) by Xie Zhicheng
93. Life Series No. 1-----Pomgranet as the symbol of childbirth (paper-cut)
by Wang Shaofeng
94. Life Series No. 2-----First Love (paper-cut)
by Wang Shaofeng
95. Life Series No. 3-----Wedding (paper-cut)
by Wang Shaofeng
96. Life Series No. 4-----Childbirth (paper-cut)
by Weng Shaofeng
97. Gargoyle Design (handicraft) by Yuan Wenkui
98. Earth (pottery) by Chen Qiji and Zhang Zhihua
99. Plateau (rope woven work) by Chen Qiji and Zhang Zhihua

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Selected Works of Fine
Arts by Contemporary
Artists in Guizhou

GUIZHOU PEOPLE'S PUBLISHING
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淺論貴州當代美術

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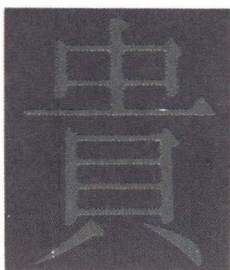
總編輯

張克

中國美協貴州分會

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州高原，多年來象一塊遙遠而神秘的土地，未被外人知曉。隨着新時期改革大潮的沖擊，

高原山河，向外界撩開了神秘的面紗，露出了神奇的容貌，奇山奇水令人嗟嘆，豐富的寶藏更使人嘆為觀止。貴州是物華天寶，人傑地靈。但若千時問，由於歷史的原因，交通閉塞，使外人不得識廬山真面目，貴州也因同外界少有聯系，而始終處於一種滯緩的發展之中。

解放後，特別是新時期的來臨，隨着經濟發展，貴州的文化展現出一



畫家經過十年拼搏，以明確的志向，頑強的探索，大膽的創新，創作出一大批令美術界驚嘆的作品，使中外人士為之震動。大量涌現的美術人才和作品，在社會上發生的強烈的反響，被美術界和理論界視為一種「貴州現象」而加以研究。

據不完全统计，十年來貴州美術界在全國各類美術評獎中共獲八十餘個，近千件作品被中國美術館、中國民間美術博物館籌備組、民族文化宮等機構收藏。二十餘位畫家被各類美術權威雜誌作專題人物介紹。出版畫家畫冊達三十五集。在京和各省舉辦個展、聯展、羣展近四十次。十年來貴州美術比任何一個時期，無論是數量或質量，都有着明顯的重大突破。

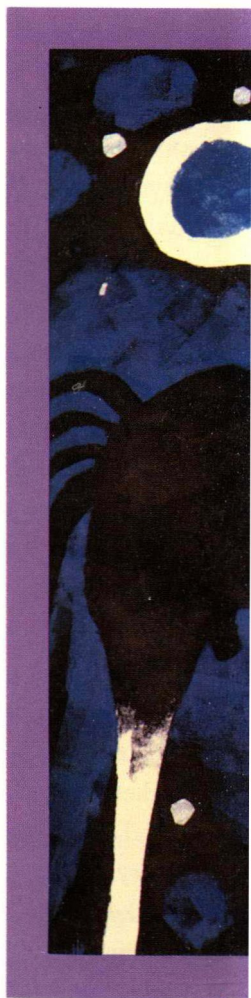
盡管畫種不同，風格各異，貴州美術在整體上都從不同角度體現了貴州高原文化的共同特點。貴州畫家在新時期的實踐中，站在現實的基點上，對貴州歷史、民族、民俗文化傳統認真研究，把握了貴州各民族人民的氣質特征，體驗到山民雄強剽悍、粗獷豪爽而又純潔質朴，憨厚聰慧的品質和性格，使畫家們產生出不可抗拒的創造欲望。深藏於貴州高原的民族民間藝術，對於貴州的美術家，是一份厚重的傳統，生長在貴州高原的藝術家，不可能不從中吸取養料。如作品表現出的憨厚拙朴凝重的神態，實際上是表現出貴州人民的精神風貌。充分運用了貴州民族民間藝術的色彩、色調及技巧，表現貴州人的氣韻，貴州人的性格和展示貴州高原的生活情調。各畫種都各自運用自

己的造型藝術，從各方面展示貴州高原人民生活的特點，強調形象的內在性格和氣質，展現在這塊土地上的各民族人民深沉的精神實質。我們可以從大量的作品中看到，貴州畫家們對現實的密切關注，對藝術的孜孜不倦的探求，使各藝術畫種無論在思想上或藝術表現的題材上都達到一定程度的突破和深化。

貴州民族民間藝術遺產特別豐富，色彩斑斕，造型奇特，具有強烈的民族審美意識，給貴州畫家提供了取之不盡的源泉。畫家們運用現代藝術手段，有機地在自己的作品中溶入了民族民間藝術獨具魅力的古樸，天真和稚拙，將神話和現實鑄為一體，使作品既充滿陽剛之氣，又給讀者提供了無窮的想象力，一掃纖細，陰柔的「文人畫」風，使畫壇吹出一股清新之氣，令人耳目一新。

貴州美術所取得的成績還得益於老一輩畫家筆路藍縷的開拓，為貴州美術振興培養了不少人才，為今日的局面奠下基礎。一代中青年畫家砥礪奮發，篤行不倦。特別是黨的十一屆三中全會以來，黨和政府的關懷支持，各方面人士的協調合作，改革開放與安定的環境，為畫家們提

供了優越的創作條件，諸多原因，致使貴州美術得以蓬勃發展。



folkways of Guizhou and have grasped the essential qualities of all of its many nationalities.

They have come, through their efforts, to understand the noble, unrestrained, and straightforward disposition of these indigenous mountain dwellers who embody purity, simplicity, honor, and wisdom. Inspired by these qualities, the artists have a limitless impulse to create. The ethnic and folk art heritage of the Guizhou Plateau is a generous endowment of rich tradition from which the artists cannot fail to draw nourishment and inspiration. The honest and dignified manner of presentation in these works is actually a reflection of the psyche of the peoples of Guizhou. The artists make good use of the traditional colors, tones, and techniques of the local ethnic and folk arts to show the qualities and nature of the inhabitants as well as the delight of Plateau life. Each of the various painting styles is fully utilized to depict all aspects of the life of the peoples of the Guizhou Plateau, with strong emphasis on the vivid nature and profound spiritual essence of the members of all the nationalities dwelling on this enchanted land. In these numerous works we can clearly witness the assiduous pursuit of both reality and spirit practiced by the artists of Guizhou. Every painting style has, to a certain extent, reached a point of breakthrough, and continues to grow in both theme and ideology.

Guizhou possessed an exceptionally rich legacy of ethnic and folk art, informed by the striking aesthetic consciousness of its varied nationalities.

This is an inexhaustible source for its contemporary artists. Through the techniques of modern art, the artists have incorporated into their works the simplicity, primitiveness, and naivete of the ethnic and folk traditions, recasting mythology and reality into a new harmonious combination. Such

works are filled with vigor and vitality, and draw the viewer into a boundless realm of imagination.

The old trend of delicate and sentimental pedantic painting has been swept away, and a fresh breeze is blowing through the artistic community. However, the current success being achieved in Guizhou art is based on the arduous rehabilitation of the older generation which had produced numerous worthy artists, whose talents and efforts nurtured the new generation, and so laid the foundation for the breakthrough of today. A new generation of artists, both young and middleaged. Since the Third Plenary Session of the Eleventh Committee of the Party, these artists have been provided with new and favorable conditions in which to create. With the support of the Party and the Government, with the coordination and cooperation of people from all walks of life, with reform and the policy of opening to the outside world, and with the creation of a stable social environment, the conditions now exist which should enable Guizhou art to develop prosperously and to achieve its full potential.



By Zhang Ke And Yang ChangHuai

PREFACE

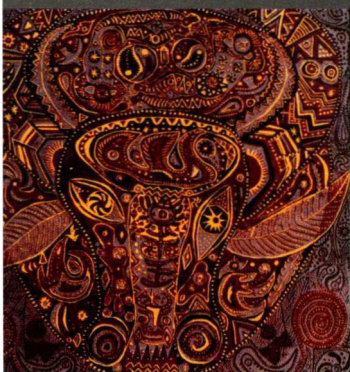
The Guizhou Plateau, a remote and isolated land, had for centuries remained unknown to the rest of the world. Today, washed by the waves of the new era, the Plateau has drawn aside its mysterious veil and revealed a miraculous appearance to the outside world. Its fascinating mountains, valleys, and cultures make people exclaim in admiration, for Guizhou has been exposed as a veritable treasure trove of abundantly varied resources and outstanding personalities; which history, geography, and isolation had long prevented from being known and appreciated. As a result, the development of Guizhou had long proceeded at a snail's

pace.

Since liberation, and especially since the advent of the new era, the culture of Guizhou has entered a new and dynamic phase paralleling the development of its economy. Under these new conditions, Guizhou's artists have ambitiously made bold explorations and innovations. In the years of sustained effort they have created a large body of artistic work which has excited the art world and profoundly impressed viewers at home and abroad. This outburst of creativity is a phenomenon worthy of attention from artistic, critical, and theoretical circles.

According to incomplete statistics, in the past decade Guizhou artists have won eighty awards in MAJOR NATIONAL COMPETITIONS, and nearly one thousand of their works have been collected by various institutions, including the China Museum of Fine Arts, the Cultural Palace of Minorities, and the Preparatory Committee of the China Museum of Folk Art. About twenty of these artists have been profiled as outstanding personalities and talents in various authoritative publications. In addition, nearly thirty five albums of paintings by Guizhou artists have been published, and as many as forty exhibitions of their work have been held in Beijing and other cultural centers in various provinces. From these facts it is obvious that the art of Guizhou during the past decade has made a great breakthrough in both quantity and quality.

In spite of great differences in forms, styles, and individual characteristics, Guizhou art as a whole embodies the common heritage of the Plateau from a new perspective. In accordance with the philosophy of the new era, based on reality, the local artists have earnestly studied the history and





宋吟可，漢族，1901
年生於江蘇南京，中國美
術家協會理事，貴州省文
聯副主席、貴州國畫院院
長、貴州大學教授。

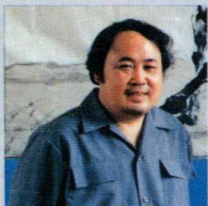
1. Song Yinke (1901—) of Han Nationality, born in Nanjing, Jiangsu Province, now director of Association of Chinese Artists, vice-president of Literature and Art Association of Guizhou Province, president of Guizhou Academy of Traditional Chinese Painting and professor of fine arts of Guizhou University.

晚 歸 (中國畫)

Home in the Evening (traditional Chinese painting)

宋吟可

by Song Yinke



宋劍鋒，漢族，1940年生，山西太原人，1964年畢業於北京藝術學院美術系。中國美術家協會會員，原貴州藝專美術系主任，現為美協海南分會會員，海南大學藝術學院院長，副教授。

Song Jianfeng (1940—) of Han Nationality, born in Taiyuan City, Shanxi Province, graduated from the Department of Fine Arts of Beijing Art Institute in 1964, former

tional Art School, now associate professor and dean of the College of Art, Hainan University, member of Association of Chinese Artists and member of Association

鼓舞（中國畫）

Copper Drum Dance (traditional Chinese painting)

宋劍鋒

by Son Jianfeng



楊抱林，苗族，1936年生於黔东南州天柱縣。1963年畢業於貴州大學藝術系。中國美術家協會會員，貴州省中國人物畫藝委會副會長，貴州國畫院二級畫師。

Yang Baolin (1936—) of Miao Nationality, born in Tianzhu County, Guizhou Province, graduated from the Department of Art of Guizhou University in 1963, now member of Association of Chinese Artists, deputy director of Association of Guizhou Traditional Chinese Figure Painters, grade-2 artist of Guizhou Academy of Traditional Chinese painting.



節日 (中國畫)

Festival (traditional Chinese painting)

楊抱林

by Yang Baolin



黃天虎，漢族，1942年生於湖南長沙
1963年畢業於貴州大學藝術系。中國美術家協會會員，二級美術師。

Huang Tianhu (1942—) of Han Nationality, born in Changsha City, Hunan Province, graduated from the Department of Art of Guizhou University, now member of Association of Chinese Artists, Grade-2 artist.

路途（中國畫）

On the Way Home (traditional Chinese painting)

黃天虎

by Huang Tianhu

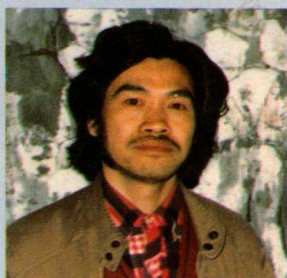


施洞的傳說 (中國畫)

The Story of Shidong (traditional Chinese painting)

錢文觀

by Qian Wenguan

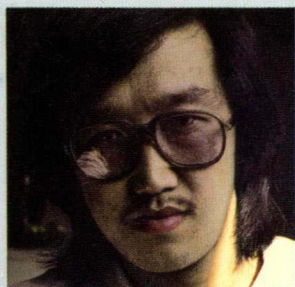


錢文觀，漢族，生於1946年浙江嘉興縣人，
中國美術家協會會員，貴州國畫院三級畫師。

Qian Wenguan (1946—) of Han Nationality, born in Jiaxin
County, Zhejiang Province, now member of Associa-
tion of Chinese Artists Guizhou Branch, grade-3 artist
of Guizhou Academy of Traditional Chinese Painting.

高坡（中國畫）
Highland (traditional Chinese painting)

譚宏微
by Chen Hongwei



譚宏微，漢族，1961年生，1982年1月畢業於哈爾濱師範大學藝術系。貴陽書畫院專業創作員、三級美術師。

Chen Hongwei (1961—) of Han Nationality, graduated from the Department of Art of Harbin Normal University, now Professional painter of Guiyang Academy of Traditional Chinese Calligraphy and Painting, Grade-3 artist.

